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# An Analysis Of Selected Band Works With Composer Perspective

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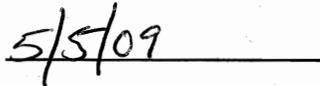
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AN ANALYSIS OF SELECTED BAND WORKS  
WITH COMPOSER PERSPECTIVE

BY

Joshua J. Kumpula

GRADUATE CONDUCTING PORTFOLIO ANALYSIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC WITH A CONCENTRATION IN CONDUCTING

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

2008-2009 SCHOOL YEAR

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## Introduction

The analyses presented here reflect the detailed study of three works for wind band. Each study includes direct input by the composers whose pieces are represented. The composers were all interviewed by the author either by e-mail or in person. In addition, these works were rehearsed for performance by the author with the Eastern Illinois University Collegiate Band during the Fall 2008 semester. The pieces analyzed are:

*American Riversongs* by Pierre La Plante

*Dancing In Air* by Yo Goto

*With Each Sunset (Comes the Promise of a New Day)* by Richard Saucedo

Each piece was analyzed according to the following elements:

**Composer Information**

**Composition Background Information**

**Score Description / Instrumentation**

**Form Analysis**

**Melodic Analysis**

**Harmonic Analysis**

**Meter / Tempo / Rhythm**

**Texture / Dynamics**

**Technical Demands**

**Conducting and Rehearsal Considerations**

The considerable differences among the works make it difficult to identify the most appropriate criteria to determine the order in which to present the pieces. They are therefore organized according to publication date, beginning with the earliest. Each analysis also concludes with a section of "references and resources," listing the various documents and media cited in this research, as well as additional pertinent material. The

result is three independent analyses, each one a complete resource for music educators interested in utilizing the information here in the study of the pieces analyzed.

## **Analysis of Pierre La Plante's *American Riversongs***

### **Composer Information**

Pierre La Plante is well known for composing music of artistic merit for wind band, with particular emphasis on settings of folk songs for developing bands. When writing in this genre, he draws on expertise gained throughout his long and varied teaching career, including the elementary through collegiate levels. His work is lauded by many in the field of music education, and band directors utilize his compositions to encourage the highest level of artistry among their students.

La Plante, a lifelong resident of Wisconsin, was born in 1934 in the Milwaukee suburb of West Allis, and has written several pieces based on the folk music of that region.<sup>1</sup> His family lived in the towns of Cedarburg and Plymouth for a brief time before moving to Sturgeon Bay, where La Plante grew up and attended school.

Beginning his musical training in fifth grade with piano lessons, La Plante did not join band until high school. The situation was quite serendipitous, as the school he attended owned a bassoon, but there was no student available to play it. The school band teacher agreed to give La Plante private lessons on the instrument, and eventually young La Plante became actively involved with nearly every musical activity available at the school, including band, choir, operetta, accompanying, solo and ensemble, and music club.<sup>2</sup> As he puts it, "the music room became a second home, and I enjoyed it all so much that I thought I could stay on the scene forever if I became a music teacher!"<sup>3</sup>

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<sup>1</sup> Mark Camphouse, ed. *Composers on Composing for Band*, vol. 2 (Chicago: GIA Publications, 2004), 169.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid, 171-2.

Upon graduation from high school in 1962, La Plante attended the University of Wisconsin at Madison, receiving both Bachelor and Master of Music degrees. His thirty-three years of teaching at all levels followed, beginning in the fall of 1967 in the Blanchardville public school system, where he directed high school band and chorus. From 1972 to 1975 he directed high school concert band, marching band and choir in Prescott, Wisconsin, before returning to Blanchardville (now Pecatonica Area Schools) to teach general music for grades K-6 and beginning band. He held this position from 1975 until his retirement in the spring of 2001.<sup>4</sup>

La Plante has been a bassoonist with the Dubuque Symphony Orchestra, the Madison Theatre Guild Orchestra, the Unitarian Society Orchestra and the Beloit-Janesville Symphony and is currently a member of the Madison Wind Ensemble.<sup>5</sup> He holds memberships in MENC (The National Association for Music Education) and ASCAP. La Plante has contributed a chapter to the second volume of Mark Camphouse's series *Composers on Composing for Band*, and his music is published by Grand Mesa, Kjos, Bourne and Daehn Publications.

La Plante's interest in composition began while he was taking classes in arranging as a student at the University of Wisconsin at Madison. During these early years of his writing career, his primary interest was in giving a different sound to the popular music of the time, such as Burt Bacharach and The Beatles.<sup>6</sup> As he began composing for band, La Plante aimed to follow the examples set by composer-arrangers Clare Grundman and James Ployhar in writing music that worked very well for developing bands. The music

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<sup>4</sup> Ibid, 170; Pierre La Plante, interview by author, February 6, 2009.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid, 172-173.

on which he based his compositions changed from the popular idiom to folk music, and he frequently employed melodies found in the textbooks he utilized in his general music classroom as a source on which to base his works.

“I found the teaching texts a good source of material for folk music. I guess I just felt that folk music was a good source of melodic material to base arrangements/compositions on. Since I write in a pretty traditional form, I have always thought of myself more as an arranger than composer, but I apply compositional techniques to writing. I think there are a lot of traditional tunes that are worth reviving.”<sup>7</sup>

Today it is easy to see that his years of teaching beginning band students have proven quite helpful when writing music that is accessible to young players. La Plante says that his skills as a bassoonist were not as developed as those of some of his colleagues. Due to this he sympathizes with students who do not have strong technical facility, and have difficulty playing the parts given them in their ensembles.<sup>8</sup> This has influenced his writing, as he attempts to keep player ability in mind in order to decrease this struggle, helping students have a more positive musical experience. La Plante considers the most difficult challenge in composing for developing bands to be writing material which is musical but not ‘watered down,’ or over-simplified, in order to accommodate the technical abilities of younger players.<sup>9</sup>

“I try to give students “musical” things to deal with in addition to making it fun to play. For example, I always try to give the low brass the melody, as opposed to just oompa pas, etc.”<sup>10</sup>

La Plante’s compositions have been performed by bands around the world, including in Japan, Europe and Australia, and are included on several state contest lists.<sup>11</sup>

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<sup>7</sup> Pierre La Plante, e-mail message to author, April 15, 2009.

<sup>8</sup> Camphouse, *Composers on Composing for Band*, vol. 2, 175.

<sup>9</sup> Grand Mesa Music Publishers website, “Pierre La Plante,” <http://www.grandmesamusic.com/index.php/composer-profiles/30-la-plante-pierre>, (accessed 4/8/09).

<sup>10</sup> Pierre La Plante, e-mail message to author, April 15, 2009.

<sup>11</sup> Grand Mesa website, “Pierre La Plante.”

In addition to pieces for band, he has also written in several other genres, including orchestra and chamber music.<sup>12</sup>

### **Composition Background Information**

*American Riversongs* incorporates four American folk melodies from early American times, most likely the early- to mid-eighteenth century, a period when rivers served many vital roles to aid in the development of this country.<sup>13</sup> The folk tunes La Plante utilizes are “Down the River,” “Shenandoah” (also known as “Across the Wide Missouri”), “The Glendy Burk,” and a Creole Bamboula tune attributed to Louis Moreau Gottschalk.

#### **“Down The River”**

La Plante begins with a setting of “Down The River,” a song whose lyrics speak of a crew of slaves working their master’s “Broad-horn” (a type of flat-bottomed boat) on the Ohio River. According to Carmer’s *Songs of the Rivers of America*, “Down the River” is attributed to one A.W. Mason.<sup>14</sup> However, upon research into the matter, no information can be found concerning any such person or any other details about the folk song.

#### **“Shenandoah”**

Following La Plante’s setting of “Down the River” is a slow, expansive treatment of the tune “Shenandoah,” or “Across The Wide Missouri,” as it is sometimes called. The true origins of this folk tune are not clear, for there are a number of different stories

<sup>12</sup> Richard Miles, ed., *Teaching Music through Performance in Band*, vol. 3 (Chicago: GIA Publications, 2004), 198.

<sup>13</sup> Pierre La Plante, *American Riversongs*, program notes (New Glarus, WI: Daehn Publications, 1991).

<sup>14</sup> Carl Carmer, ed. *Songs of the Rivers of America* (New York: Farrar & Rinehart, 1942), 157.

linked to it, and a variety of lyrics can also be found from different sources. However, one common story associated with the melody tells of an early American settler and the woman he loved, the daughter of an Indian chief.<sup>15</sup>

### **“The Glendy Burk”**

Following a short transition at the conclusion of the “Shenandoah” melody, the next folk tune presented in the piece is Stephen Foster’s “The Glendy Burk.” Written in 1860, it is about an actual steamboat that traveled up and down the Mississippi out of New Orleans. In the lyrics, the narrator has decided to return to the carefree life as a dockworker in New Orleans, since he finds the work in the Midwest too hard.

Born and raised in and around Pittsburgh, Stephen Collins Foster (1826-1864) certainly had a strong influence on the cultural heritage of America. He wrote hundreds of songs and hymns in his brief life and not only was widely appreciated during his lifetime, but also continues to be so today. In fact, in 1951, the U.S. Congress established the day of his death (January 13) as a national holiday- the Stephen Foster Memorial Day. Foster is the only musician to receive this honor.<sup>16</sup>

### **Bamboula Tune- Gottschalk**

As the “Glendy Burk” section of *American Riversongs* continues, a Creole Bamboula tune is introduced which incorporates a repeated syncopated ragtime rhythmic figure. One composer to have used this melody is Louis Moreau Gottschalk, in both his *La Bamboula, Op. 2* for piano and his *Symphony No. 1*, subtitled “A Night In The

<sup>15</sup> Richard Miles, *Teaching Music through Performance in Band*, vol. 4 (Chicago: GIA Publications, 2002), 381.

<sup>17</sup> Stephen Foster, *Stephen Foster’s America*, liner notes, Douglas Jimerson, 1998, Amerimusic, Inc., AM 1003, digital disc.

Tropics.”<sup>17</sup> The latter piece is one of several of Gottschalk’s calling for a percussion instrument called the “Bamboula,” a tambourine-like instrument native to the Caribbean Sea region.<sup>18</sup> Similar to many other percussion instruments, this term is also used to refer to a dance for which this instrument frequently provides rhythmic accompaniment. Many of Gottschalk’s compositions were rhythmic in nature, often with an Afro-Caribbean flavor.<sup>19</sup> Gottschalk, who lived at the same time as Scott Joplin’s grandfather, composed music that anticipated ragtime and jazz by a half century.

Louis Moreau Gottschalk (1829-1869) was the first American composer-performer to gain international recognition. Born in New Orleans, Louisiana, Moreau (as he was known within his family) showed musical ability at the age of three and began studying organ at five. From 1842 to 1846 he studied piano and composition in Paris, and at age twenty he composed *Bamboula*, the first of the four “Louisiana” pieces, in which Caribbean syncopations are applied to classical music for the first time. These Louisiana pieces, as they are referred to, are rich with Creole and Caribbean themes that Gottschalk had learned at home as a child from his French grandmother and a slave named Sallie.<sup>20</sup>

It is interesting to note that Gottschalk’s work *Columbia*, subtitled “An American Caprice,” is based on a setting of Stephen Foster’s “My Old Kentucky Home.”<sup>21</sup> While it is merely a coincidence that the two composers’ work coincided before La Plante

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<sup>18</sup> Pierre La Plante, *American Riversongs*, program notes.

<sup>19</sup> “Bamboula,” in *The Oxford Dictionary of Music*, 2<sup>nd</sup> ed. rev., edited by Michael Kennedy, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e804> (accessed April 10, 2009).

<sup>20</sup> Norman E. Smith, *Program Notes for Band* (Chicago: GIA Publications, 2002), 242.

<sup>21</sup> S. Frederick Starr, “Louis Moreau Gottschalk: Almost Forgotten Celebrity,” *The Instrumentalist* 53, no. 2 (September 1998), 62, 64.

<sup>22</sup> *Ibid.*, 68.

composed *American Riversongs*, given the popularity of Stephen Foster's music and the diversity of Gottschalk's, this is not at all surprising.

*American Riversongs* is La Plante's most performed piece for band, and Larry Daehn, the work's publisher, says "it's one piece [music teachers] don't seem to resent as being American- they consider it a classic."<sup>22</sup> When attempting to explain the piece's popularity, La Plante claims the piece "is not too difficult, is tuneful and reasonably thought out."<sup>23</sup> It was commissioned by and dedicated to the 1988-89 Oberlin High School Band in Oberlin, Ohio. When determining melodies on which to base his compositions, La Plante frequently draws from his experiences studying piano and teaching general music. When selecting melodies to be included in this piece, because the commissioning party was from Ohio, he also considered images which come to a person's mind when thinking of this midwestern state. This led him to thoughts of the many rivers that make up the geology of the state, which in turn brought him to these four melodies strongly associated with the musical heritage of the central United States.<sup>24</sup> Composed in 1991, *American Riversongs* is roughly six minutes, ten seconds in length and is categorized as a Grade 3 composition according to the six-level classification system commonly used to identify the technical difficulty of works composed for wind band. It appears on both the Louisiana LMEA and the Texas UIL Prescribed Music Lists, has been given the "Basic Library" designation by JWPepper and is included in Richard Miles' *Teaching Music through Performance in Band* series.<sup>25</sup>

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<sup>23</sup> Larry Daehn, interview by author, February 6, 2009.

<sup>24</sup> Pierre La Plante, e-mail message to author, April 15, 2009.

<sup>26</sup> Pierre La Plante, interview by author, February 6, 2009.

<sup>27</sup> Louisiana Music Educators Association Prescribed Music List, "American Riversongs," Grade 3 section, <http://www.lmeamusic.org/Prescribed%20Music%20List.htm#Grade%203>

## Score Description / Instrumentation

### Score Description

The score for *American Riversongs* is a full transposed score, typical of the majority of band scores published today, and is quite thoroughly marked throughout the duration of the piece, with indications for *solis*, repeats (including whether or not certain instruments play each time in repeated sections) and dynamics. The subtitle, "A Folksong Setting for Band," quickly shows the origin of melodies included, and the title page contains a listing of the instrumentation, a short description of the melodies included in the piece and a brief composer biography. Throughout the piece, the staves are bracketed into the following divisions: flutes / oboe, clarinets (with a second bracket delineating the three Bb clarinet parts), bassoons, saxophones (with a second bracket for the two alto saxophone parts), trumpets (indicated as trumpets in the instrumentation list, but as cornets throughout the score), horns, low brass (with a second bracket around the three trombone parts) and percussion.

Piccolo and 1<sup>st</sup> flute share one sheet of music and therefore are marked on the same line of the score as well, with indications concerning where the piccolo is to be played. Although only one part is included for all oboes and one for all bassoons, there are actually two different parts for each, marked *divisi* in the score when necessary. Cues are frequently provided to accommodate ensembles lacking in certain instrumentation, such as oboe, bassoon, baritone saxophone and tuba.

## **Instrumentation**

The overall instrumentation is fairly typical of recently published band works, with multiple parts in most sections. One distinct exception worth noting is in the horn section. With the inclusion of three parts in the flute, Bb clarinet, trumpet and trombone sections, four horn parts would typically be included, but in this case there are only two. La Plante says this is due to a general lack of quality horn players in many developing bands and also suggests that the commissioning ensemble in Oberlin may have had a low number of horn players as well.<sup>26</sup> The complete instrumentation list for the piece can be seen below in Figure 1.1.

|                                   |                            |                       |
|-----------------------------------|----------------------------|-----------------------|
| 1 <sup>st</sup> Flute and Piccolo | 1 <sup>st</sup> Bb Trumpet | Timpani               |
| 2 <sup>nd</sup> Flute             | 2 <sup>nd</sup> Bb Trumpet | Mallets:              |
| Oboes                             | 3 <sup>rd</sup> Bb Trumpet | Bells, Xylophone      |
| Eb Clarinet                       | 1 <sup>st</sup> F Horn     | (1 player)            |
| 1 <sup>st</sup> Bb Clarinet       | 2 <sup>nd</sup> F Horn     | <b>Percussion I:</b>  |
| 2 <sup>nd</sup> Bb Clarinet       | 1 <sup>st</sup> Trombone   | Tambourine, Claves,   |
| 3 <sup>rd</sup> Bb Clarinet       | 2 <sup>nd</sup> Trombone   | Triangle,             |
| Eb Alto Clarinet                  | 3 <sup>rd</sup> Trombone   | Suspended Cymbal      |
| Bb Bass Clarinet                  | Baritone T.C.              | (2 players)           |
| Bassoons                          | Baritone B.C.              | <b>Percussion II:</b> |
| 1 <sup>st</sup> Eb Alto Saxophone | Bass                       | Snare Drum,           |
| 2 <sup>nd</sup> Eb Alto Saxophone |                            | Bass Drum,            |
| Bb Tenor Saxophone                |                            | (Crash) Cymbals       |
| Eb Baritone Saxophone             |                            | (3 players)           |

**Figure 1.1: American Riversongs: Instrumentation**

## **Form Analysis**

The form of *American Riversongs* is ternary, with the three main sections well delineated by the use of the different folk song melodies (See Appendix A for a full score of the piece and Figure 1.2 below for a complete form table). The piece begins with a lively introduction which incorporates fragments of the first folk song to be heard,

<sup>28</sup> Pierre La Plante, e-mail message to author, April 15, 2009.

“Down the River.” La Plante includes a short introduction at the beginning of each large section of the work, first in measures (mm.) 1-11, presenting the “Down the River” melody as well as two specific compositional devices used throughout the work. The first of these devices includes staggered entrances where large sections, or choirs of instruments present similar melodic material every two measures. Another specific compositional device La Plante employs occurs during the first full statement of each folk song. When introducing all four melodies throughout the piece, the number of instruments playing during the initial statement is greatly decreased. Both of these devices help bring attention to the main melodies utilized in the piece.

Following the introduction in mm. 1-11, the “Down the River” folk melody is performed, with a repeat between mm. 12 and 19. The original folk song features an antecedent and a consequent phrase, both of which are played in this portion of the piece. The approach to the end of this first section is signaled by the addition of all players at m. 56. This *tutti* texture and the *crescendo* leading to m. 64 signal the approaching end of this section.

