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A CRITICAL ANALYSIS OF SIXTY-FIVE
OVERTURES FOR CLASS "C" BANDS

by

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B. M., Montana State University, 1949

Presented in Partial Fulfillment
of the Requirements for the Degree of
Master of Music in Music Education

MONTANA STATE UNIVERSITY

1953

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I

INTRODUCTION AND PROBLEM

When the band director chooses new music for his organization he makes his choice on the basis of four experiences: (1) music he played in high school or college bands; (2) music he has heard performed by other bands, either in concert or at clinics; (3) music which has been recommended to him by other directors; and (4) ordering music on approval.

In recent years the repertoire for the small band has been greatly enlarged by the addition of excellent new material, some of which must go unnoticed, since there is little time in the busy day of the director for the study of new materials. It is the purpose of this study to place in the director's hands a brief analysis of the overtures which lie within the limitations of his group, thus making the choice of new music less of a task.

It follows that the primary objective depends upon the solving of the secondary problems: How brief can an analysis be and still contain all pertinent information? How can a theme, a mood, or a harmonic progression be so described as to convey a precise outline to the reader? Obviously there can be no answer to these questions. It is therefore the plan of the author to project, in the most vivid manner, his personal reactions as to the worth and content of the overtures in question.

II

PURPOSE, LIMITATIONS, AND BASIC ASSUMPTIONS

Purpose:

To provide directors of bands in the small schools with a means of evaluating overtures in view of their particular needs and capabilities.

Limitations:

Only overtures, sixty-five in number, included in the 1951-2 catalog of NSBOVA* will be considered in this analysis.

Basic Assumptions:

- (1) That the average class "C" band is not a "balanced" band instrumentally;
- (2) That the performance capability of members of these bands will vary from one school to another as well as within the personnel of each band;
- (3) That some of the more modern selections contain harmonic passages difficult to "hear" and play in tune, thus making suitable performance uncertain;
- (4) That the average class "C" band is deficient in one or more of the following instruments, or

* NSBOVA is the abbreviation for National School Band, Orchestra, and Vocal Association, which is an auxiliary of the National Music Educators National Conference. The name "National School Band, Orchestra, and Vocal Association" was changed by the 1952 convention of the Music Educators National Conference to the National Interscholastic Music Activities Commission (NIMAC).

capable performers thereon:

Flutes, first, second, third (piccolo)
 Oboes, first, second
 Bassoons, first, second
 French Horns, first, second, third, fourth
 Alto Clarinet
 Bass Clarinet
 Tympani
 String Bass

- (5) That much music contains important parts for one or more of the above instruments, the absence of which impairs performance.

III

PLAN OF PROCEDURE

The overtures will be evaluated on the basis of actual performance of a class "C" band (Big Sandy High School Band, Big Sandy, Montana) which includes the following instrumentation:

3	flutes	12	clarinets	2	alto saxophones
2	oboes	1	alto clarinet	1	tenor saxophone
1	bassoon	1	bass clarinet	1	baritone saxophone
6	cornets	2	baritones	2	French horns
2	trumpets	3	basses	3	trombones
	tympani		drums		

Unless otherwise stated, evaluation of these overtures will be done on the basis of program value (audience appeal). Five divisions will be used in the evaluation: (1) Fair; (2) Fair to Good; (3) Good; (4) Good to Excellent; (5) Excellent.

IV
ANALYSIS

GRADE 1
OVERTURES

Title: Inspiration	Copyright:	1949
Composer-Arranger: Irons, Earl D.	Price (Sym. Band):	\$5.00
Playing Time: 4 1/2 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo
Grade: 1		

Andante: 3/4, Key, F minor.

A four-measure introduction is taken first by the brass, answered by the wood-winds, and then repeated with full band. A single melody and counter melody, both excellent, comprise the thematic material for this section. The harmonic plan is fundamental and provides fine support for the legato melody. The plan of orchestration is simple but well-balanced, each instrumental family receiving equal proportions of melody, harmony, and counter melody.

Allegro: 2/4, Key, Bb Major.

This spirited concert march continues the excellent melodic precedent of the first movement. The instrumental division is again well-balanced. The contrasting melody becomes a soli for bass instruments, the upper instruments assisting the percussion on the rhythmic support.