The next melody to be introduced in the piece is the traditional tune “Shenandoah.” Following the brief introduction in mm. 72-75, a lyrical trumpet *solo* presents the entire tune starting at m. 76, with trombones doing the same beginning in m. 88. A long sustained note starting at m. 107 begins the transition into “The Glendy Burk.” The Bamboula theme is then first played at m. 165, and starting in m. 181 these two melodies are layered on top of each other throughout different sections of the ensemble. Utilizing the syncopated rhythmic figure of the Bamboula theme, La Plante layers large

sections of the band in the *coda*, which begins at m. 236 and uses the energy brought about by that syncopation to come to an exciting finish.

| <u>Section/<br/>Theme</u>   | <u>Measures</u>        | <u>Tonal Center(s)/<br/>Key Area(s)</u> | <u>Description</u>   |
|-----------------------------|------------------------|---|--|
| Section 1:<br>Introduction  | 1-11                   | B-flat Major                            | <ul style="list-style-type: none"> <li>• “Down the River”</li> <li>• “Bright and Spirited,” 6/8</li> <li>• Fragments of <i>Theme A.1</i> call and response between high woodwinds (piccolo, 1<sup>st</sup>-2<sup>nd</sup> flutes, oboes, Eb &amp; 1<sup>st</sup>-3<sup>rd</sup> Bb clarinets) and saxophones, 2<sup>nd</sup> trumpets and all horns</li> </ul> |
| <i>Theme A.1</i>            | 12-20<br>(with repeat) |   | <ul style="list-style-type: none"> <li>• Antecedent phrase of <i>Theme A (A.1)</i> in upper woodwinds</li> <li>• Countermelody 1 (2<sup>nd</sup> time only) in clarinet 3, alto clarinet, tenor saxophone, and baritone</li> </ul>   |
| <i>Theme A.2</i>            | 21-28                  |   | <ul style="list-style-type: none"> <li>• Consequent phrase of <i>Theme A (A.2)</i> in majority of ensemble</li> <li>• Fragments of countermelody 1 in low clarinets, bassoons, low saxophones, trombones, baritone and tuba</li> </ul>   |
| <i>Theme A.2</i><br>(cont.) | 29-35                  | B-flat Major (cont.)                    | <ul style="list-style-type: none"> <li>• <i>Theme A.2</i> in majority of ensemble</li> <li>• Saxophones, baritones play countermelody 2</li> <li>• Two three-measure <i>crescendi</i> in full ensemble</li> <li>• Phrasal elision into m. 36</li> </ul>  |
| <i>Theme A.1</i>            | 36-39                  |   | <ul style="list-style-type: none"> <li>• <i>Theme A.1</i> fragments in call and response similar to introduction</li> </ul>  |
|                             | 40-47                  |   | <ul style="list-style-type: none"> <li>• 2-voice canon of <i>Theme A.1</i>- no other figures heard</li> </ul>  |
| <i>Theme A.2</i>            | 48-55                  |   | <ul style="list-style-type: none"> <li>• Thinner texture than before</li> <li>• <i>Theme A.2</i> in all flutes and Eb clarinet</li> <li>• Countermelody 2 material (2 voices)</li> </ul>   |
| Bridge                      | 56-63                  |   | <ul style="list-style-type: none"> <li>• <i>Tutti</i> ensemble</li> <li>• <i>Theme A.2</i>, countermelodies 2 and 3 in various voices</li> </ul>   |
| <i>Theme A.2</i>            | 64-71                  |   | <ul style="list-style-type: none"> <li>• <i>Theme A.2</i> consequent phrase, countermelody 2</li> </ul>  |
| Section 2:<br>Introduction  | 72-75                  | E-flat Major                            | <ul style="list-style-type: none"> <li>• <i>Moderato</i>; 3/4</li> <li>• Dotted-eighth, sixteenth motive from melody</li> </ul>  |
| <i>Theme B</i>              | 76-88                  |   | <ul style="list-style-type: none"> <li>• “Shenandoah,” 4/4 and 3/4</li> <li>• Melody stated in 1<sup>st</sup> trumpet <i>solo</i></li> </ul>   |
|                             | 89-99                  |   | <ul style="list-style-type: none"> <li>• Melody in trombones; more marked than before</li> </ul>   |
| Transition                  | 100-107                |   | <ul style="list-style-type: none"> <li>• Melodic fragments throughout ensemble; dotted-eighth motive</li> <li>• Texture thinning and dynamic decreasing</li> </ul>   |

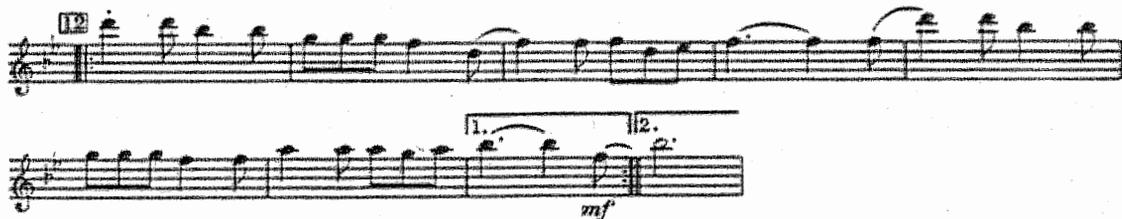
|                            |         |         |   |
|----------------------------|---------|---------|---|
| Section 3:<br>Introduction | 108-119 | F Major | <ul style="list-style-type: none"> <li>• “Fast, rhythmic;” 2/4</li> <li>• Accented and <i>staccato</i> articulations; crisper than before</li> <li>• Melodic fragments presented</li> </ul>   |
| <i>Theme C.1</i>           | 120-128 |         | <ul style="list-style-type: none"> <li>• “The Glendy Burk; antecedent (“Brass Band”) phrase (<i>Theme C.1</i>)</li> <li>• Melody in 1<sup>st</sup> trumpet and flutes</li> <li>• Countermelody in 2<sup>nd</sup> trumpet</li> </ul> |
| <i>Theme C.2</i>           | 129-137 |         | <ul style="list-style-type: none"> <li>• Consequent phrase</li> <li>• <i>Theme C (C.2)</i> throughout ensemble</li> <li>• Countermelody heard in Bb clarinets and baritone</li> </ul>   |
| <i>Theme C.1</i>           | 138-153 |         | <ul style="list-style-type: none"> <li>• Two statements of <i>Theme C.1</i></li> <li>• Trumpets play material from <i>Theme C.2</i></li> </ul>  |
| Transition                 | 154-164 |         | <ul style="list-style-type: none"> <li>• Combining elements of both <i>C.2</i> and <i>Theme D</i></li> </ul>  |
| <i>Themes C.1 &amp; D</i>  | 165-180 |         | <ul style="list-style-type: none"> <li>• Bamboula tune (<i>Theme D</i>); antecedent/consequent; melody in flutes and tambourine</li> <li>• Tuba solo of <i>Theme C.1</i></li> </ul>   |
|                            | 181-195 |         | <ul style="list-style-type: none"> <li>• <i>Theme D</i> in upper woodwinds</li> <li>• <i>Theme C.1</i> in canon in trumpets and alto clarinet, tenor saxophone and baritone</li> </ul>  |
| Bridge                     | 196-203 |         | <ul style="list-style-type: none"> <li>• <i>Tutti</i></li> <li>• <i>Theme D</i> in upper voices</li> <li>• <i>Theme C.1</i> material in low voices</li> </ul>   |
| <i>Theme C.2</i>           | 204-214 |         | <ul style="list-style-type: none"> <li>• <i>Theme C.2</i> in much of ensemble</li> <li>• <i>Poco ritardando</i></li> </ul>  |
| <i>Theme D</i>             | 215-223 |         | F Major (cont.)   |
| <i>Theme C</i>             | 224-235 |         | <ul style="list-style-type: none"> <li>• Canon of <i>Theme C.1</i> between flutes and clarinets</li> </ul>  |
| Coda                       | 236-249 |         | <ul style="list-style-type: none"> <li>• <i>Theme D</i> “layered” throughout the ensemble</li> <li>• Fragments of <i>Theme C.1</i></li> </ul>   |

**Figure 1.2: American Riversongs: Form Table-** Adapted from: Richard Miles, *Teaching Music through Performance in Band*, vol. 3, Chicago: GIA Publications, 2000.

### Melodic Analysis

As previously discussed, the main melodic material of the piece is derived from four folk tunes. Phrase structure is organized in multiples of four and eight bars for the majority of the piece. *Theme A*, the melody from “Down the River,” is made up of an antecedent phrase (*Theme A.1*) and a consequent phrase (*Theme A.2*). Both *A.1* and *A.2* contain small differences from the original tune (a version of which can be seen in Appendix C), but the similarities of these melodies to those from “Down the River” far

outweigh those differences. Although fragments of *Theme A.1* are seen in the introduction of the piece, the first full statement begins at m. 12 in the high woodwinds, as seen below in Example 1.1.



**Example 1.1- La Plante, Pierre, *American Riversongs*: Theme A.1 (piccolo/1<sup>st</sup> flute, m. 12-20)**

A short interlude follows, and then the consequent phrase, *Theme A.2* is heard. This theme is characterized by repeated eighth-note figures ascending in a scalar fashion. This is first stated beginning at m. 29, by flutes, Eb and Bb clarinets and trumpets (below, Example 1.2). In this particular case, there is a phrasal elision, which maintains both the forward motion of the piece and the interest of both players and audience.

**Example 1.2- La Plante, Pierre, *American Riversongs*: Theme A.2 (piccolo/1<sup>st</sup> flute, m. 29-36)**

In the middle section of the piece, two statements of the “Shenandoah” melody (*Theme B*) are presented, with phrase extensions. The first appears as a lyrical trumpet *solo*, beginning in m. 75, (below, Example 1.3). Here all the pitches of the original melody remain the same, but La Plante alters the duration of some of the longer notes, creating an illusion of stretching the tempo, at times speeding up, at others slowing down.

**Example 1.3-** La Plante, Pierre, *American Riversongs*: Theme B (1<sup>st</sup> Bb trumpet, m. 75-85)

Following a transition characterized by accented, syncopated figures in trumpets and horns and sustained notes in the rest of the ensemble, the antecedent (C.1) phrase of “The Glendy Burk” is heard in the 1<sup>st</sup> trumpet, beginning with the anacrusis into m. 120 (Example 1.4, below). After this is repeated, the consequent phrase (C.2) is first heard in flutes, oboe, Eb clarinet, alto saxophones, 1<sup>st</sup> trumpet and 1<sup>st</sup> trombone.

**Example 1.4-** La Plante, Pierre, *American Riversongs*: Theme C (1<sup>st</sup> Bb trumpet, m. 120-137)

The melody here is similar to the original (which can be seen in Appendices E and F), especially in the consequent phrase (*Theme C.2*).

The Bamboula theme (*Theme D*) is introduced by flutes beginning at m. 165, as can be seen below in Example 1.5. This melody features a repeated dance-like syncopated figure.



**Example 1.5- La Plante, Pierre, *American Riversongs*: Theme D (piccolo/1<sup>st</sup> flute, m. 165-172)**

After the initial statement of this last theme, La Plante combines “The Glendy Burk” and Bamboula themes in multiple ways. He treats them contrapuntally by layering the two simultaneously on top of each other as well as canonically by staggering entrances of each. These two melodies are played simultaneously throughout the remainder of the work, creating an energetic ending to the piece.

### **Harmonic Analysis**

Because the folk melodies utilized throughout *American Riversongs* feature traditional functional harmony, harmonically the piece does as well. It is interesting to note that the three sections of the piece have the same tonal centers as the original folk melodies on which they are based, or at least those key areas in which the folk tunes are typically found.<sup>27</sup> According to La Plante this was not intentional on his part and “the keys are easy to play on piano and fit singing range pretty well.”<sup>28</sup> The first section of the piece is in B-flat Major, the same key in which “Down the River” is set. As the piece continues, the second section is based in E-flat Major. In modulating to E-flat, La Plante utilizes B-flat as a common tone to both keys: the tonic of the previous key (B-flat Major)

<sup>29</sup> While folk melodies are usually found in a variety of keys depending on the source from which they are gathered, for the purpose of this analysis the author specifically compared the versions of these songs found in *American Riversongs* with the settings found in Carl Carmer’s *Songs of the Rivers of America* (New York: Farrar & Rinehart, 1942).

<sup>30</sup> Pierre La Plante, e-mail message to author, April 15, 2009.

and the dominant of the new one (E-flat Major). In order to achieve this, at the conclusion of the first section the horns sustain a sounding B-flat over the barline into the new section, with the high woodwinds entering on the downbeat, playing the remaining chord tones of E-flat Major, the key of "Shenandoah." This second section then includes the most elaborate polyphonic writing in the piece.<sup>29</sup> One interesting example of this is in m. 95, where La Plante utilizes modal mixture. The harmony of this measure contains the following pitches, listed from lowest sounding according to the instruments playing them: A-flat, E-flat, C-flat; the intriguing pitch here is C-flat. This is followed by a B-flat Major chord, functioning as the dominant, and then the tonic, E-flat Major. In the chord in question, the C-flat changes the chord from a major four (subdominant) to a minor four chord. Given the dominant-tonic relationship of the following two chords, the progression would then be: iv-V-I. At the end of this section, all the winds with the exception of trumpets sustain an E-flat and G. When the trumpets enter their pitches form an F Major chord, introducing this new tonality. They move stepwise to neighboring tones for the duration of an eighth-note before returning to the F Major chord. This figure is repeated three times before the ensemble releases their sustained notes and the woodwinds play a short introduction to "The Glendy Burk," which is pitched in F Major. The balance of the piece remains in this key.

### **Meter / Tempo / Rhythm**

#### **Meter**

One way in which La Plante conveys the different mood of each folk tune presented is to indicate different meters in the three large sections of the work. The first

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<sup>31</sup> Miles, vol. 3, 199.

section of the piece begins with a time signature of 6/8. In the second section of the piece the most meter variance is seen, as La Plante changes between 3/4 and 4/4, and includes one measure with the time signature of 2/4 as well. This second section begins at m. 72 with the marking of 3/4, the meter of the original song, but soon thereafter changes to 4/4 at m. 76. During both statements of the “Shenandoah” theme, first the trumpet *solo* and then the trombone *solis*, the third bar (mm. 78 and 91, respectively) is in 3/4, as opposed to 4/4 found in the rest of this melody. In both cases, though, this is only seen for one measure before the time signature returns to 4/4. The final change in meter is at m. 108 when a time signature of 2/4 is indicated.

### **Tempo**

At the beginning of the piece La Plante indicates a character that is “bright and spirited.” In both recordings this marking is interpreted to mean a metronome marking of dotted quarter-note equaling roughly 116 beats per minute.<sup>30</sup> This tempo is consistent until the end of the first section of the piece at m. 71. At m. 72 there is an indication of *molto moderato*. A *poco ritardando* is marked in m. 75, allowing a little slackening just before the trumpet enters playing the main theme in the following measure at a moderate tempo. In the third and final segment of *American Riversongs* the tempo is once again quicker, marked at m. 108 as fast and rhythmic, interpreted as roughly 124 beats per minute. This remains the same until a *poco ritardando* is indicated in m. 208, leading up

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<sup>32</sup> Pierre La Plante, *Jazz Lab Band and Collegiate Band: October 21, 2008*, Eastern Illinois University Collegiate Band, Joshua Kumpula, 2008, EIU Recording Studio, digital disc; Pierre La Plante, *Teaching Music Through Performance in Band: Resource Recordings*, vol. 3, North Texas Wind Symphony, Eugene Migliaro Corporon, 2000, GIA CD-473, digital disc.

to a measure of silence in 214. Immediately following this, *a tempo* is indicated at m. 215 and the tempo remains the same until the end of the piece.

### **Rhythm**

The first section of the piece features rhythms frequently employed in a compound meter such as 6/8 including dotted half-notes, dotted quarter-notes, groupings of three eighth-notes and patterns of a quarter-note followed by an eighth-note. The middle section contains commonly played rhythms in its respective time signatures as well. The most challenging patterns seen in this section are dotted quarter-notes paired with a single eighth-note and dotted eighth-notes followed by one sixteenth-note. While the meter and tempo do not change greatly throughout the third section of the piece, there are more challenging rhythmic elements here, especially considering the *Fast* tempo indication. These include several sixteenth-note groupings, dotted eighth-one sixteenth pairings and the pattern of sixteenth-note, eighth-note, sixteenth-note found throughout the *Bamboula* theme (*Theme D*). There are also instances of the syncopated pattern of eighth-note, quarter-note, eighth-note, and at m. 181 Trumpets are to play consistent upbeats for eight measures.

### **Texture / Dynamics**

#### **Texture**

La Plante utilizes texture quite effectively throughout the piece. One way this is achieved is to call for a relatively thin texture when a main theme is first presented, bringing the listener's attention to that melody. This can be seen each time a main theme, or part of one, is first stated, such as beginning in mm. 12, 21, 76, 120 and 165. This also helps to draw the listener towards the countermelodies once they enter, which is

commonly the second time a melody is played, as at m. 12. When this section is first heard, only the melody, fairly simple bass line and few percussion instruments are played, but during the repeat an accented countermelody enters, immediately drawing the ear to this new material. There is also much *tutti* playing, and the most prominent *solo* is the trumpet's initial statement of *Theme B*, the "Shenandoah" melody. This middle section of the piece also has the thickest texture, where up to six independent lines are being played simultaneously, creating a full, warm sound.

### Dynamics

Throughout *American Riversongs*, La Plante continuously utilizes *crescendi* and *decrescendi* to create energy and suspense as well as giving direction to melodic material. The piece begins with a strong *forte* marking, with instances of *fortepiano* then *crescendo* in the introduction. A textural *decrescendo* is heard and the dynamic is decreased to *mezzo piano* leading to the first statement of *Theme A* at m. 12. The second time this section is played, La Plante allows those instruments playing the countermelody and bass line to be heard more prominently by marking their parts with a *mezzo forte* dynamic. Later in this first section, a full ensemble *crescendo* from *piano* to *fortissimo* is heard, and is immediately followed by a *piano* dynamic marking. The first large section of the piece ends with the full ensemble performing *fortissimo*, the high point of the dynamic structure thus far.

The second section of the piece begins with much more subdued dynamics. Much of this section is marked *piano*, with small dynamic swells to add expressivity to the melodic line. Beginning in m. 95 more accents are heard, accompanied by a full ensemble *crescendo* to *fortissimo*, with the loudest portion of this section found in m. 97,

after which the dynamic quickly decreases. The third and final section of the piece contains similar dynamic elements as the first, with several drastic changes in volume and texture. After a raucous, canonic section where the entire ensemble is marked *fortissimo*, a measure of silence is heard, followed by woodwinds, marked *piano*. Mm. 232 through 235 a four-measure *decrescendo* in the woodwinds while the percussion perform a four-measure *crescendo*. In the last six measures of the piece a majority of the ensemble stops playing, then a quick, dramatic *crescendo* from those who remain leads all players back in for a full *fortissimo* ending.

### **Technical Demands**

Familiarity with the B-flat, E-flat and F Major scales is needed for the full ensemble, as these are the three key areas of the piece, and the motion in individual parts is more often than not scalar in nature. Throughout the piece, most parts are doubled, with occasional *solis* and *solo* voices seen in oboe (cued in flute), alto saxophone, trumpet, horn, trombones and tuba. All parts are active, including the low brass and woodwinds. While these instruments often play a supporting role which does not require as much technique as others, La Plante gives the trombones, baritones and tubas ample opportunities to play melodic parts just as their counterparts throughout the ensemble. An example of this begins in m. 88, where trombones play the entire second statement of the “Shenandoah” melody, at times joined by tenor saxophones. The ‘brass band’ section of “The Glendy Burk” calls for an active trumpet duet, and trumpets also have a syncopated *ostinato* requiring straight mutes starting at m. 146. The necessary range required of each pitched instrument is outlined in Figure 1.3 below.

| <u>Instrument</u>  | <u>Range</u>   | <u>Instrument</u>   | <u>Range</u>                              |
|--|--|---|---|
| Piccolo, 1 <sup>st</sup> & 2 <sup>nd</sup> Flutes                | all: F4-F6,<br>1 <sup>st</sup> : one instance<br>of G6 | Eb Baritone Saxophone   | C4-G5,<br>optional:<br>A3 & B3            |
| Oboes  | Eb4-A5   | 1 <sup>st</sup> , 2 <sup>nd</sup> & 3 <sup>rd</sup> Bb Trumpets | all: B3-E5,<br>1 <sup>st</sup> : up to G5 |
| Eb Clarinet  | C4-D6  | 1 <sup>st</sup> & 2 <sup>nd</sup> Horns in F                    | C4-C5                                     |
| 1 <sup>st</sup> , 2 <sup>nd</sup> & 3 <sup>rd</sup> Bb Clarinets | G3-G5<br>1 <sup>st</sup> : one instance<br>of A5       | 1 <sup>st</sup> , 2 <sup>nd</sup> & 3 <sup>rd</sup> Trombones   | Bb2-Eb4                                   |
| Eb Alto Clarinet   | E3-D5  | Baritone  | F2-G4                                     |
| Bb Bass Clarinet   | E3-A4  | Bass (Tuba)   | F1 (if possible)-<br>Eb3                  |
| Bassoons   | Bb1-F4   | Timpani   | F2-F5                                     |
| 1 <sup>st</sup> & 2 <sup>nd</sup> Eb Alto Saxophones             | D4-A5  | Mallets (Bells, Xylophone)                                      | C4-E6                                     |
| Bb Tenor Saxophone   | C4-G6  |   |   |

**Figure 1.3: American Riversongs: Necessary Instrument Ranges (written)**

## **Conducting and Rehearsal Considerations**

### **Conducting Considerations**

Clear, concise conducting is of utmost importance to the preparation of *American Riversongs*. In order to convey the light, buoyant nature of both the first and last sections of the piece, abundant use of the wrist joint is required. If the wrist becomes locked and is not used to its full potential, the resulting full arm motions may cause the ensemble to play in a much more heavy style than is needed. Countermelodies found throughout the piece need the conductor's attention as well. For example, when playing the repeated section of m. 12 the first time, the light style of the melody and support figures should be established. During the repeat, focus should be on the countermelody, using more arm motion and rebound than before to reinforce the indicated accents. Care must also be

taken by the conductor during the transitions between the main sections of the piece. The first such transition features a *fermata* with a sustained pitch in the horns, requiring good eye contact with this section and a clear gesture when inviting the woodwinds to enter on the downbeat of section two in m. 72. The transition into the third section then includes a sustained chord in most of the ensemble, with trumpets and horns interjecting with a syncopated rhythmic passage. During this transition the tempo also changes. Here again, good eye contact with the trumpets and horns is vital, and the conductor must be sure to sufficiently establish the new tempo prior to this entrance.

### Rehearsal Considerations

A primary concern of the conductor rehearsing this piece is that of style. Each folk melody employed throughout the piece captures a different mood and style, and these differences must be embraced in order to achieve a musical performance of interest. An example of this would be the *legato*, connected style of **Theme B** (“Shenandoah”) as compared to the more dance-like, playful, *staccato* style of **Theme D** (the Bamboula theme). The lighter styles of the first and third sections require much precision and clarity of articulation from the entire ensemble, which will most likely take time to develop. Another concern is in the section of the work based on the “Shenandoah” melody. The simultaneous layering of several voices employed demands great mental focus on the part of the players. This is abundant in this middle section, requiring players to count with great care through this section, without being influenced by entrances heard throughout the ensemble.<sup>31</sup> Balance also becomes a concern when La Plante passes melodic material

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<sup>33</sup> Miles, vol. 3, 199.

around the ensemble.<sup>32</sup> While so many independent lines are performed, the conductor must pay attention to the overall balance, defining, when necessary, which parts are to be in the foreground, which are middle ground, and which are support figures. One area in which this is of great concern is the trumpet *solo* in section two. Those players with sustained pitches must be made aware of the significance of their part in light of the *solo* melody, and adjust their dynamic appropriately. This is also a concern in the *tutti* and canonic sections of the piece, in which players must be diligent to not play too loudly as a result of the energy being created.

Carefully defining dynamic contrasts is an important task for the conductor throughout the rehearsal process, especially when the dynamics and texture change simultaneously, as in m. 215. In the section that follows, the dynamics at m. 232 help to propel the piece toward the end. As the percussion *crescendo* leads into the staggered entrances of the Bamboula theme in the winds, each entrance must be clearly heard, as they represent the final exclamation points bringing the piece to an exciting close.

A piece which contains many opportunities for great music-making, *American Riversongs* has come to be known as a staple of the developing band repertoire. La Plante's original intentions of reviving these traditional folk tunes are certainly well carried out. Through great attention to accuracy of dynamics, balance and style throughout *American Riversongs*, performers will create a truly enjoyable musical experience for both the ensemble and the audience.

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<sup>34</sup> Ibid.

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## Analysis of Yo Goto's *Dancing in Air*

### Composer Information

Yo Goto is considered a leading composer and arranger in both the United States and his native homeland of Japan. Born in the northern city of Akita, Japan, in 1958, Goto received his Bachelor of Music Education and Specialist of Composition degrees from Yamagata University and the Tokyo College of Music, respectively. During his time in Tokyo, Goto studied with Shin-ichiro Ikebe and Joju Kaneda.<sup>35</sup> In 2001 he moved to Texas to become acquainted with methods of instrumental music education used in this country, especially from the point of view of a composer.<sup>36</sup> At this time he began graduate work at the University of North Texas and now holds both Master of Music in composition and Master of Music Education degrees from UNT. Following completion of his studies there, he and his wife Akiko (a percussionist with whom Goto frequently collaborates) have remained in Denton, Texas, from where he currently travels back and forth to Japan.<sup>37</sup>

Goto is highly regarded for his teaching and research in the area of wind music. His lectures contain topics pertinent to instrumental music education, such as music selection and the educational goals of teaching band. For the last ten years he has lectured to Japanese band educators concerning wind music from the West, and he is considered a

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<sup>35</sup> Bravo Music, "Yo Goto," Artists section, <http://www.bravomusicinc.com/Artists/goto.html> (accessed April 2, 2009).

<sup>36</sup> Yo Goto, e-mail message to author, April 19, 2009.

<sup>37</sup> Ibid.

leading pedagogue in his native country.<sup>38</sup> Goto receives lecture requests from music educators, conductors, and wind band associations throughout Japan. His ideas concerning music pedagogy are held in high regard for their efficient presentation.<sup>39</sup>

Goto has composed and arranged much music for developing bands, and his works for concert band have been published and performed throughout Japan and the United States. Convention performances of his pieces include CBDNA, TBA, FMEA and at The Midwest Clinic.<sup>40</sup>

His compositions have been selected as test pieces for the All Japan Band Contest. From 1990 to 1994, Goto served as a board member of the Japan Band Clinic Committee and since 1995 he has worked as an advisor to the committee. He is a board member of the Academic Society for Winds, Percussion and Band, and received this organization's award for excellence in clinics and wind repertoire research in 2000.<sup>41</sup>

Goto's original compositions include *Impromptu*, *Quadrille for Band*, *A Poetry of Breeze*, *A Prelude to the Shining Day*, *Lux Aeterna* and *WINGS*. Goto's music is published by Brain Music (Japan) and C. Alan Publications.

### **Composition Background Information**

*Dancing in Air* was published in 2004 by C. Alan Publications, and is dedicated to Nicholas Williams and the University of North Texas Concert Band.<sup>42</sup>

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<sup>38</sup> C. Alan Publications website, "Dancing In Air," [http://www.c-alanpublications.com/Merchant2/merchant.mvc?Screen=PROD&Store\\_Code=CAPC&Product\\_Code=09070](http://www.c-alanpublications.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=CAPC&Product_Code=09070) (accessed April 2, 2009).

<sup>39</sup> Bravo Music website.

<sup>40</sup> C. Alan website, "Yo Goto," <http://www.c-alanpublications.com/composers/goto-yo.html> (accessed April 2, 2009).

<sup>41</sup> Richard Miles, ed., *Teaching Music through Performance in Band*, vol. 5 (Chicago: GIA Publications, 2004), 438.

<sup>42</sup> Yo Goto, *Dancing in Air* (Greensboro, NC: C. Alan Publications, 2004).

"In the fall of 2003, I tried to compose *Dancing in Air* as a piece for students of school band in the US. [While the work was] in progress, I told Nicholas Williams, the director of the UNT Concert Band, about my "ongoing work," because the UNT Concert Band was the most familiar group of young people for me. He was greatly interested in my new piece and desired to perform it. Finally *Dancing in Air* was premiered by Nicholas Williams at a concert of the UNT Concert Band on February 18, 2004, and I decided to dedicate this piece to them."<sup>43</sup>

The work is six minutes long, and is categorized by C. Alan as a grade four composition.<sup>44</sup> J.W. Pepper classifies *Dancing In Air* with a "Medium" grade level, the fifth of seven levels included in their method. The piece is included in C. Alan Publications' *Maestro Band Series*, which focuses on literature for younger musicians in which "the conductor's grace, elegance, and energy are inherent."<sup>45</sup>

### **Score Description / Instrumentation**

#### **Score Description**

The score for *Dancing in Air* is a full transposed score. The instruments included are bracketed according to the following instrument choirs: flutes and double reeds, clarinets, saxophones, trumpets, horns, low brass (including trombones, euphoniums and tubas), string bass, piano, and percussion.

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<sup>43</sup> Yo Goto, e-mail message to author, April 19, 2009.

<sup>44</sup> C. Alan website, "Dancing In Air."

<sup>45</sup> Ibid.

## Instrumentation

The overall instrumentation of the composition is as follows:

|                       |                |  |
|-----------------------|----------------|--|
| Piccolo               | Bb Trumpet 1   | Mallets 1: Glockenspiel<br>(1 player)  |
| Flute 1-2             | Bb Trumpet 2-3 | Mallets 2: Chimes,<br>Vibraphone (with<br>motor), Marimba (1<br>player)  |
| Oboe                  | Horn in F 1-2  | Timpani  |
| Bassoon               | Trombone 1-2   | Percussion I: Bass<br>Drum, Snare Drum (2<br>players)  |
| Bb Clarinet 1         | Trombone 3     | Percussion II:<br>Wind Chimes,<br>Suspended Cymbal,<br>Crash Cymbals,<br>2 Conga Drums, Shaker<br>(or Maracas) (2 players) |
| Bb Clarinet 2-3       | Euphonium      |  |
| Bb Bass Clarinet      | Tuba           |  |
| Eb Alto Saxophone 1   | String Bass    |  |
| Eb Alto Saxophone 2   | Piano          |  |
| Bb Tenor Saxophone    |                |  |
| Eb Baritone Saxophone |                |  |

**Figure 2.1: Dancing in Air: Instrumentation**

This instrumentation in the winds is fully scored, with multiple parts in many sections, including flutes, clarinets, alto saxophones, trumpets, horns and trombones. However, when looking specifically at the horns, it is surprising and uncommon to again see only two parts in this section rather than four, when there are three parts in the clarinet, trumpet and trombone sections. Other than this, the wind instrumentation is considered traditional for the school band setting. *Solos* include piccolo, flute, oboe (cued in clarinet 1), alto saxophone and trumpet. The trumpet *solo* is one of two short instances calling for a straight mute to be used, and there are three short sections of *divisi* playing in this part as well.

The percussion parts in *Dancing In Air* also contain qualities worth mentioning here. First, in terms of personnel, seven percussionists are needed to perform this work—one each performing the timpani, mallets 1 and mallets 2 parts and two each on the percussion 1 and percussion 2 parts. If the conductor wishes to utilize more than seven percussionists for the piece, more players can be added to the mallets 2 and percussion 2

parts, resulting in each performer playing fewer instruments. The timpani part contains three instances of exposed sixteenth-note triplet anacrusis figures in the introductory brass fanfare which lead into statements of melodic material, and the mallets 2 part indicates vibraphone to be played with the motor on throughout the piece. The keyboard percussion instruments in particular play an important role in the orchestration of the piece, especially the dark, wood timbre of the marimba. Lastly, due to its introduction of the  $6+4/8$  *ostinato*, the conga part (included on the percussion 2 music) is absolutely crucial to the performance of the piece.<sup>46</sup> While it is preferred that the congas are played with hands, the performer could utilize hard rubber mallets as well. This solution may also prove useful if balance becomes an issue, as the mallets may project the conga sound more loudly than hands, depending on the ensemble and the individual player as well.

### **Form Analysis**

The piece is in rounded binary form, including introductory material and ending with a short coda. As can be seen below in a full table of the piece's form, measures (mm.) 1-19 function as an introduction and acquaint the listener with much of the melodic material to be used. The *A* section of the piece begins at m. 20 with the time signature changing to  $6+4/8$ , and the low voices and percussion establishing an *ostinato*, laying the groundwork for the clarinets entering with their main *ostinato* figure two measures later. This main section division is emphasized by the presence of a *ritardando* with long sustained pitches just prior to m. 20. Section *A* continues until mm. 61-67,

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<sup>46</sup> Two different pitches are notated on the conga part. If more than two congas are available it would be best to utilize the higher two drums from a set of three (typically called the *conga* and *quinto*) as the lowest (the *tumba*) would not project as well over the rest of the ensemble. If no congas are available, a possible substitution would be mid-to-low range tom-toms or bongos (only if absolutely necessary).

which function as the bridge, drastically decreasing the tempo, changing the time signature, and decreasing the overall dynamic and texture. The **B** section follows in mm. 68-82, characterized by more *legato* melodic material and a tonal shift to C. A brief aleatoric section (seen in the keyboard instruments) is next, in mm. 83-92, featuring several *solo* interjections being played over a ‘tonal wash’ effect in the keyboard instruments, in which several pitches, which all seem to be based around the Gb Major scale, are repeated “over and over, as fast as possible,” according to instructions given in the score.<sup>47</sup>

“I intend to create a feeling of suspension in [the] measures from 87 through 91 in contrast with [the] lively rhythm of [the] fast section, so rhythm is made uncertain, and the chord of G-flat 9<sup>th</sup> is put on C. As you know, G-flat and C are the most remote keys and the chord of G-flat 9<sup>th</sup> functions as a big changing note to resolve the perfect 5<sup>th</sup> of measure 92. Solo voices basically consist of notes of the chord G-flat 9<sup>th</sup> on C, so entire notes in this section should be united to one ‘suspended’ sound.”<sup>48</sup>

A retransition follows in mm. 93-109, which serves to return the piece to the energetic mood, tempo and *tutti* texture of the first statement of the **A** section, and the restatement of the **A** theme occurs in mm. 110-123. A short codetta ends the piece in mm. 124-133.

| <u>Section/<br/>Theme</u> | <u>Measures</u> | <u>Tonal Center(s)/<br/>Key Area(s)</u> | <u>Description</u>  |
|---------------------------|-----------------|---|---|
| Introduction              | 1-7             | F                                       | <ul style="list-style-type: none"> <li>Sustained pedal notes in low reed instruments, muted trumpet, tuba, string bass, keyboard instruments, wind chimes</li> <li>Fairly thin texture</li> </ul> |
|                           | 8-9             |   | <ul style="list-style-type: none"> <li>Brass chorale in saxophones, horns, trombones</li> <li>Texture grows</li> </ul>  |
|                           | 10-17           |   | <ul style="list-style-type: none"> <li>Fanfare-type figures in piccolo, flutes, clarinets, saxophones and brass</li> <li>Texture continues to grow</li> </ul>                                     |
|                           | 18-19           | Eb Major                                | <ul style="list-style-type: none"> <li>Piccolo <i>solo</i> on top of sustained Eb Major chord</li> </ul>  |

<sup>47</sup> Yo Goto, *Dancing in Air*.