Moderato: 3/4, Key, Eb Major.

The reeds and baritones begin the legato theme after a four-measure introduction. The limited instrumentation merges with the other instruments as the score moves to

tutti. A light development ensues until a cadenza for two cornets closes the movement.

Allegro: 2/4, Key, Bb Major.

The former allegro section repeats, with a slightly more robust interpretation, to form the close.

First year players may have difficulty in some of the more syncopated sections. Technically the bass part is a little difficult with some large interval jumps in the allegro finale.

Appeal--Excellent.

Title: Junior High	Copyright:	1951
Composer-Arranger: White, A. J.	Price (Sym. Band):	\$5.00
Playing Time: 7 minutes	Cond. Score:	Condensed
Publisher: Volkwein Bros.	Size:	Octavo

Grade: 1

Allegro Moderato: 4/4, Key, Bb Major.

A (ff) brass fanfare of two measures is answered by a lento contrasting motive in the reeds. The brass fanfare repeats in C minor and is answered in contrast as formerly by the reeds, this time in Bb Major. The fanfare is given a third time by the full band in G minor--then extended for eight measures, ending in Bb major. An andante section follows in which the reeds and baritones begin a simple melody. The brass joins the wood-winds after the theme is started and the baritones move to a counter melody. This andante section is repeated unchanged.

Allegro: 2/4, Key, Bb Major.

A simple rhythmic accompaniment supports a rapid and jocular "circus-type" march, taken by the full brass section. After repetition, a contrasting melody, also repeated, is heard in the wood-winds. A two-part waltz in Eb follows, each phrase repeated in turn. This is light and rhythmic in the style of the Viennese waltz as was included in most overtures written for bands the first quarter of this century. A

second dance, gavotte, follows, also in Eb Major. The reeds and baritone feature a melody and counter melody with ample but light assistance from the other instruments. This dance, repeated, is by far the most natural and pleasing entity of the entire work.

Allegro: 2/4, Key, Bb Major.

An eight-measure introductory interlude precedes a return of the march previously heard in the allegro of the first movement. After repetition the theme is extended for an additional sixteen measures and repeated. The tempo moves to presto and this rapid section also repeats before a five-measure coda, composed of thematic fragments taken from the march, brings the final ending.

Appeal--Fair to Good. Far too much repetition of dull material places this overture in the "doubtful" column of program material.

Title: Magic Key	Copyright: 1951
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band): \$4.00
Playing Time: 4 minutes	Cond. Score: Condensed
Publisher: Pro-Art	Size: Octavo

Grade: 1

Although this overture is technically very easy it is excellent material for the beginning band, simple but expertly handled. Tonally the melodies move from F to Bb to Eb, all major tonality but colored by minor strains within the sections. An andante, 4/4, consists of development of a theme, broad and full in style. The second movement, marcia, 2/4, is bright and joyous in contrast to the first. The third movement, andante, 3/4, returns to the style of the opening movement with its broad and legato theme. The fourth section is merely marked Rhythmic. It retains the triple rhythm and deliberate motion of the preceding andante.

The harmonic texture of this work will prove an inspiration to the serious student; so will the subtle color-contrasts. Deep brass sonority contrasts with the lighter timbre of the wood-winds; legato passages are outlined against staccato sections; rapid tempo against slow movement, all of which add up to a superior overture in its category.

Appeal--Excellent.

Title: Northern, A	Copyright:	1950
Composer-Arranger: Verrall, John	Price (Sym. Band):	\$3.75
Playing Time: 4 1/2 minutes	Cond. Score:	Condensed
Publisher: Boston	Size:	Quarto

Grade: 1

The full band opens this work with a gay and brilliant theme, allegro, 2/4, in Eb major. A second theme follows, first in the upper and then in the lower wood-winds, as the brass holds sustained chords. The first theme returns and provides the basis for a short development section. The second theme in turn repeats, this time in Bb major. This is given to the cornets and, while mildly syncopated, is more flowing than before. Some counterpoint occurs in combination with a fundamental organpoint. This entire section repeats unaltered.