<sup>48</sup> Yo Goto, e-mail message to author, April 19, 2009.

|  |         |           |  |   |
|--|---------|-----------|--|---|
| A section                              | 20-21   | F         | <ul style="list-style-type: none"> <li>• 6+4 / 8 time signature</li> <li>• String bass, tuba, percussion establish <i>ostinato</i></li> <li>• Very thin texture</li> </ul>   |   |
|  | 22-23   |           | <ul style="list-style-type: none"> <li>• Clarinets and shaker join <i>ostinato</i></li> </ul>  |   |
| A section<br>(cont.)<br><i>Theme 1</i> | 24-31   | F (cont.) | <ul style="list-style-type: none"> <li>• Alto saxophone <i>solo- Theme 1</i></li> <li>• Baritone saxophone joins <i>ostinato</i></li> </ul>  |   |
|  | 30-31   |           | <ul style="list-style-type: none"> <li>• Phrasal extension of <i>Theme 1</i> by alto saxophone, <i>ostinato</i> stops m. 31</li> </ul>   |   |
|  | 32-33   |           | <ul style="list-style-type: none"> <li>• Bassoon, trombones, piano, percussion re-establish <i>ostinato</i></li> </ul>   |   |
|  | 34-41   |           | <ul style="list-style-type: none"> <li>• High woodwinds- <i>Theme 1</i></li> <li>• Saxophones with echo figure</li> <li>• All else- <i>ostinato</i></li> <li>• Full texture- <i>tutti</i> ensemble playing</li> </ul>  |   |
| <i>Theme 2</i>                         | 42-49   | C         | <ul style="list-style-type: none"> <li>• <i>Theme 2</i> in oboe, Bb clarinets, trumpet 1</li> <li>• Secondary material in tenor saxophone, horns, euphonium, piano (right hand), marimba</li> <li>• Flutes with scalar flourishes</li> </ul>   |   |
| <i>Theme 1</i>                         | 50-51   | F         | <ul style="list-style-type: none"> <li>• <i>Tutti</i> ensemble re-establishes <i>ostinato</i> of <i>Theme 1</i></li> </ul>   |   |
|  | 52-60   |           | <ul style="list-style-type: none"> <li>• <i>Theme 1</i> in oboe, tenor saxophone, trumpets, euphonium</li> </ul>   |   |
| Bridge                                 | 61-64   | F         | <ul style="list-style-type: none"> <li>• <i>Hemiola</i> passage in Bb clarinets and alto saxophones</li> <li>• Texture thins</li> </ul>  |   |
|  | 65-67   |           | <ul style="list-style-type: none"> <li>• Return of introduction material</li> <li>• Piccolo <i>solo</i></li> <li>• Sustained pitches in clarinets, trombones, string bass, wind chimes</li> </ul>  |   |
| B section-<br><i>Theme 2</i>           | 68-75   | F         | <ul style="list-style-type: none"> <li>• 4/4 time signature</li> <li>• <i>Theme 2</i> in alto saxophones, horns, piano, mallet percussion</li> <li>• Sustained pitches in low brass</li> </ul>   |   |
|  | 76-82   |           | <ul style="list-style-type: none"> <li>• <i>Theme 2</i> material in flutes, oboe, Bb clarinets, alto saxophones</li> <li>• Fanfare material in trumpets, trombones</li> </ul>  |   |
|  | 83-86   |           | C  | <ul style="list-style-type: none"> <li>• Sustained pitches in majority of ensemble</li> <li>• Piccolo <i>solo</i> (similar to m. 18)</li> </ul> |
|  | 87-92   |           | <ul style="list-style-type: none"> <li>• Aleatoric scalar passages in piano and mallet percussion (Gb Major)</li> <li>• Sustained pitches in clarinets, tuba, string bass and timpani</li> <li>• <i>Solo</i> entrances in piccolo, flute 1, oboe, alto saxophone 1, trumpet 1 (muted)</li> </ul> |   |
| Retransition                           | 93-109  | F         | <ul style="list-style-type: none"> <li>• 9/8 time signature</li> <li>• Eighth-note <i>ostinato</i> in Bb clarinets</li> <li>• Chords in other woodwinds</li> <li>• Texture building back up</li> </ul>   |   |
| A' Section-<br><i>Theme 1</i>          | 110-123 | F         | <ul style="list-style-type: none"> <li>• Restatement of <i>Theme 1</i> (similar to m. 32-42)</li> </ul>  |   |
| Coda                                   | 124-127 | F         | <ul style="list-style-type: none"> <li>• 3/4 time signature</li> <li>• Sustained pitches with sixteenth-note pick-ups in oboe, Bb clarinets, trumpets</li> </ul>   |   |
|  | 128-133 |           | <ul style="list-style-type: none"> <li>• 6+4 / 8 time signature</li> <li>• Melodic material in flutes, oboe, piano (right hand) and marimba</li> </ul>   |   |

**Figure 2.2: Dancing in Air: Form Table**

## Melodic Analysis

*Dancing In Air* contains two main melodic themes as well as two motivic figures from which much of the melodic material in the piece is derived. **Theme 1**, seen below in Example 2.1, is made up of long, sustained pitches, is disjunct in nature, contains several melodic leaps of a perfect fourth or larger, and is first played by alto saxophone 1 in mm. 23-33.<sup>49</sup> This melody contains several intervallic relationships integral to the piece as a whole, especially those of major seconds and perfect fourths.

**Example 2.1: Goto, Yo, *Dancing in Air*: Theme 1 (alto saxophone 1, m. 23-33)**

**Theme 1** is then repeated in flutes and clarinets in mm. 33-42, accompanied by an echo figure comprised of the sixteenth-note motive which begins the theme. Other instances of this melody occur in mm. 51-59 and 111-119. **Theme 2** (below, Example 2.2), first completely stated in oboe, Bb clarinets and trumpet in m. 42, is a repeated eighth-note pattern consisting of a minor second and a major third, both descending.

<sup>49</sup> In this first statement of **Theme 1**, Goto extends the phrase by inserting material which makes up **Theme 2** which has not yet been heard in the piece up to this point. The complete initial statement of **Theme 2** begins roughly twelve bars later, at m. 42.



Example 2.2: Goto, Yo, *Dancing in Air*: Theme 2 (Bb clarinet 1, m. 42-47)

*Theme 2* is then more fully developed beginning at m. 68 in the *B* section of the piece. The intervals of a major second and a perfect fourth are rather present in this melody as well. In this case, the second is utilized melodically between the first two pitches of the pattern while the perfect fourth is the range of this beginning figure. The descending, three-note pattern utilized in *Theme 2* is heard in many key points throughout the piece, including in mm. 107-109, just before the restatement of the *A* section and in m. 130 as the piece is coming to an end.

In addition to these two melodic themes, much of the material in *Dancing in Air* comes from two motivic figures. *Motive a* is actually the first melodic passage heard at the beginning of the piece, in m. 2, in a flute *solo* (Example 2.3, below). This three-note motive is made up of an ascending major second followed by a descending perfect fifth.



Example 2.3: Goto, Yo, *Dancing in Air*: Motive a (flute 1, m. 2-5)

Statements of this melodic fragment can be found frequently throughout the piece, especially in the introductory and interlude sections containing exposed woodwind *solos*.

*Motive b* (seen below, Example 2.4) is first introduced in mm. 10-17 in a triumphant

brass fanfare, is of variable length, and is comprised of alternating ascending major seconds and perfect fourths.

“When I try to compose ‘tonal music,’ I frequently use major 2nds and perfect 4ths in order to avoid triad because I think that too much triad makes music ordinary and boring. Triad should sound just on important points of a piece; in fact, you can find “complete” triad at only very end of the piece. Another reason why I like major 2<sup>nd</sup> and perfect 4<sup>th</sup> may be cultural issue because Japanese folk music commonly consists of these two intervals, but I’m not sure about it.”<sup>50</sup>

**Example 2.4: Goto, Yo, *Dancing in Air*: Motive b (Bb trumpet 1, m. 10-18)**

The clarinet *ostinato* that accompanies *Theme 1* is derived from this figure, as is the accompanying material to *Theme 2* in the tenor saxophone, horns, euphonium, piano (right hand) and marimba beginning at m. 43.

### Harmonic Analysis

The majority of *Dancing in Air* has a tonal center of F. Due to the key signature of one flat and the ever-present accidentals of E-flat, the composition is in F Mixolydian. The piece begins this way, and remains firmly in F Mixolydian through the *A* section, until m. 42, when it has clearly modulated to C Mixolydian. This is achieved through a chord progression of  $f^7$ (m. 40)— $g^{4/2}$ (m.41)—C (m. 42). It would appear that in this progression the F minor dominant chord ( $f^7$ ) functions as a minor four chord of C, followed by a minor five chord ( $g^{4/2}$ ). This is not so surprising, when one considers that

<sup>50</sup> Yo Goto, e-mail message to author, April 19, 2009.

Goto bases much of the piece around mixolydian scales. It is clear that he is avoiding typical western harmonic practices.

“Using modes is also helpful to avoid boring major/minor tonality. Mixolydian is one of my favorites. However, I’m not sure whether it comes from the Eastern tradition or not. Although I don’t deny my music is influenced by Japanese musical tradition, I have never tried to employ traditional language of Japanese music in my pieces and never tried to incorporate aspects of both Eastern and Western music traditions. I would like to create music which I like.”<sup>51</sup>

The piece returns to the tonal center of F at m. 50, where it remains until once again moving to C at m. 67. In this instance, the progression contains these chords: AbM (m. 65)—BbM (m. 66)—C (m. 67). While this succession of chords would typically sound quite awkward, Goto masks it by using rather open spacing and smooth voice leading. There are also several Eb Major chords found in the piece, such as at the end of the introduction. The harmonic use of the Eb chords further emphasizes the F Mixolydian tonal center.

When looking closely at the harmony of this piece, one sees that the motives previously discussed are not only utilized melodically, but harmonically as well. With the tonal center of F and *Motive b* consisting of a major second and a perfect fourth, it is easy to see the importance of the pitches F, G, and C- since this pitch set begins on the ‘tonic’ and follows these intervallic relationships. This exact pitch class is found throughout the piece harmonically. For example, the low brass parts at m. 32 contain those same pitches- F, G a major second above it, and C a perfect fourth above.

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<sup>51</sup> Ibid.

## Meter / Tempo / Rhythm

### Meter

Goto employs several different meters throughout *Dancing in Air*, including the following: 4/4, 3/4, 2/4, 9/8 and 6+4/ 8. The piece begins in 4/4, but due to the long sustained pitches in mainly the low reeds and low brass, as well as the entrances occurring on any of the beats of each measure, the general pulse of the meter is rather blurred. The fanfare begins at m. 10 in 3/4 but also includes 2/4 and 4/4 as the melody is extended. As the *A* section begins at m. 20, the meter changes to 6+4/8 and remains consistent until m. 65, when it returns to 4/4. 3/4 is utilized in mm. 83-86 to begin the “suspended” feeling of the following aleatoric section, which once again returns to 4/4 at m. 87. 9/8 is heard at m. 93, where Goto uses the three-note *ostinato* heard previously to propel the piece forward. There is one measure of 4/4 at m. 109, and the meter returns to the previous 6+4/ 8 marking at m. 110, remaining consistent until the end of the piece.

### Tempo

Goto clearly marks his desired tempos throughout the score, beginning with an indication of quarter-note =60. The *ritardando* in mm. 8 and 9 pulls the tempo back drastically before it pushes forward at m. 10, marked as quarter-note =96 for the brass fanfare. There is another *ritardando* shortly thereafter in m. 18. However, once the *A* section begins at m. 20, the tempo indication of dotted quarter -note= 96 (quarter =114) is given, remaining consistent until m. 63 where the energy which has built up is released and the piece slows to quarter-note (q) =60. After a brief *ritardando* to allow the harmony to settle in m. 67, the q=60 tempo resumes at m. 68.

Beginning at m. 93, much happens with the tempo in order to prepare for the return to the restatement of the *A* material at m. 110. First, m. 93 is marked at dotted quarter-note =96. An *accelerando* is indicated in m. 101, which culminates in m. 108 with a marking of dotted quarter-note =108. This is immediately followed by a *ritardando* in m. 109, which returns the piece to the previous dotted quarter-note=96 (q=114) tempo at m. 110 for the duration of the piece.

### Rhythm

Rhythmic elements used by Goto in the piece can be traced back to the melodic elements previously mentioned (*Themes 1 and 2, Motives a and b*). Many rhythms, or rhythmic patterns, found in the piece are unique to the 6 + 4 /8 time signature. One such example is the five-note grouping seen below in example 2.5- taken from the flute 1 part, mm. 52 and 53.



Example 2.5: Goto, Yo, *Dancing in Air*: 5-note pattern (flute 1, m. 52-53)

This unique pattern is generated by the 3 + 3 + 2 + 2 grouping divisions of this meter. Goto seems to be purposely utilizing groupings of five pitches, since they can also be found in the brass fanfare section, mm. 10-18 of the piece. Another intriguing rhythmic element is the *hemiola* in mm. 61-64 (below, Example 2.6) played by clarinets and alto saxophones, where Goto utilizes *Motive b* as continuous eighth-notes.

Example 2.6: Goto, Yo, *Dancing in Air*: Hemiola (Bb clarinet 1, m. 51-54)

## Texture / Dynamics

### Texture

Goto utilizes changes in texture quite effectively throughout the piece, often calling for *solo* voices, mostly woodwinds, as opposed to constant *tutti* playing. These *solo* voices introduce much of the melodic material with very little accompaniment, drawing the listener's attention to these elements. This allows the audience to recognize the material as it is heard throughout the piece. The beginning of the piece is one such instance. Here the low winds and keyboard instruments sustain a pedal tone while flute, oboe, and alto saxophone introduce *Motive a*. Goto also frequently staggers entrances in a new section according to instrument choirs, layering different parts in one at a time, as can be seen in the *A* section, beginning at m. 20. Here the tuba, string bass and congas begin the *ostinato* and the clarinets join two measures later with their *ostinato* pattern. The alto saxophone enters two measures after this with *Theme 1*. This concept can be seen in multiple other sections throughout the work as well. Goto also utilizes the texture of *ostinato* playing versus more ensemble playing. One of the identifying characteristics of the *A* section of the piece is its dance-like *ostinato* texture, in which much of the ensemble plays *ostinato* patterns supporting the main melody, as opposed to the *B* section

(starting at m. 42), in which melodic material is passed back and forth between instrument choirs in a call-and-response style.

### **Dynamics**

Goto is very clear about dynamic markings in the score, often indicating different dynamic levels throughout the ensemble at the same time, showing very clearly which voices are to be forefront and which play more supporting roles at any moment. Throughout the piece there is a pattern of building up energy and dynamics over extended periods of time and then quickly backing away after the climax, creating a calming release and preparing the softer, more contemplative sections of the piece. This is heard in mm. 62-64 and 81-82. This technique also helps accentuate the finality of the end; where rather than pulling away, the dynamic level remains rather full and pushes toward the end.

### **Technical Demands**

One technical skill demanded of the majority of the ensemble throughout the piece is to maintain air support through long sustained pitches. In addition, the high woodwind parts call for trills, some of which are sustained, needing a good amount of air support as well as finger dexterity. There are also a variety of articulation patterns used throughout the piece to evoke different styles and timbres from the ensemble. Some of these unique patterns are due to the  $6 + 4 / 8$  time signature utilized for a good portion of the composition, such as in m. 30, in which the clarinets are to slur three groups of three eighth-notes and then tongue the final eighth-note of the measure. The unevenness of this pattern could very well pose difficulty for some students.

The string bass part indicates *pizzicato* sections as well as *arco*, with quick transitions between the two, such as in mm. 67 and 68. Lastly, the high woodwinds must be capable of performing sixteenth-note scalar passages in the key of F. Complete instrument ranges utilized throughout the work can be seen in figure 2.3 below.

| <u>Instrument</u>       | <u>Range</u>                              | <u>Instrument</u>     | <u>Range</u>                                |
|-------------------------|---|-----------------------|---|
| Piccolo                 | G4-G6                                     | E♭ Baritone Saxophone | C4- C6                                      |
| Flutes 1, 2             | G♭4-G6                                    | B♭ Trumpets 1, 2, 3   | all: C4-G5,<br>1 <sup>st</sup> : up to A5   |
| Oboe                    | F4-G5,<br>1 instance of C4                | Horns in F 1, 2       | C4-D5<br>1 <sup>st</sup> : up to F5         |
| Bassoon                 | E♭2- E♭4                                  | Trombones 1, 2, 3     | all: C3-F4,<br>3 <sup>rd</sup> : down to F2 |
| B♭ Clarinets 1, 2, 3    | all: F3-A5,<br>1 <sup>st</sup> : up to D6 | Euphonium             | A♭2- G4                                     |
| B♭ Bass Clarinet        | F3-F5                                     | Tuba                  | A♭1-E♭3                                     |
| E♭ Alto Saxophones 1, 2 | all: D4-C6,<br>1 <sup>st</sup> : up to D6 | String Bass           | F2-E♭4                                      |
| B♭ Tenor Saxophone      | G4-A5                                     |                       |   |

**Figure 2.3: Goto, Yo, *Dancing in Air*: Necessary Instrument Ranges (written)**

## **Conducting and Rehearsal Considerations**

### **Conducting Considerations**

When conducting *Dancing In Air*, the first passage that requires special attention is the anacrusis of m. 10, where the piano (left hand) and timpani are to play sixteenth-note triplets while the tempo, style and dynamic of the piece are all changing. A clear preparatory gesture and eye contact with the piano and timpani players will help ensure this entrance occurs with good vertical alignment as well as the desired intensity. Much extraneous motion from the conductor will confuse the players, causing this moment to

lose its effectiveness. Therefore it is recommended that when preparing this rhythmic event the conductor utilizes mostly the wrist hinge with little rebound in the gesture.

The downbeat of m. 19 warrants attention as well because almost every member of the ensemble either releases a sustained pitch or changes notes here. Eye contact with the conga player is then crucial to establish the tempo at m. 20, followed by the entrances of the clarinets and the alto saxophone *solo*.

When encountering the  $6+4/8$  time signature which begins at m. 20, the subdivisions of the eighth-notes in each measure are heard mostly in groupings of  $3+3+2+2$ . Here it seems that Goto indicated  $6+4/8$  as opposed to  $10/8$  to be as clear as possible, so that all performers know the pattern of subdivisions utilized. Therefore the meter should be conducted in a four pattern with long beats (containing three eighth-notes) on beats one and two, and short beats (containing only two eighth-notes) on beats three and four.

Lastly, the *hemiola* in mm. 61-64 presents an interesting challenge for the conductor. Since this is essentially a continuous repeating three-note pattern in  $10/8$  time, the conductor must change the order of conducting pulses containing two and three eighth-notes in order for the subdivisions of the beats to remain clear to the ensemble. One possible solution is as follows: m. 61 ( $3+3+2+2$ ), m. 62 ( $2+3+3+2$ ), m. 63 ( $2+2+3+3$ ) and finally m. 64 ( $3+3+2+2$ ). A *ritardando* also occurs during the last two measures of this passage, in addition to a tempo and meter change directly following, so this is certainly an area of the piece which will need to be rehearsed well and conducted clearly so that the entire ensemble is aware of those issues that require their attention.

### Rehearsal Considerations

Several important problems a conductor encounters when preparing *Dancing in Air* for performance have already been mentioned, including the many meter changes and dynamic contrast. One suggestion Goto makes is for the performers to “play this piece as if they are in a big space or outdoors, not in a small band room, because this is a dance music in ‘air.’”<sup>52</sup>

During the introduction, and throughout the piece for that matter, the woodwind *solos* must be clearly heard over the low winds, as important melodic material is being presented in these *solos*. This is especially true of piccolo *solos*, which are usually played over sustained notes in the rest of the ensemble. Players should be encouraged to abide by the dynamic marked in their part and to ensure they can clearly hear the flute, oboe and alto saxophone in these passages. Attention should be paid to ensure the brass chorale entrance in m. 8 is clear. In order to achieve this, all instruments with the exception of the flute 1 and oboe *solos* (and the suspended cymbal roll) should release on beat three. All players with sixteenth-note fanfare figures (*Motive b*) should refrain from using too much tongue to achieve the accents; otherwise the tempo will suffer drastically. During mm. 18 and 19, Goto clearly wants the Piccolo to be heard well over the rest of the ensemble, since the Piccolo is marked at a *fortissimo* dynamic, with all other parts being marked either *mezzo forte* or *piano*. The *fermata* here warrants the conductor’s attention as well, while the dynamic is decreasing.

The 6+4/8 time signature marked at m. 20 will certainly require special attention during the rehearsal process. It is strongly suggested to isolate this concept by addressing

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<sup>52</sup> Yo Goto, e-mail message to author, April 19, 2009.

it during ensemble warm-up activities when this piece is first rehearsed. One possible suggestion would be to clap or vocalize the 3+3+2+2 rhythmic subdivision, placing accents on the main pulses, and have students repeat the rhythmic figure after listening to the teacher's modeling. The *decrescendo* and *crescendo* in mm. 48-49 could also bear mentioning in rehearsal. The primary concern of the conductor in much of this section when the entire ensemble is playing is balance. In m. 56 the *crescendo* should be carefully drawn out over the full duration of the four measures indicated.

After the *B* section which follows, the section beginning at m. 87 is similar to the beginning in which the *solos* must be clearly heard over the sustained pitches. Rehearsal time should also be taken to ensure that the keyboard players (piano, glockenspiel and vibraphone) reach m. 92 together. If this does not occur, the transition into m. 93 will be choppy and disconnected. Starting at m. 93 the alternating Bb clarinet eighth-note *ostinatos* must balance each other seamlessly, sounding as if one group was playing both parts. The *accelerando* beginning in m. 101 should not get any faster than indicated (dotted quarter-note equaling 108 beats per minute). Once the tempo and meter are established at m. 110, the conductor's primary focus until the end should be those of balance and dynamics, taking care that the ensemble members performs the final *crescendo* together with a blended tone without distorting the sound.

Upon completing the preceding analysis, it is clear that Yo Goto's *Dancing in Air* is a clearly-conceived, tightly-constructed piece intended to creatively challenge the young instrumentalists performing it. Much musical knowledge can also be taught through the rehearsal and close study of this composition. While the work has not yet been included on any of the commonly used lists of repertoire for the developing band,

this recently published piece is gaining recognition among music educators throughout the country.

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## **Analysis of Richard Saucedo's *With Each Sunset (Comes the Promise of a New Day)***

### **Composer Information**

Richard L. Saucedo (b. December 2, 1957) is an internationally well-known educator, clinician, judge, arranger and composer, involved in a variety of genres of music, from concert band to show choir. Currently serving as director of bands and performing arts department chairman at Carmel High School in Carmel, Indiana, he has also been actively involved in the drum corps activity. He is frequently a clinician in both the marching and concert idioms.<sup>53</sup> As a composer/arranger, he has written for choral and instrumental settings, including concert and marching band works, and his publications can be found in the catalog of the Hal Leonard Corporation.

Saucedo began his musical training playing the piano, starting when he was five years old, and his interest in music was strongly supported by his parents. Once in high school, Saucedo's band director, a composer and arranger in his own right, noticed his curiosity for composition when he saw the young Saucedo playing condensed band scores on the piano. When doing this, Saucedo closely analyzed ways in which composers evoked certain sounds from the ensemble to create emotional reactions. Saucedo holds both undergraduate and master's degrees in music education, from Indiana University (Bloomington) and Butler University (Indianapolis), respectively. While at IU, he studied with Director of Bands Emeritus Ray E. Cramer.

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<sup>53</sup> Hal Leonard website, "Richard Saucedo," Writer Profiles section, [http://www.halleonard.com/biographyDisplay.jsp?id=170&location=BandOrchestra&subsite=subsite\\_band](http://www.halleonard.com/biographyDisplay.jsp?id=170&location=BandOrchestra&subsite=subsite_band) (accessed April 18, 2009).

During his tenure at Carmel, the band program has gained national attention, receiving awards in all three areas typically included in high school band curricula: concert, jazz and marching.<sup>54</sup> The Carmel High School Wind Symphony, the top ensemble of five in the concert band area of the program, performed at Chicago's Midwest Clinic in 2005, and was named the Indiana Concert Band State champion in both 1999 and 2002.<sup>55</sup> Carmel's 200-member marching band, the Marching Greyhounds, annually participates in the Bands of America Grand National Championships, frequently placing as finalists, and in 2005 were named champions of that event.<sup>56</sup> Other areas of the 350 member total band program include four jazz ensembles, a 140-member pep band, active color guard, and concert/marching percussion programs offering performance opportunities in both competitive and non-competitive atmospheres.<sup>57</sup> Classes in music theory, jazz improvisation and music technology are also offered.<sup>58</sup>

Saucedo received the Bandmaster of the Year award from the Indiana Bandmasters Association in 1998-99.<sup>59</sup> In addition to his duties at Carmel, Saucedo is also nationally recognized in the marching band idiom. He served as brass arranger and music ensemble consultant for the Cavaliers Drum and Bugle Corps between the years

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<sup>54</sup> Richard Miles, ed., *Teaching Music through Performance in Band*, vol. 6 (Chicago: GIA Publications, 2007), 278.

<sup>55</sup> Carmel High School Performing Arts Department website, <http://www1.ccs.k12.in.us/chs/performing-arts/>, (accessed April 16, 2009); Miles, 278.

<sup>56</sup> Hal Leonard website, "Richard Saucedo," Writer Profiles section, [http://www.halleonard.com/biographyDisplay.jsp?id=170&location=BandOrchestra&subsite=subsite\\_band](http://www.halleonard.com/biographyDisplay.jsp?id=170&location=BandOrchestra&subsite=subsite_band), (accessed April 18, 2009).

<sup>57</sup> *Ibid*; Carmel High School website.

<sup>58</sup> Hal Leonard website; Carmel High School website; Miles, 278.

<sup>59</sup> Miles, 278.

2000 and 2008 as well as serving as a judge for a variety of Drum Corps International events.<sup>60</sup>

### **Composition Background Information**

Concerning the emotional impact of his own writing, Saucedo has said that he is “a big believer in the emotional potential of concert band literature. One of [his] goals as a writer is to try to create special moments for the audience, emotional moments that listeners may not expect to hear from a high school concert band.”<sup>61</sup> When composing, Saucedo first develops a plan for the emotional content of a work, and then adjusts the harmony to that prescribed notion. In fact, he has said that he “love[s] to work with harmony,” and “many times [he] will work to get a harmonic progression to the emotional level [he] desire[s] well before add[ing] an actual melody.”<sup>62</sup> This seemingly unconventional method has helped him compose popular contemporary music for winds and percussion.<sup>63</sup>

*With Each Sunset (Comes the Promise of a New Day)*, published in 2005, was composed in remembrance of Mr. Jack Hensley (September 22, 1955 - September 21, 2004), an American engineer.<sup>64</sup> Hensley was in Iraq on business in 2004 when he was kidnapped and murdered.<sup>65</sup> In the same year, Saucedo was inspired to write the piece in response to frequent negative reports of the war in American news sources. The events

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<sup>60</sup> Marching Arts Directory website, “Richard Saucedo Steps Down As Cavaliers Brass Arranger/Composer,” [http://www.marchingarts.com/index/index.php?option=com\\_content&view=article&id=232:richard-saucedo-steps-down-as-cavaliers-brass-arrangercomposer&catid=3:drum-corps&Itemid=173](http://www.marchingarts.com/index/index.php?option=com_content&view=article&id=232:richard-saucedo-steps-down-as-cavaliers-brass-arrangercomposer&catid=3:drum-corps&Itemid=173) (accessed April 18, 2009); Hal Leonard website.

<sup>61</sup> Miles, 278-9.

<sup>62</sup> Ibid, 279.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

surrounding the terrorist attacks of September 11, 2001 have changed America forever, and “music has always been used as a way of expressing emotions or as an antidote to certain painful life encounters.”<sup>66</sup> This work accomplishes both of these purposes, encouraging performers to utilize emotions of hurt and loss from personal experiences to more passionately express the musical ideas presented.

The piece’s title conveys an optimism inherent throughout the work, evoking thoughts that even through the hardest times in a person’s life, hope should not be lost. To help achieve this musically, Saucedo utilizes mostly major tonalities and ascending melodic motion. *With Each Sunset* is published by Hal Leonard Corporation in the MusicWorks series as a Grade 3 composition, which designates pieces of medium technical difficulty appropriate for students with three to four years of playing experience.<sup>67</sup> It carries a “Medium” distinction according to J. W. Pepper as well, and is included in the *Teaching Music through Performance in Band* series, where it is categorized as a Grade 2 composition.<sup>68</sup>

### **Score Description / Instrumentation**

#### **Score Description**

The score for *With Each Sunset (Comes the Promise of a New Day)* is a full, transposed score. The first pages contain a listing of the included instrumentation, brief program notes discussing Jack Hensley, in whose memory the piece was written, suggestions for performance, and a short biography of the composer. In the music itself,

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<sup>66</sup> Ibid.

<sup>67</sup> Hal Leonard website, “With Each Sunset,” Band/Orchestra/Jazz section, <http://www.halleonard.com/band.jsp> (accessed April 18, 2009).

<sup>68</sup> JWPepper website, “With Each Sunset,” <http://www.jwpepper.com/sheet-music/welcome.jsp> (accessed April 18, 2009); Teaching Music through Performance website, “With Each Sunset,” <http://www.teachingmusic.org/index.cfm> (accessed April 18, 2009).

the staves are bracketed in the following groupings: flutes and double reeds, clarinets, saxophones, high brass (trumpets and horns), low brass (trombones, baritone and tuba/string bass) and percussion (percussion 1, percussion 2, mallet percussion and timpani). The following instruments share a staff in the score, most of them containing both *a due* and *divisi* sections: flute 1 and 2, Bb clarinet 2 and 3, Eb alto saxophone 1 and 2, Bb trumpet 2 and 3, horn 1 and 2, trombone 1 and 2, tuba and string bass, suspended cymbal and crash cymbals (percussion 2). While they do share a line in the score, each of these instruments has its own separate sheet of music, with the exception of the cymbals. The score is clearly marked, with measure numbers indicated at the bottom of each page.

### **Instrumentation**

All *solos* in the piece are in the flute 1 part and are indicated as either *solo* or *solis*. There are three such sections, the first of which is very close to the beginning of the piece, in mm. 2-6; the second (which contains the same material) can be found in mm. 57-61, and the third is the final melodic material heard in the piece, in mm. 69-74. Cues are frequently included for the oboe and horn 1 and 2 parts in the more exposed sections of the piece. In these cases, the oboe is cued in either the flute 1 part or the Bb trumpet 1 part (with straight mute) and the horn parts are cued in the Eb alto saxophones.

It is unexpected to have only two horn parts, instead of four, and only two trombone parts, instead of three, especially when three separate parts are present in the Bb clarinet and Bb trumpet sections. Only the following percussion instruments are used, requiring a total of at least five players: snare drum, suspended and crash cymbals, bells and three timpani. All other included instrumentation is standard to the modern wind band. A complete instrumentation listing can be seen below in Figure 3.1.

|                     |                       |                           |
|---------------------|-----------------------|---------------------------|
| Flute 1             | E♭ Baritone Saxophone | <b>Percussion I:</b>      |
| Flute 2             | B♭ Trumpet 1          | Snare Drum                |
| Oboe                | B♭ Trumpet 2          | (1 player)                |
| Bassoon             | B♭ Trumpet 3          | <b>Percussion II:</b>     |
| B♭ Clarinet 1       | F Horn 1              | Suspended Cymbal,         |
| B♭ Clarinet 2       | F Horn 2              | Crash Cymbals             |
| B♭ Clarinet 3       | Trombone 1            | (2 players)               |
| E♭ Alto Clarinet    | Trombone 2            | <b>Mallet Percussion:</b> |
| B♭ Bass Clarinet    | Baritone B.C.         | Bells (1 player)          |
| E♭ Alto Saxophone 1 | Baritone T.C.         | <b>Timpani</b>            |
| E♭ Alto Saxophone 2 | Tuba                  |                           |
| B♭ Tenor Saxophone  | String Bass           |                           |

Figure 3.1: With Each Sunset: Instrumentation

### Form Analysis

The form of *With Each Sunset* is ternary including both an introduction and a *coda* (for a complete description of the form of the work, see Figure 3.2 below). Mm. 1-10 serve as the introduction, establishing the calm, peaceful mood of the work. Section *A1* begins at m. 11, where the entire brass section plays for the first time, in a homophonic chorale style. It is in this section that Saucedo begins to write in instrumental choirs, by grouping larger sections of the ensemble together. In this instance there are three larger like-instrument groups, or choirs, presented: the first to enter includes all of the brass instruments, saxophones, and low clarinets. The high woodwinds form the next choir to enter, and lastly B♭ clarinets are joined by bassoon and B♭ bass clarinet. The conclusion of *A1* contains sustained notes in much of the ensemble, with B♭ clarinets 1, 2, and 3, alto Saxophones, and flutes providing scalar sixteenth-note flourishes leading into the first climax of the piece, which begins section *A2* in m. 22. This climax is also the first time in the piece when virtually the entire ensemble is playing simultaneously, and this continues throughout section *A2*. Section *B*, characterized by an open-fifth, eighth-note *ostinato* in flutes and bells and a disjunct melody in clarinet and alto saxophones, begins at m. 34. Mm. 41 through 45 serve as a transition from section *B*

to the return of material from sections *A1* and *A2*. Throughout the piece, phrase elisions and pitches sustained for long durations make formal divisions unclear, creating a seemingly seamless work, with no obvious segmentation.<sup>69</sup> The primary climax of the piece is heard at m. 51, where the return of material from sections *A1* and *A2* begins with the brass chorale style reminiscent of *A1*. An exact restatement of the introduction material is then heard in mm. 56 through 65, leading into the *coda*, which features a sustained oboe pitch and flute *solo* (or *solli*) supported by clarinets, low brass, and low woodwinds. Because of the return of the introduction material and flute *solo*, the form of the piece could be considered cyclical, similar to the rising and setting of the sun.<sup>70</sup>

| <u>Section/<br/>Theme</u> | <u>Measures</u> | <u>Tonal Center(s)/<br/>Key Area(s)</u> | <u>Description</u>  |
|---------------------------|-----------------|---|---|
| Introduction              | 1-10            | Eb Major/<br>Bb Major                   | <ul style="list-style-type: none"> <li>• “Reverently,” Quarter Note = 72</li> <li>• Thin scoring, many sustained pitches</li> <li>• Very slow harmonic &amp; melodic motion</li> <li>• Clarinets, Flute (<i>solo/solli</i>), horns, oboe with melodic fragments</li> </ul>          |
| <b>A1</b>                 | 11-21           | Bb Major                                | <ul style="list-style-type: none"> <li>• More homophonic chorale-like texture-instrument “choirs”</li> <li>• Brass choir begins, then shifts to woodwind choir linked by upper woodwinds</li> <li>• Back to brass choir before first climax of work (m. 22)</li> </ul>              |
| <b>A2</b>                 | 22-33           | F Major/ Bb Major/<br>G Minor           | <ul style="list-style-type: none"> <li>• First climax of work- first <i>tutti</i> texture at a <i>forte</i> dynamic</li> <li>• Trumpets, horns, upper woodwinds with melodic fragments</li> <li>• Full ensemble <i>crescendo</i> into m. 31, then all <i>decrescendo</i></li> </ul> |
| <b>B</b>                  | 34-40           | F Major                                 | <ul style="list-style-type: none"> <li>• Melody in clarinets and alto saxophone</li> <li>• Open fifth eighth note <i>ostinato</i> in upper woodwinds and bells</li> <li>• Thin texture, similar to introduction</li> </ul>  |
| Transition                | 41-45           | Various;<br>C Major/ F Major            | <ul style="list-style-type: none"> <li>• Preparing B-flat Major</li> <li>• Rising motives, more active</li> <li>• Increase in dynamic intensity</li> <li>• Tempo fluctuations and <i>crescendo</i> leading into m. 46 (climax)</li> </ul>   |
| <b>A2 and 1</b>           | 46-55           | Bb Major, G Minor                       | <ul style="list-style-type: none"> <li>• M. 46- “Joyously,” Quarter note = 82</li> <li>• Coexistence of more than one line with one moving in syncopation</li> <li>• Main climax of work pushing to secondary</li> </ul>  |

<sup>69</sup> Miles, 279.

<sup>70</sup> Ibid.

|                        |       |                       |   |
|------------------------|-------|-----------------------|---|
|                        |       |                       | climax with truncated A1  |
| Return of introduction | 56-65 | Eb Major/<br>Bb Major | <ul style="list-style-type: none"> <li>M. 51- <i>Maestoso</i>, Quarter note = 72 (as in m.1)</li> <li>Identical to introduction in scoring, texture</li> </ul>  |
| Coda                   | 66-74 | F Major               | <ul style="list-style-type: none"> <li>Thin scoring- sustained pitches between woodwinds and brass</li> <li>Exposed oboe pitch; flute <i>solo/soli</i></li> <li>F9 chord fades away to <i>pianissimo</i></li> </ul> |

**Figure 3.2 With Each Sunset (Comes the Promise of a New Day) Form Table**

### Melodic Analysis

Throughout the work, melodic material is fragmented, frequently moving from one voice to another. Consequently, it is often difficult to distinguish the melody. In the introduction, the melodic figures are characterized by gradually developing the ideas presented. The piece begins with the Bb clarinets playing a C4 (sounding). The same players then descend to F3 followed by a leap up a major sixth to D4. The clarinets then give way to the flute 1 *solo* (or *soli*) in mm. 2-6.



**Example 3.1- Saucedo, Richard L., With Each Sunset: flute solo (flute 1, m. 1-6)**

From these first melodic fragments, Saucedo utilizes large ascending leaps, in addition to outlining a major triad (F Major, m. 3). This is meant to imply the optimism suggested by the piece's title. Clarinets begin the next phrase at m. 5 the same way as they did the first, this time expanding the ascending leap interval to a full octave. The next three melodic entrances make up one fragmented melody stated in three different voices. First horns enter on the second beat of m. 7, then oboe on the second beat of m. 8, followed by clarinet 1 in m. 9. The interval between the first two pitches in each of these entrances is

first a major second, then a major third and finally a perfect fifth. In the first ten measures of the work Saucedo is taking this idea and developing it each time it is heard.

As the *AI* (m. 11) section begins, the melody is heard in the quarter-notes of trumpet 1. This phrase is elided with the next so that horns and alto saxophones begin their eighth-notes on the same pitch on which the trumpet ends. These players then continue with an ascending eighth-note figure, which is handed off to the flutes and oboe, serving as a bridge into the clarinet melody in mm. 13 and 14. As the piece continues, it is interesting to note that in mm. 28-30 when both the woodwind and brass choirs are combined, they play a melody consisting of quarter-notes.<sup>71</sup>

Beginning at m. 34, in the *B* section of the work, the melody is clearly presented, remaining in the clarinet 1 consistently for several measures. This thematic material contains several syncopated rhythms and large leaps, both ascending and descending.



**Example 3.2: Saucedo, Richard L., *With Each Sunset*: clarinet theme (Bb clarinet 1, m. 34-37)**

It clearly outlines the key area of F Major, frequently playing the tones of the tonic triad, and is rather disjunct. Following the initial statement at m. 34 by the clarinet, alto saxophone 1 plays a consequent melody while the clarinet sustains a whole note. The clarinet then states the three-measure melody again, leading into m. 41, where horns and alto saxophones play a melody which includes several syncopated figures. The ascending melodic line in mm. 44 and 45, in the alto clarinet, tenor saxophone, trombones and

<sup>71</sup> Ibid, 282.

baritone is linked with the transition into m. 46 because the last pitch of the low woodwind and brass melody sounds the same as the top voice in the trumpet half-notes in this measure. When passing a melodic fragment from one voice to another, Saucedo frequently brings the entering voice in on the same pitch class being played by the previous voice as can be seen here in m. 45.

Beginning at m. 56 the introduction material from mm. 1-10 is restated, with the same melodic ideas. Then to end the piece there is first a sustained pitch in the oboe, followed by the last flute 1 *solo*, which outlines the F Major triad.

### Harmonic Analysis

While no key signatures are indicated throughout the work, the tonal centers of B-flat Major, F Major, and E-flat Major serve as the primary tonal centers in the piece. Much of the harmonic content is made up of chords which are extended to include sevenths and ninths. The first chord in the piece which begins to utilize extended harmony as a specific tone color is an Eb<sup>7</sup> chord found in the clarinets at the downbeat of the second measure, with the pitches E-flat, G, B-flat and D sounding. Attention is further drawn to the seventh of the chord, concert D, by virtue of its being the top sounding voice at the time and also the melody. While this E-flat major seventh chord is continued in the clarinets, flute 1 adds the *solo* above, which melodically can be analyzed as outlining a B-flat ninth chord (with no third): containing (sounding) a B-flat, F, A and C.

Leading into the **B** section of the work, an F major chord is heard in m. 33, with trombone 1 as the only voice playing the third of this chord. The harmony is then based in F Major until m. 41. Another interesting harmonic area of the piece begins at m. 51 and leads to the largest climax of the piece. In the *tutti* sustained whole-notes of m. 53,

alto saxophone 1 and horn 1 performers sustain a sounding A, the ninth of this G minor chord. In m. 54 the chord sounding remains the same, and this pitch resolves up to the third of the chord, concert B-flat. The ascending alto saxophone and horn line here helps to convey the uplifting, optimistic sound of the piece.

The *coda* of the piece contains elements already discussed here, specifically the use of extended harmony. Beginning in m. 67 with oboe and clarinets, the first chord is an F major chord which is missing the third and includes the seventh, and then m. 68 contains a B-flat major triad with all three chord tones represented. The low brass then enter in m. 69 playing an F major triad, supporting the flute *solo*. Two measures later, clarinets and horns enter with the sounding pitches of C, E and G. These two chords combine to produce an F<sup>9</sup> chord, with seventh and ninth.

### **Meter / Tempo / Rhythm**

#### **Meter**

The piece starts and remains in 4/4 throughout, with the exception of five individual measures in 2/4 dispersed throughout the work, in mm. 4, 17, 19, 43 and 59. These 2/4 measures propel the piece forward very deliberately towards something new, usually a new melodic phrase.

#### **Tempo**

The work begins with a tempo marking of "Reverently," quarter note = 72. There are several changes in tempo throughout the middle section of the work, starting first with a small *accelerando* beginning in m. 41. This carries the piece into the new tempo quarter note = 80 indicated at m. 44. Saucedo then pulls the tempo back quite a bit with a *molto ritardando* in m. 45, then suddenly increases the tempo to quarter note = 82 in m.



The syncopated line in the alto saxophones and horns in mm. 46-50, featuring dotted quarter-notes and several tied notes, is the most rhythmically active part of the piece.

The image shows a musical score for an alto saxophone or horn. It consists of two staves. The top staff is labeled '46 Joyously' and starts with a dynamic marking of *f*. The bottom staff starts at measure 48 with a dynamic marking of *mf* and ends with a *molto rit.* marking. The melody is syncopated, featuring dotted quarter notes and tied notes.

**Example 3.5: Saucedo, Richard L., *With Each Sunset*: alto saxophone/ horn Syncopated Line**

**(Eb alto saxophone 1, m. 46-50)**

## **Texture/Dynamics**

### **Texture**

Saucedo utilizes a variety of textures throughout the work, frequently changing between them rather quickly. The introduction of the piece features a rather thin texture, with only the Bb clarinets playing in m. 1, then adding the bassoon and bass clarinet at the beginning of m. 2 and the flute *solo* at the end of this same measure. Horns enter in m. 7, followed by alto clarinet, baritone and tuba at the downbeat of m. 8 and oboe on the second beat. In addition to the predominantly woodwind sound of the thin texture at this point, two other related compositional devices are deliberately used here to bring attention to the melodic fragments presented. First, in this section of the piece, flute 1 only plays the *solo* melodic material, and does not play throughout the remainder of the introduction. Instruments throughout the ensemble are intentionally employed so that each entrance made by an instrument that has not yet played is very well heard.

As opposed to the thin, mostly woodwind texture employed in the introduction, Saucedo groups instruments in choirs beginning in m. 11. The low reed/brass choir,

which also includes string bass, begins this section of the piece, handing the melodic material off to the high woodwind choir, made up of flutes and oboe, in m. 12. These general groupings of instruments can be seen throughout the piece. The high woodwind instruments serve here as a bridge between the brass choir and the clarinet choir, which enters in m. 13.<sup>72</sup> It is interesting to note that from m. 10 through m. 15 the texture of the work changes four times, starting with Bb clarinets supported by low brass, moving to the brass choir, then the high woodwind choir, clarinet choir and lastly horns, leading into m. 16.<sup>73</sup> More instruments enter beginning in m. 20, leading to the first climax of the work, and the first instance in the piece of all instruments playing in the second half of m. 21.

The energy and texture gradually lessen following this climax, until the beginning of the *B* section at m. 34. Here the texture is somewhat thin again, featuring an open-fifth eighth-note *ostinato* in flutes and glockenspiel supporting the syncopated melody played by clarinet and alto saxophone. A more dense texture is used next to create a sense of activity and urgency, moving forward through the transition in mm. 41 and 46, and remaining full through m. 54. With the restatement of the introductory material beginning at m. 56, the texture utilized is identical to that previously mentioned. The *coda* of the piece then continues this thin texture, and at points is even thinner, where oboe is the only instrument playing. The piece then ends with a chord sustained for more than three measures which includes low reeds and brass, Clarinets and the Flute *solo*.

### Dynamics

Dynamic markings throughout the piece are rather abundant, and players should be encouraged to strictly abide by them. In many cases Saucedo utilizes dynamic swells

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<sup>72</sup> Ibid, 284.

<sup>73</sup> Ibid.

in addition to marking dynamics differently throughout the ensemble; this can also help with issues of balance. This is heard during the flute *solo* in the introduction. When the flute enters, clarinets are already decreasing their volume allowing the color of the flute *solo* to be heard. Also, the piece as a whole begins with a *mezzo piano* dynamic, frequently increases and decreases volume, following the natural tendencies of the melodic material, and returns to this same dynamic. The first *tutti forte* dynamic is approached in mm. 20 and 21 with a two-measure long *crescendo* containing mostly long, sustained pitches. As with the texture, when transitioning to the **B** section of the work, the established *forte* dynamic is slowly decreased until reaching *mezzo piano* for most of the ensemble in m. 34. Mm. 41 through 51 contain three multi-measure *crescendos* leading up to another arrival point in m. 51. The strongest point in the piece is then in m. 55 where the dynamic marking is *fortissimo* following a two-measure long *crescendo*. After this event the level consistently decreases, ending with the final sustained chord indicated at a *pianissimo* level.

### **Technical Demands**

The main tonal centers of the piece are E-flat major, B-flat major and F major. Knowledge of and comfort with each of these keys is crucial to the performance of the work. This is not due to an abundance of quick passages requiring technical facility, but rather because performers must be aware of intonation tendencies within these keys for their instrument and be able to adjust as necessary throughout the piece.<sup>74</sup>

A great challenge for individual players in *With Each Sunset* is that of air control. The piece features many long, sustained pitches, frequently written in extremes of

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<sup>74</sup> Ibid, 280.

dynamic range: *pianissimo* or *fortissimo*. Players must be able to control air speed throughout the length of these pitches. Much of the piece contains smooth, connected articulations, with the exception of two times when an accented, separated articulation is indicated. These accented sections can be found in trumpets in m. 25 and in alto clarinet, tenor saxophone, trombones and baritone in mm. 44 and 45.

| <b><u>Instrument</u></b>       | <b><u>Range</u></b>               | <b><u>Instrument</u></b>        | <b><u>Range</u></b>               |
|--------------------------------|-----------------------------------|---------------------------------|-----------------------------------|
| <b>Flutes 1, 2</b>             | 1: A4-D6<br>2: Bb4-C6             | <b>Eb Baritone Saxophone</b>    | C#4-B4<br>(A3 optional)           |
| <b>Oboe</b>                    | F4-A5                             | <b>Bb Trumpets 1, 2, 3</b>      | 1: E4-F#5<br>2: E4-D5<br>3: C4-A4 |
| <b>Bassoon</b>                 | F2-A3                             | <b>Horns in F 1, 2</b>          | 1: D4-F5<br>2: D4-E5              |
| <b>Bb Clarinets 1, 2, 3</b>    | 1: G3-A5<br>2: G3-G5<br>3: G3-F#5 | <b>Trombones 1, 2</b>           | 1: C3-D4<br>2: C3-Bb3             |
| <b>Eb Alto Clarinet</b>        | F#3-G4                            | <b>Baritone</b>                 | A2-Bb3                            |
| <b>Bb Bass Clarinet</b>        | E3-F4                             | <b>Tuba/ String Bass</b>        | F1-C3                             |
| <b>Eb Alto Saxophones 1, 2</b> | All: E4-A5                        | <b>Mallet Percussion: Bells</b> | C5-C6                             |
| <b>Bb Tenor Saxophone</b>      | D4-D5                             | <b>Timpani</b>                  | G2, C3, F3                        |

**Figure 3.3: Saucedo, Richard. *With Each Sunset*: Necessary Instrument Ranges (written)**

The necessary ranges for each instrument can be seen in figure 4.2 above. Most instrument ranges are standard. However, flute 1, oboe, bass clarinet and baritone saxophone do require low pitches which could prove problematic, depending on the ability of the player. For example, the F4 in the oboe could pose problems for a younger player. While this pitch is not in the extreme range of the instrument, the passage where it is to be played is rather exposed and at the end of the piece: when a less experienced

player's embouchure may be quite fatigued, making it very difficult to control and sustain.

## **Conducting and Rehearsal Considerations**

### **Conducting Considerations**

When conducting *With Each Sunset*, a very clear *legato* style is needed. The two accented passages, trumpets in m. 25 and low reeds and low brass in mm. 44 and 45, require ample preparation from the conductor to ensure they appropriately sound above the texture. Special attention should be paid to establish and control the tempos of the work according to those indicated in the score, as it is easy to exaggerate the already slow tempo by performing even slower than indicated. The two *molto ritardandi* in mm. 45 and 49-50 must be carefully planned out, and it is suggested to take time in these passages, without hurrying through them. In mm. 49-50 specifically, the low reeds and low brass should lead the *crescendo* and the *ritardando*, and all other players must follow, without getting too loud or arriving at the downbeat of m. 51 too early.<sup>75</sup>

The two most pressing issues for the conductor of this piece will be those of dynamics and balance, and the conductor must continually strive to communicate these through gesture. In passages where multiple dynamic layers are performed simultaneously, such as in mm. 2-6, 12-14, and 37-39, performers must be made aware of these differences so that the desired balance can be achieved. Attention must be paid to ensure that each melodic fragment can be heard as the timbre and color of the ensemble frequently change. Musical expressivity should consistently be a concern of the performers, and special care should be paid to the many instances of hairpin dynamics.

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<sup>75</sup> Ibid, 282-283.

### Rehearsal Considerations

Because of the importance of ensemble listening skills, it is suggested that when rehearsing *With Each Sunset*, the group explores a variety of set-up arrangements in order to aid performers in hearing the various parts being played throughout the ensemble. Once players are aware of these, they are more likely to achieve accurate balance and blend throughout the work.<sup>76</sup> A variety of ensemble warm-up activities can also help with these concerns. One possible activity could be to have the ensemble play a major scale and designate one player as the leader. All other members must listen to the sound of that instrument in order to know when to progress to the next note of the scale. It is suggested to begin with a relatively low sounding instrument as the leader, possibly a tuba or baritone saxophone, due to the relative ease players should have in hearing these instruments and also to encourage well-rounded sonority of sound within the ensemble. As players become more comfortable with this task, different instruments can lead, causing ensemble members to be more flexible to allowing different colors to dominate the overall sound.

The expressive possibilities of music play an integral role in this piece, and the conductor should make every attempt to encourage players to draw upon their life experiences with moments of great loss or despair and the persistence of the human condition to achieve stability in our ever-changing world to embody the spirit of the music.<sup>77</sup>

*With Each Sunset* truly reflects the time and place in which it was written, coming about from the composer's reaction to the cultural and political climate of his time.

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<sup>76</sup> Ibid, 283.

<sup>77</sup> Ibid, 280.

Although the piece does not require high technical skills, Saucedo challenges performers in the areas of musical maturity and expressivity. When rehearsing this piece, students have an opportunity to learn about more than simply musical concepts, of which there are plenty. In addition, the work allows students to study the relationship between cultural history and music.

## References and Resources

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Appendix to:

AN ANALYSIS OF SELECTED BAND WORKS  
WITH COMPOSER PERSPECTIVE

Scores and Documentation

Prepared for  
Graduate Committee:

Dr. Milton Allen, Advisor  
Dr. Luminita Florea  
Dr. Jonathon Kirk  
Mr. Terence Mayhue

Eastern Illinois University

April 28, 2009

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## APPENDIX A

Musical Score:

La Plante, Pierre. *American Riversongs*. New Glarus, WI: Daehn Publications, 1991.

# AMERICAN RIVERSONGS

A Folksong Setting For Band

Pierre La Plante

Bright and spirited

7

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Piccolo Flute (1), Flute (2), Oboes (1, 2), Eb Clarinet (1), Bb Clarinets (2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Bassoons (div.), Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Cornets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone, Tuba, Timpani, and Percussion (Mallets, S.D., B.D., Cym.). The score includes dynamic markings such as *f*, *fp*, *sfz*, and *sf*, as well as performance instructions like *+Picc.*, *div.*, *Soli*, and *roll: L.v.*. A rehearsal mark '7' is placed above the Flute staff in the first system and above the Bb Cornets staff in the second system.



1. 2. 21

Picc. Fl. 1 *mf* *mf cresc.*

Fl. 2 *mf* *mf cresc.*

Obs. *mf* *mf cresc.*

Engl. Cl. 1 *mf* *mf cresc.*

Cl. 2 *mf* *mf cresc.*

3 *mf* *mf cresc.*

A. Cl. *mf* *mf cresc.*

B. Cl. *mf* *mf cresc.*

Bsns. *mf* *mf cresc.*

A. Sax. 1

2

T. Sax. *mf* *mf cresc.*

B. Sax. *mf* *mf cresc.*

1. 2. 21

Cors. 1 *mf* *mf cresc.*

2 *mf* *mf cresc.*

3 *mf* *mf cresc.*

Hns. 1

2

1 *mf* *mf cresc.*

2 *mf* *mf cresc.*

3 *mf* *mf cresc.*

Bar. *mf* *mf cresc.*

Tuba *mf* *mf cresc.*

Timp. *mf* *mf cresc.*

Bells *mf* *mf cresc.*

1

Perc. *mf*

S.D.

B.D.

play 2nd time Bells

Picc. Fl. 1 *f* *mf cresc.* *f* *mp* +Picc. 29  
 Fl. 2 *f* *mf cresc.* *f* *mp*  
 Obs. *f* *mf cresc.* *f* *mp*  
 Eb Cl. *f* *mf cresc.* *f* *mp*  
 Cl. 2 *f* *mf cresc.* *f* *mp*  
 3 *f* *mf cresc.* *f* *mp*  
 A. Cl. *f* *mf cresc.* *f* *mp*  
 B. Cl. *f* *mf cresc.* *f* *mp*  
 Bsns. *f* *mf cresc.* *f* *mp*  
 A. Saxs. 1 *f* *mf cresc.* *f* *mp*  
 2 *f* *mf cresc.* *f* *mp*  
 T. Sax. *f* *mf cresc.* *f* *mp*  
 E. Sax. *f* *mf cresc.* *f* *mp*  
 Cors. 1 *f* *mf cresc.* *f* *mp* 29  
 2 *f* *mf cresc.* *f* *mp*  
 3 *f* *mf cresc.* *f* *mp*  
 Hns. 1 *f* *mf cresc.* *f* *mp*  
 2 *f* *mf cresc.* *f* *mp*  
 Trbs. 1 *f* *mf cresc.* *f* *mp*  
 2 *f* *mf cresc.* *f* *mp*  
 3 *f* *mf cresc.* *f* *mp*  
 Bar. *f* *mf cresc.* *f* *mp*  
 Tuba *f* *mf cresc.* *f* *mp*  
 Timp. *f* *mf cresc.* *f* *mp*  
 Mallets  
 Perc. S.D. *mf* B.D. *f* +Cym. *mp*  
 DP 911

This page of a musical score, numbered 6, contains the orchestral parts for measures 30 through 36. The instruments listed on the left are:

- Picc. Fl. 1
- Fl. 2
- Oboe
- E♭ Cl. 1
- Cl. 2
- A. Cl. 3
- B. Cl.
- Bass.
- A. Sax. 1
- T. Sax. 2
- B. Sax.
- Cor. 1
- Cor. 2
- Horn 1
- Horn 2
- Trb. 1
- Trb. 2
- Bar.
- Tuba
- Timp.
- Mallets
- Perc. 1
- Perc. 2

The score is written in a common time signature with a key signature of one sharp (F#). Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *div.* (divisi). The page number 36 is printed in a box above the first staff of the second system. The percussion part at the bottom includes S.D., B.D., Cym., and DP 911.



48 Picc. out

Picc. Fl. 1 *ff* *p* *sim.*

Fl. 2 *ff* *p* *sim.*

Obs. *ff* *p* *sim.*

E♭ Cl. 1 *ff* *p* *sim.*

Cl. 2 *ff* *p* *sim.*

3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bens. *ff*

A. Sax. 1 *ff* *p* *sim.*

2 *ff* *sim.*

T. Sax. *ff*

B. Sax. *ff*

48

Cors. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff* *div.*

Tamp. *ff*

Mallets *ff*

Tamb. *p*

Trgl. *p*

Perc. *choke*

S.D. *choke*

B.D.

Cym.

DP 911

56 +Picc.

Picc. Fl. 1 *mp cresc.* *f* *mp cresc.* *f*

Fl. 1 *mp cresc.* *f* *mp cresc.* *f*

Obs. *mp cresc.* *f* *mp cresc.* *f* *div.* *f*

E♭Cl. 1 *mp cresc.* *f* *mp cresc.* *f*

Cl. 2 *mp cresc.* *f* *mp cresc.* *f*

Cl. 3 *mp cresc.* *f* *mp cresc.* *f*

A.Cl. *mp cresc.* *f* *mp cresc.* *f*

B.Cl. *mp cresc.* *f* *mp cresc.* *f*

Bsns. *mp cresc.* *f* *mp cresc.* *f*

A.Saxs. 1 *mp cresc.* *f* *mp cresc.* *f*

A.Saxs. 2 *mp cresc.* *f* *mp cresc.* *f*

T.Sax. *mp cresc.* *f* *mp cresc.* *f*

B.Sax. *mp cresc.* *f* *mp cresc.* *f*

56

Cors. 1 *mp cresc.* *f* *mp cresc.* *f*

Cors. 2 *mp cresc.* *f* *mp cresc.* *f*

Cors. 3 *mp cresc.* *f* *mp cresc.* *f*

Hns. 1 *mp cresc.* *f* *mp cresc.* *f*

Hns. 2 *mp cresc.* *f* *mp cresc.* *f*

Trb. 1 *mp cresc.* *f* *mp cresc.* *f*

Trb. 2 *mp cresc.* *f* *mp cresc.* *f*

Trb. 3 *mp cresc.* *f* *mp cresc.* *f*

Bar. *mp cresc.* *f* *mp cresc.* *f*

Tuba *mp cresc.* *f* *mp cresc.* *f* *div.* *f*

Timp. *mp cresc.* *f* *mp cresc.* *f*

Mallets *(mp)*

Tamb. 1 *(mp)*

Perc. *mp cresc.* *f* *mp cresc.* *f*

S.D. *mp cresc.* *f* *mp cresc.* *f*

B.D. *mp cresc.* *f* *mp cresc.* *f*

DP 911

64

Picc. Fl. 1 *ff*

Fl. 2 *ff*

Obs. *div.* *ff*

E♭Cl. 1 *ff*

Cl. 2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff* *sim.*

Bsn. *ff* *sim.*

A.Sax. 1 *ff* *sim.* Hns. *ff*

2 *ff* *sim.* Hns. *ff*

T.Sax. *ff* *sim.*

B.Sax. *ff* *sim.*

64

Cor. 1 *ff* *sim.*

2 *ff* *sim.*

3 *ff* *sim.*

Hns. 1 *ff* *sim.*

2 *ff* *sim.* *sim.*

Trbs. 1 *ff* *sim.*

2 *ff*

3 *ff* *sim.*

Bar. *ff*

Tuba *ff* *sim.*

Timp. *ff*

Bells *f*

Trgl. 1 *ff*

Perc. *ff*

S.D. *ff*

E.D. *ff*

Cym. *ff* *choke*

DP 911

**Molto moderato** *mp* **Flutes only play** **poco rit.** **76 Moderato** **78**

Picc. Fl. 1 *mp* *p espr.*

Fl. 2 *mp* *p espr.*

Obs. **Solo** *mp* *p espr.*

E♭ Cl. 1 *mp* *p espr.*

Cl. 2 *mp* *p espr.*

Cl. 3 *mp* *p espr.*

A. Cl. *mp* *p espr.*

B. Cl. *mp* *p espr.*

Bsns. (a2) *mp* *p espr.*

Cl. 1 *mp* *p espr.*

A. Saxes. **play** *mp* **Soli** *p espr.*

Cl. 3 *mp* *p espr.*

Ban. *mp* *p espr.*

T. Sax. *mp* *p espr.*

B. Sax. *mp* *p espr.*

**Molto moderato** **poco rit.** **Solo** **76 Moderato** **78**

Cors. 1 *mp* *p espr.*

Cors. 2 *mp* *p espr.*

Cors. 3 *mp* *p espr.*

Hns. 1 *mp* *p espr.*

Hns. 2 *mp* *p espr.*

Trbs. 1 *mp* *p espr.*

Trbs. 2 *mp* *p espr.*

Trbs. 3 *mp* *p espr.*

Bar. *mp* *p espr.*

Tuba *mp* *p espr.*

B. Sax., Ban. *mp* *p espr.*

Timp. *mp* *p espr.*

Mallets

Perc. 1

Perc. 2



This page of a musical score, numbered 13, contains the following parts and markings:

- Picc. Fl. 1:** *mp* to *mf*
- Fl. 2:** *mp* to *mf*
- Obs.:** *mp* to *mf*
- Eb Cl. 1:** *mp* to *mf*
- Cl. 2:** *mp* to *mf*
- Cl. 3:** *mp* to *mf*
- A. Cl.:** *mp* to *mf*
- B. Cl.:** *mp* to *mf*
- Bans.:** *mp* to *mf*
- A. Saxs. 1:** *mp* to *mf*
- A. Saxs. 2:** *mp* to *mf*
- T. Sax.:** *mp* to *mf*
- B. Sax.:** *mp* to *mf*
- Cors. 1:** *mp* to *mf*
- Trbs. 2:** *mp* to *mf*
- Cors. 3:** *mp* to *mf*
- Hns. 1:** *mp* to *mf*
- Hns. 2:** *mp* to *mf*
- Trbs. 1:** *mp* to *mf*, includes *Soli* markings
- Trbs. 2:** *mp* to *mf*, includes *Soli* markings
- Trbs. 3:** *mp* to *mf*, includes *Soli* markings
- Bar.:** *mp* to *mf*
- Tuba:** *mp* to *mf*
- Timp.:** (Empty staff)
- Mallets:** (Empty staff)
- Perc. 1:** (Empty staff)
- Perc. 2:** (Empty staff)

Rehearsal mark **89** is present at the top and bottom of the page. Performance instructions include *play* and *Soli*.



100

Poco piu mosso

100

Poco piu mosso

DP 911









138 146

Picc. Fl. 1

Fl. 2

Obs.

E♭Cl. 1

Cl. 2

3

A.Cl. *mp*

B.Cl. *mp*

Bsns. *a2 mp*

A.Saxs. 1

2

T.Sax. *mp*

B.Sax. *mp*

138 146

Cors. 1 *st. mute div. mp*

2 *st. mute mp*

3

Hns. 1

2

3

Trbs. 1

2

3

Bar. *(mp)*

Tuba *mp*

Timp.

Xylo. *Xylo. mp*

1

2

Tamb. *Tamb. mp*

Perc. *mp*

S.D.

B.D.

DP 911

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments, including woodwinds, brass, and percussion. The score is divided into two systems, with a rehearsal mark '154' appearing at the beginning of the second system. The instruments listed on the left side of the score are:

- Picc. Fl. (Piccolo Flute)
- Fl. (Flute)
- Obs. (Oboe)
- E♭Cl. (E-flat Clarinet)
- Cl. 1, 2, 3 (Clarinets)
- A.Cl. (Alto Clarinet)
- B.Cl. (Bass Clarinet)
- Bans. (Bassoon)
- A.Sax. 1, 2 (Alto Saxophones)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Bass Saxophone)
- Cors. 1, 2, 3 (Cor Anglais)
- Hns. 1, 2 (Horns)
- Trbs. 1, 2, 3 (Trumpets)
- Bar. (Baritone)
- Tuba
- Timp. (Timpani)
- Xylo. (Xylophone)
- Tamb. (Tambourine)
- Perc. (Percussion)
- S.D. B.D. (Snare Drum, Bass Drum)

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *sf*), and articulation marks. A specific instruction 'play st. mute' is noted for the Cors. 2 staff. The percussion parts include rhythmic patterns for the Tambourine and Snare/Bass Drums. The woodwind and brass parts feature complex rhythmic figures and melodic lines. The rehearsal mark '154' is placed above the first staff of the second system.

160 165

Picc. Fl. 1 *Soli + Picc.* *p*

Fl. 2

Obs.

E♭ Cl. 1

Cl. 2

3

A. Cl. *f sf p*

B. Cl. *f*

Bass.

1 *f sf p*

2 *f sf p*

T. Sax. *f sf p*

B. Sax. *f*

160 165

Corn. 1 *open f*

2 *open f*

3 *open f*

Hrn. 1 *f sf p*

2 *f sf p*

Trbn. 1 *f*

2 *f*

3 *f*

Bar. *f sf p*

Tuba *f*

Timp. *f*

Xylo. *f*

Tamb. 1 *Tamb. p*

Perc. S.D. B.D. Cym. *f* B.D. *p*

DP 911

173

Picc. Fl. 1

Fl. 2

Obs.

Eb Cl. 1

Cl. 2

3

A. Cl.

B. Cl.

Bans.

A. Sax. 1

2

T. Sax.

B. Sax.

173

Cors. 1

2

3

Hns. 1

2

Trbs. 1

2

3

Bar.

Tuba

mp

Solo (or section)

Timp.

Mallets

sf/p

Hn. 1

+Bass

Tamb. 1

Perc. 2

181

Picc. out

1 Picc. Fl. *mf*

2 Fl. *mf*

Obs. *mf*

1 Eb Cl. *mf*

2 Cls. *mf*

3

A. Cl. *mf*

B. Cl. *mf*

Hns. *mf*

1 A. Saxs.

2 T. Sax.

B. Sax.

181

*sim.*

*mf* in stand

*mf* in stand

*mf*

1 Cor. *mf* in stand

2 *mf* in stand

3 *mf*

1 Hns. *mf*

2 *mf*

3 *mf*

1 Hn. *mf*

2 Hn. *mf*

3

1 Trbn. *mf*

2

3

Bar.

Tuba *mf* *all*

Timp.

Xylo. *mf* Xylo.

Tamb. *mf*

Perc.

S.D. *mf*

B.D.

189

189

+Picc.

Picc. Fl. 1

Fl. 2

Obs. 3

E♭Cl. 1

Cl. 2

A.Cl. 3

B.Cl. 4

Bass. 5

A.Saxs. 1

2

T.Sax. 3

B.Sax. 4

*f* *sim.* *f* *sim.*

189

189

Cor. 1

2

3

Cor. 1

Hns. 1

2

Trbs. 1

2

3

Bar. 4

Tuba 5

Timp. 6

Xylo. 7

Tamb. 8

Perc. 9

S.D. 10

B.D. 11

*f* *out of stand* *sim.* *f* *sim.* *f* *sim.*

196

Picc. Fl. 1

Fl. 2

Obs.

E♭Cl. 1

Cl. 2

3

A.Cl.

B.Cl.

Bens.

A.Sax. 1

2

T.Sax.

B.Sax.

196

Cor. 1

2

3

Hrn. 1

2

Trbs. 1

2

3

Bar.

Tuba

Timp.

Xylo.

Tamb.

Perc.

S.D.

B.D.

Cym.

DP 911

+Cym.

204

Picc. Fl. 1 *poco rit.*

Fl. 2 *poco rit.*

Obs. *poco rit.*

E♭ Cl. 1 *poco rit.*

Cl. 2 *poco rit.*

3 *poco rit.*

A. Cl. *poco rit.*

B. Cl. *poco rit.*

Bass. *poco rit.*

A. Saxs. 1 *poco rit.*

2 *poco rit.*

T. Sax. *poco rit.*

B. Sax. *poco rit.*

204

Cors. 1 *poco rit.*

2 *poco rit.*

3 *poco rit.*

Hrn. 1 *poco rit.*

2 *poco rit.*

Trbs. 1 *poco rit.*

2 *poco rit.*

3 *poco rit.*

Bar. *poco rit.*

Tuba *poco rit.*

Timp. *poco rit.*

Mallets *poco rit.*

Tamb. *poco rit.*

Perc. *poco rit.*

S.D.  
B.D.  
Cym.  
DP 911

215 a tempo

Picc. Fl. 1 *p* *-Picc.*

Fl. 2 *p*

Obs.

E♭Cl. 1 *p*

Cl. 2 *p*

3 *p*

A.Cl. *p*

B.Cl. *p*

Hens. *p*

A.Sax. 1 *Soli \** *p*

2 *p*

T.Sax. *p* (b)

B.Sax. *p*

215 a tempo

Corn. 1

2

3

Hrn. 1 *p*

2

Trbn. 1

2

3

Bar. *mf*

Tuba *mf* *B.Cl.* *play (one)* *B.Sax.* *p*

Timp.

Mallets

Tamb. 1 *Tamb.* *mf*

Perc. 2

S.D.

B.D.

Cym.

DP 911

\* Optional Alto Saxophone Solo.

choke

224

Picc. Fl. 1 *mp* *non legato* *sim.*

Fl. 2 *mp* *non legato*

Obs. *mp*

E♭ Cl. 1 *mp* *non legato*

Cl. 2 *mp* *non legato*

3 *mp* *non legato*

A. Cl. *mp* *non legato*

B. Cl. *mp* *non legato*

Bsns. *mp* *non legato* *sim.*

A. Saxs. 1

2

T. Sax.

B. Sax.

224

Cors. 1

2

3

Hns. 1

2

Trbs. 1

2

3

Bar.

Tuba

Timp. *Cl.*

Mallets *Bsn.*

Tamb. 1

Perc. 2

232 236

Picc. Fl. 1 *pp* *ff* *sim.*

Fl. 2 *pp* *ff* *sim.*

Obs. *pp* *ff* *sim.*

E♭ Cl. 1 *pp* *ff* *sim.*

Cl. 2 *pp* *ff* *sim.*

3 *pp* *ff* *sim.*

A. Cl. *pp* *ff* *sim.*

B. Cl. *pp* *ff* *sim.*

Bass. *pp* *ff* *sim.*

A. Sax. 1 *ff* *sim.*

2 *ff* *sim.*

T. Sax. *ff* *sim.*

B. Sax. *ff* *sim.*

232 236

Cors. 1 *ff* *sim.* *div. ad lib.*

2 *ff* *sim.*

3 *ff* *sim.*

Hns. 1 *ff* *sim.*

2 *ff* *sim.*

Trbs. 1 *ff* *sim.*

2 *ff* *sim.*

3 *ff* *sim.*

Bar. *ff* *sim.*

Tuba *ff* *sim.*

Temp. *pp* *ff* *sim.* *F to G*

Bells *pp* *ff* *sim.*

Tamb. 1 *pp* *ff* *sim.*

Perc. *pp* *ff* *sim.*

S. D. 2 *pp* *ff* *sim.*

Picc. Fl. 1  
 Fl. 2  
 Obs.  
 Eb Cl. 1  
 Cls. 2  
 3  
 A. Cl.  
 B. Cl.  
 Bsns.  
 A. Saxs. 1  
 2  
 T. Sax.  
 B. Sax.  
 Cors. 2  
 3  
 Hns. 1  
 2  
 Trbe. 1  
 2  
 3  
 Bar.  
 Tuba  
 Timp.  
 Bells  
 Tamb. Claves  
 Perc. +Claves  
 S.D.  
 B.D.  
 Cym. Solo  
 choke  
 Cym. Solo  
 choke

DP 911 \* Add Marimba, Xylophone in 8vas etc.

## APPENDIX B

Folk Song Examples: "Down the River":

Carner, Carl, ed. *Songs of the Rivers of America*. New York: Farrar & Rinehart, 1942.

# Down the River

(Ohio)

A. W. Mason

With simplicity, and not fast

1. Oh, the riv-er is up, and the chan-nel is deep, And the wind blows steady and  
2. Oh, the wa-ter is bright and flash-ing like gold In the ray of the morn-ing  
3. Oh, the mas-ter is proud of the old Broad-horn, For it brings him plen-ty of  
4. Oh there's plen-ty on board for the dark-ies to eat, And there's some-thing to drink and to

strong; — Let the splash of your oars the mea-sure keep, As we row the old boat a-long.  
sun; — And old Di-nah's a-way, up out of the cold, A-getting the hoe corn done.  
tin; — Oh, the crew they are darkies, the car-go is corn, And the mon-ey comes tum-bling in.  
smoke; There's the ban-jo, the bones and the tam-bour-ine, There's the song and the com-i-cal joke.

Refrain (*ponderously*)

Down the riv-er, Down the riv-er, Down the riv-er we go.

Down the riv-er, Down the riv-er, Down the O-hi-o.

## APPENDIX C

Folk Song Examples: "The Wide Missouri":  
Carner, Carl, ed. *Songs of the Rivers of America*. New York: Farrar & Rinehart, 1942.

# The Wide Missouri



Sustained, slow tempo

1. Oh Shan - na - dore, I  
 2. (For) sev'n long years I  
 3. (She) would not have me

*p* *legato*

love your daugh - ter, Hi - oh, The roll - ing riv - er! — I'll  
 court - ed Nan - cy, Hi - oh, The roll - ing riv - er! — For  
 for a lov - er, Hi - oh, The roll - ing riv - er! — She

*mf*

take her 'cross the roll - ing wa - ter, Ha, ha! I'm bound a -  
 sev'n long years I court - ed Nan - cy, Ha, ha! I'm bound a -  
 would not have me for a lov - er, Ha, ha! I'm bound a -

*f*

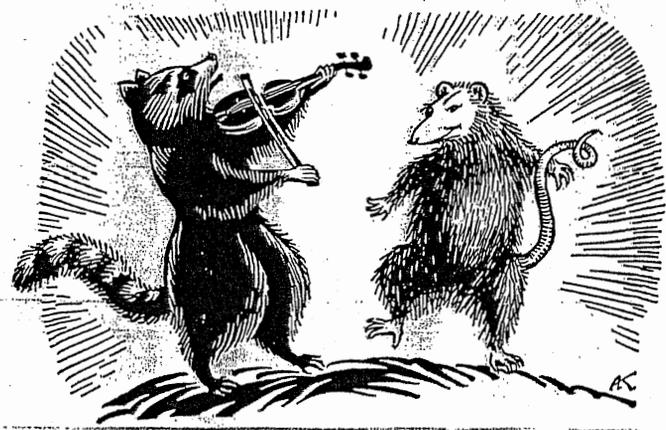
1-2. way for the wide Mis - sour - i. 2. For  
 way for the wide Mis - sour - i. 3. She  
 way for the wide Mis - sour - i.

*mf* *p*

4. And so she took my fif - teen dol - lars, Hi - oh, The  
 5. (And) then she went to Kan - sas Cit - y, Hi - oh, The  
 6. (She) must have had an - oth - er lov - er, Hi - oh, The

roll - ing riv - er, — And so she took my fif - teen dol - lars,  
 roll - ing riv - er, — And then she went to Kan - sas Cit - y,  
 roll - ing riv - er, — She must have had an - oth - er lov - er,

Ha, ha! I'm bound a - way for the wide Mis - sour-i. 5. And  
 Ha, ha! I'm bound a - way for the wide Mis - sour-i. 6. She  
 Ha, ha! I'm bound a - way for the wide Mis - sour-i.



## APPENDIX D

Folk Song Examples: "The Glendy Burk":

Foster, Stephen. *A Treasury of Stephen Foster*. New York: Random House, 1946.

# The Glendy Burk

The *Glendy Burk* was one of the few later nonsense songs of Foster's which had the sparkle and light-hearted jollity of the earlier *Camptown Races* and *Oh! Susanna*. The title-page of the first edition (issued in 1860) was decorated with a picture of the "Glendy Burk," an actual steamboat which plied the Ohio and Mississippi Rivers from Pittsburgh to New Orleans.

The rivers in and near Pittsburgh exercised a great fascination for Foster. He was always close to steamboat life. In Cincinnati his brother's warehouse, where he worked for four

years, was on the waterfront and Stephen could watch the boats dock. He was a frequent traveler on the river in his youth and early manhood.

Students of Foster's life at one time were excited by the discovery of the name "S. C. Foster" which appeared on the registers of several mid-century steamboats. They were convinced that they had evidence of Foster's actual travels. Much to their chagrin, they later found that the handwriting on the registers was that of Seth C. Foster, a St. Louis businessman, who traveled the Mississippi and Ohio Rivers.

Allegro moderato



1. De Glen - dy Burk is a might - y fast boat, Wid a might y fast cap - tain  
2. De Glen - dy Burk has a fun - ny old crew And dey sing de boat - man's



too; He sits up dah on de hur - ri - cane roof And he  
 song, Dey bunn de pitch and de pine knot too, For to

keeps his eye on de crew. I can't stay here, for dey  
 shove de boat a- long. De smoke goes up and de

work too hard; I'm bound to leave dis town, I'll take my duds and  
 in - gine roars And de wheel goes round and round, So fare you well for I'll

tote em on my back When de Glen - dy Burk comes down.  
 take a lit - tle ride When de Glen - dy Burk comes down.

Chorus

Ho! for Lou' - si - an - a! I'm bound to leave dis town; I'll

take my duds and tote 'em on my back When de Glen - dy Burk comes down.

3

I'll work all night in de wind and storm,  
 I'll work all day in de rain,  
 'Till I find myself on de levy dock  
 in New Orleans again.  
 Dey make me mow in de hay field here  
 And knock my head wid de flail;  
 I'll go wha dey work wid de sugar and  
 de cane  
 And roll on de cotton bale.

4

My lady love is as pretty as a pink,  
 I'll meet her on de way;  
 I'll take her back to de sunny old south  
 And dah I'll make her stay.  
 So don't you fret my honey, dear  
 Oh! don't you fret Miss Brown;  
 I'll take you back 'fore de middle of  
 de week  
 When de Glendy Burk comes down .

## APPENDIX E

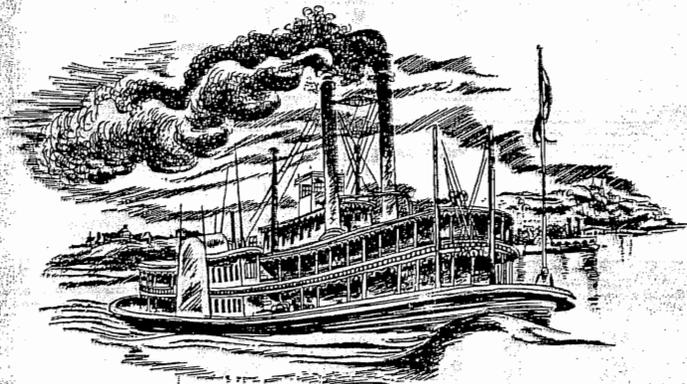
Folk Song Examples: "The Glendy Burk":

Carmer, Carl, ed. *Songs of the Rivers of America*. New York: Farrar & Rinehart, 1942.

# The Glendy Burke

(Ohio, 1860)

Stephen C. Foster



Very brightly

1. De Glen - dy Burke is a  
2. De Glen - dy Burke has a

*mf*

The first system of musical notation consists of a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with a repeat sign and a first ending bracket. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic marking.

might - y fast boat, wid a might - y fast cap - tain too; He  
fun - ny old crew, and dey sing de boat - man's song; Dey

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line includes the lyrics "might - y fast boat, wid a might - y fast cap - tain too; He fun - ny old crew, and dey sing de boat - man's song; Dey". The piano accompaniment features a steady rhythmic pattern with chords.

sets up dar on de hur - ri - cane roof, And he keeps his eye on de  
burn de pitch an' de pine knot too, For to shove de boat a -

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sets up dar on de hur - ri - cane roof, And he keeps his eye on de burn de pitch an' de pine knot too, For to shove de boat a -". The piano accompaniment maintains the same rhythmic accompaniment.

crew. I can't stay here, for de work's too hard, I'm  
long. De smoke goes up an' de in - jine roars, An' de

The fourth system of musical notation concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "crew. I can't stay here, for de work's too hard, I'm long. De smoke goes up an' de in - jine roars, An' de". The piano accompaniment ends with a final chord.

bound to leave dis town; I'll take my duds an'  
 wheel goes round an' round; So fare ye well, for I'll

tote 'em on my back, When de Glen - dy Burke comes down.  
 take a lit - tle ride, When de Glen - dy Burke comes down.

Refrain

Ho! for Lou' - si - an - a! I'm bound to leave this town; I'll

*mf*

take my duds an' tote 'em on my back, When de Glen - dy Burke comes down.

## APPENDIX F

Musical Score:

Goto, Yo. *Dancing in Air*. Greensboro, NC: C. Alan Publications, 2004.

Dedicated to Nicholas Williams and the University of North Texas Concert Band

# DANCING in AIR

Yo Goto

$\text{♩} = 60$

*rit.*

solo

The musical score is arranged in a standard concert band format with the following parts and markings:

- Piccolo:** 1. solo, *mf*, *rit.*, solo
- Flute 1-2:** *mf*, *mf*, *mf*, 1&2 tutti, *mf*
- Oboe:** solo, *mf*, *mf*, *mf*
- Bassoon:** *p*, *mp*, *p*
- B♭ Clarinet 1:** Oboe, *mf*, *mf*, Cl., *mf*
- B♭ Clarinet 2-3:** *p*, *mp*, *p*
- B♭ Bass Clarinet:** *p*, *mp*, *p*
- E♭ Alto Saxophone 1:** solo, *mf*, *mp*, *mp*
- E♭ Alto Saxophone 2:** *mp*, *mp*
- B♭ Tenor Saxophone:** *mp*, *mp*
- E♭ Baritone Saxophone:** *p*, *mp*, *p*
- B♭ Trumpet 1:** straight mute, *p*, *rit.*
- B♭ Trumpet 2-3:** *p*
- Horn in F 1-2:** *mp*, *mp*
- Trombone 1-2:** *mp*, *mp*
- Trombone 3:** *mp*
- Euphonium:** *mp*
- Tuba:** *p*
- String Bass:** *p*
- Piano:** *p*, *p*, *ff*
- Mallets 1:** Glockenspiel, *p*, *p*, *mp*
- Mallets 2:** Chimes, *p*, *mp*, Vibraphone (motor on), *mp*
- Timpani:** solo, *ff*
- Percussion 1:** Wind Chimes, *p*
- Percussion 2:** *p*, *mp*, *p*, *mp*
- Suspended Cymbal (with soft mallets):** *p*, *mp*, *p*, *mp*

10 ♩ = 96

rit.

Picc. *p* *ff* *mf* *p*

Fl. 1-2 *p* *ff* *mf* *p*

Ob. *p* *ff* *mf* *p*

Bsn. *ff* *ff* *mf* *p*

B♭ Cl. 1 *p* *ff* *mf* *p*

B♭ Cl. 2-3 *p* *ff* *mf* *p*

Bs. Cl. *ff* *ff* *mf* *p*

Alt. Sax. 1 *p* *ff* *mf* *p*

Alt. Sax. 2 *p* *ff* *mf* *p*

Ten. Sax. *p* *ff* *mf* *p*

Bar. Sax. *ff* *ff* *mf* *p*

Trp. 1 *open* *ff* *mf* *p*

Trp. 2-3 *ff* *ff* *mf* *p*

Hn. 1-2 *p* *ff* *mf* *p*

Trb. 1-2 *p* *ff* *ff* *mf* *p*

Trb. 3 *p* *ff* *ff* *mf* *p*

Euph. *ff* *ff* *mf* *p*

Tba. *ff* *ff* *mf* *p*

St. Bs. *ff* *ff* *mf* *p*

Pno.

Mal. 1 *ff* *mf* *p*

Mal. 2 *ff* *mf* *p*

Timp. *ff* *ff* *mf* *p*

Perc. 1 *Bass Drum* *ff* *ff* *mf* *p*

Perc. 2 *ff* *ff* *mf* *p*

Chimes

Crash Cymbals

Musical score for a large ensemble. The score is divided into two systems of staves. The first system includes Picc., Fl. 1-2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2-3, B♭ Cl., Alt. Sax. 1, Alt. Sax. 2, Ten. Sax., Bar. Sax., Trp. 1, Trp. 2-3, Hn. 1-2, Trb. 1-2, Trb. 3, Euph., Tba., St. Bs., Pno., Mal. 1, Mal. 2, Timp., Perc. 1, and Perc. 2. The second system includes Conga Drums and Shaker (or Maracas). The score features various musical notations such as dynamics (p, mf, solo), articulation (accents), and performance instructions. The percussion parts include a complex rhythmic pattern for the Conga Drums and Shaker (or Maracas).

29

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

Bs. Cl.

Alt. Sax. 1

Alt. Sax. 2

Ten. Sax.

Bar. Sax.

Trp. 1

Trp. 2-3

Hn. 1-2

Trb. 1-2

Trb. 3

Euph.

Tba.

St. Bs.

Pno.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Marimbas

Snare Drum

*mf*

*mp*

*f*

*arco*



46

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

Bs. Cl.

Alt Sax. 1

Alt Sax. 2

Ten. Sax.

Bar. Sax.

Trp. 1 *uniz.*

Trp. 2-3

Hr. 1-2

Trb. 1-2

Trb. 3

Euph.

Tba.

St. Bs.

Pno.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

(Glockenspiel)



Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

Bs. Cl.

Alt. Sax. 1

Alt. Sax. 2

Ten. Sax.

Bar. Sax.

Trp. 1

Trp. 2-3

Hn. 1-2

Trb. 1-2

Trb. 3

Euph.

Tba.

St. Bs.

Pno.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Cr. Cym.

*ff* *dim.* *p* *rit.*

65 ♩ = 60

*rit.*

68 *a tempo* (♩ = 60)

Picc. *solo*  
 Fl. 1-2  
 Ob.  
 Bsn.  
 B♭ Cl. 1  
 B♭ Cl. 2-3  
 B♭ Cl.  
 Alt. Sax. 1  
 Alt. Sax. 2  
 Ten. Sax.  
 Bar. Sax.  
 Trp. 1  
 Trp. 2-3  
 Hn. 1-2  
 Trb. 1-2  
 Trb. 3  
 Euph.  
 Tba.  
 St. Bs.  
 Pno.  
 Mal. 1 (Glockenspiel)  
 Mal. 2 (Vibraphone)  
 Timp.  
 Perc. 1 (Wind Chimes)  
 Perc. 2 (Susp. Cym.)

This page of a musical score, numbered 76, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1-2**: Flutes 1 and 2
- Ob.**: Oboe
- Bsn.**: Bassoon
- B♭ Cl. 1**: Clarinet in B-flat 1
- B♭ Cl. 2-3**: Clarinet in B-flat 2-3
- Bs. Cl.**: Bass Clarinet
- Alt. Sax. 1**: Alto Saxophone 1
- Alt. Sax. 2**: Alto Saxophone 2
- Ten. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Trp. 1**: Trumpet 1
- Trp. 2-3**: Trumpets 2 and 3
- Hn. 1-2**: Horns 1 and 2
- Trb. 1-2**: Trombones 1 and 2
- Trb. 3**: Trombone 3
- Euph.**: Euphonium
- Tba.**: Tuba
- St. Bs.**: Snare Drum
- Pno.**: Piano
- Mal. 1**: Maracas 1
- Mal. 2**: Maracas 2
- Timp.**: Timpani
- Per. 1**: Percussion 1
- Per. 2**: Percussion 2

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *mp*, *p*, *dim.*), articulation (accents, slurs), and performance instructions like *f* *espressivo* and *solo*. The percussion parts include specific markings for *Chimes* and *Wind Chimes*.

Picc. *pp*

Fl. 1-2

Ob. *pp* solo *mf*

Bsn. *pp*

B♭ Cl. 1 *pp* stagger breathing (cnc Oboe) *mp*

B♭ Cl. 2-3 *pp* stagger breathing *mp*

Bs. Cl. *pp* stagger breathing *mp*

Alt. Sax. 1 *pp* solo *mf* *p*

Alt. Sax. 2 *pp*

Ten. Sax.

Bar. Sax. *pp*

Trp. 1 solo straight mute *p*

Trp. 2-3

Hn. 1-2

Trb. 1-2

Trb. 3

Euph.

Tba. *pp* stagger breathing *mp* *pp*

St. Bs. *pp* *mp* *pp*

Pno. *pp* Repeat over and over, as fast as possible *p*

Mal. 1 *pp* Repeat over and over, as fast as possible \*

Mal. 2 *pp* Repeat over and over, as fast as possible *p*

Timp. *pp* *mp*

Perc. 1

Perc. 2 *pp* *mp* *pp*









129

Picc.  
Fl. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
Bs. Cl.  
Alt. Sax. 1  
Alt. Sax. 2  
Ten. Sax.  
Bar. Sax.  
Trp. 1  
Trp. 2-3  
Hn. 1-2  
Trb. 1-2  
Trb. 3  
Euph.  
Tba.  
St. Bs.  
Pno.  
Mal. 1  
Mal. 2  
Timp.  
Perc. 1  
Perc. 2

## APPENDIX G

Musical Score:

Saucedo, Richard L. *With Each Sunset*. Milwaukee, WI: Hal Leonard, 2005.

# WITH EACH SUNSET

(Comes the Promise of a New Day)

RICHARD L. SAUCEDO (ASCAP)

Reverently (♩ = 72) *Solo or Soli* 5

The score is for a woodwind and brass ensemble. It begins with a tempo of Reverently (♩ = 72) and a 4/4 time signature. The first system includes parts for Flute 1, 2; Oboe; Bassoon; B♭ Clarinet 1; B♭ Clarinet 2, 3; E♭ Alto Clarinet; B♭ Bass Clarinet; E♭ Alto Sax. 1, 2; B♭ Tenor Sax.; and E♭ Bari. Sax. The second system includes parts for B♭ Trumpet 1; B♭ Trumpet 2, 3; F Horn 1, 2; Trombone 1, 2; Baritone; Tuba (String Bass); Percussion 1; Percussion 2; Mallet Perc. (G, C, F); and Timpani. The score is divided into six measures, with a rehearsal mark '5' at the beginning of measure 5. Dynamics include *mf*, *f*, *p*, *mp*, and *a2*. The Flute 1, 2 part has a *Solo or Soli* marking. The B♭ Clarinet 1 part has an *a2* marking. The E♭ Alto Clarinet part has an *a2* marking. The B♭ Bass Clarinet part has an *a2* marking. The E♭ Alto Sax. 1, 2 part has an *a2* marking. The B♭ Trumpet 1 part has an *a2* marking. The B♭ Trumpet 2, 3 part has an *a2* marking. The F Horn 1, 2 part has an *a2* marking. The Trombone 1, 2 part has an *a2* marking. The Baritone part has an *a2* marking. The Tuba (String Bass) part has an *a2* marking. The Percussion 1 part has an *a2* marking. The Percussion 2 part has an *a2* marking. The Mallet Perc. part has an *a2* marking. The Timpani part has an *a2* marking.



16

Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Hn.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

04002356

13 14 15 16 17 18

With Each Concept - F



Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

The musical score for page 26 features the following instruments and parts:

- Flutes (Fl. 1, 2):** Melodic line with dynamic markings *mf* and *mp*.
- Oboe:** Melodic line with dynamic markings *mf* and *mp*.
- Bassoon (Bsn.):** Melodic line with dynamic markings *mf* and *mp*.
- Clarinets (Cl. 1, 2, 3):** Melodic lines with dynamic markings *mf* and *mp*. Clarinet 2 has an *a2* marking.
- Alto Clarinet (A. Cl.):** Melodic line with dynamic markings *mf* and *mp*.
- Bass Clarinet (Bs. Cl.):** Melodic line with dynamic markings *mf* and *mp*.
- Saxophones (A. Sx. 1, 2, T. Sx., B. Sx.):** Melodic lines with dynamic markings *mf* and *mp*.
- Trumpets (Tpt. 1, 2, 3):** Melodic lines with dynamic markings *mf*, *f*, and *mp*. Trumpet 1 has a triplet of eighth notes.
- Horns (Horn 1, 2):** Melodic lines with dynamic markings *mf* and *mp*.
- Trombones (Tbn. 1, 2):** Melodic lines with dynamic markings *mf* and *mp*.
- Baritone (Bar.):** Melodic line with dynamic markings *mf* and *mp*.
- Tuba:** Melodic line with dynamic markings *mf* and *mp*.
- Percussion (Perc. 1, 2, Milt. Perc., Timp.):** Rhythmic accompaniment with dynamic markings *mp* and *f*.





41 Slight Accel.

(♩ = 80)

Molto Rit.

46 Joyously (♩ = 82)

Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

41 Slight Accel.

(♩ = 80)

Play (Open)

Molto Rit.

46 Joyously (♩ = 82)

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

41

42

43

44

45

46

Molto Rit.

51 Maestoso (♩ = 72)

Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

Molto Rit.

51 Maestoso (♩ = 72)

56

Solo or Soli

Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

56

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

Fl. 1, 2

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

This page contains the musical score for measures 60 through 66. The instruments listed on the left are: Fl. 1, 2; Oboe; Bsn.; Cl. 1; Cl. 2, 3; A. Cl.; Bs. Cl.; A. Sx. 1, 2; T. Sx.; B. Sx.; Tpt. 1; Tpt. 2, 3; Horn 1, 2; Tbn. 1, 2; Bar.; Tuba; Perc. 1; Perc. 2; Milt. Perc.; and Timp. The score is in 4/4 time. Dynamics include *p*, *mp*, *mf*, and *p*. There are also hairpins for crescendo and decrescendo. A specific instruction 'Ob. (St. Mute)' is present above the Oboe staff in measure 63. Measure numbers 60, 61, 62, 63, 64, 65, and 66 are indicated at the bottom of the page.

(Solo or Soli)

Fl. 1, 2  
mp

Oboe

Bsn.  
p

Cl. 1  
p

Cl. 2, 3  
p

A. Cl.

Bs. Cl.  
p

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2  
p

Tbn. 1, 2  
p

Bar.  
p

Tuba  
p

Perc. 1

Perc. 2

Milt. Perc.

Timp.

pp