The next section, in D minor, is brief and ably demonstrates some triple canonic imitation.

The closing section consists of the first theme repeated in the original key, followed by a repetition of the second, this time in Eb major, with slight variation in the instrumental scoring.

Intended for the beginning band, this overture is most simple in form and instrumentation. The score calls for less than the usual number of horns and percussion, two of each,

and no tympani. Some passages for the clarinets which could cause difficulty have numbered finger directions.

Appeal--Excellent. Cross-scoring for instruments not always found in the band in the small school makes this work most acceptable.

Title: Redwood Forest, The	Copyright:	1950
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band):	\$5.00
Playing Time: 5 1/2 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 1

Andante: 4/4, Key, Bb Major.

A broad theme by the full band enters without an introduction. This is the only thematic material used in this rather short movement and, while it undergoes considerable development, never loses its identity. Interest centers on the deep sonority as accomplished by the use of the low registers on the instruments. Harmonization is fundamental and slow-moving which adds much to the over-all solidarity of the section. Dynamics are restrained in this movement to give the feeling of tranquil and solemn repose.

Marcia: 2/4, Key, G minor.

This march theme moves fluently and rather majestically, in keeping with the dignity established in the former section. Again the development is held to variations of the single opening theme as the combined band instruments move as a unit, with no solo instruments outlined as such. The harmonic movement becomes more interesting as artistic modulations are introduced, expertly scored for the instruments so as to retain the depth of tone and majestic inference dominating the established trend.

Andante: 4/4, Key, Bb Major.

This section reverts to the theme and general character of the opening movement. The development is treated similarly but with more emphasis on dynamics and rhythmic alterations. The style of scoring the instruments in the lower registers prolongs the sonorous depth maintained from the beginning. Muted trumpets and cornets are used in this section to provide a new tone color as well as to emphasize a more effective rhythmic sequence.

Allegro: 2/4, Key, G minor.

The theme used here does not contrast greatly from those in previous movements; but being in minor it focuses attention on a new aspect of the musical portrait. The more rapid tempo contradicts the usually sombre quality of the minor mode; actually the development gives the impression of a rather joyous atmosphere. Frequent modulation captures the interest and furthers the feeling of elation. However, the impressive dignity of the mighty "forest" is never lost in dynamic climaxes, overelaborate harmonization, or ornate thematic embellishments.

This overture is technically simple, excellently cross-scored and doubled where important passages occur. It is forceful and impelling, combining a maximum of appeal with a minimum of effort.

Appeal--Excellent.

GRADE 2

OVERTURES

Title: Afrikander	Copyright:	1942
Composer-Arranger: Olivadoti, Joseph	Price (Sym. Band):	\$4.00
Playing Time: 6 3/4 minutes	Cond. Score:	Condensed
Publisher: Mills	Size:	Octavo

Grade: 2

Maestoso: 4/4, Key, Bb Major.

The opening theme is taken by the bass as a solo. The melody is heavy, plodding, and wholly uninspiring. A four-measure interlude in the upper instruments leads into a waltz in Eb major. This theme, trivial but a slight improvement over the first, is featured by the baritone, under an arpeggic accompaniment in the wood-winds. A second waltz theme, in contrast, is reversed in plan, the upper instruments on the melody and the baritone taking the arpeggios. The first phrase returns with original treatment. This entire purposeless waltz-section is repeated almost note-for-note and an eight-measure modulatory section added.

Allegro: 2/4, Key, Eb Major.

The wood-winds introduce and repeat a meaningless theme over a staccato-style accompaniment. The second theme is equally meaningless and, as in the first phrase, this theme is repeated in the lower section with rhythmic figuration above. This phrase repeats. A twelve-measure interlude, which contains some dynamic interest, acts as a close as well as a modulation.

Andante: 2/4, Key, G minor.

This short (pp) section is hardly a movement, as such, although it acts in that capacity. A single colorless theme in the clarinets proceeds with a syncopated pattern, lightly scored.

Grandioso: 6/8, Key, Bb Major.

This short section, like the preceding, can scarcely qualify as a movement. Its simple theme is the major contrast to the section which it follows. The baritone and trombones have the arpeggic melody.

Allegro: $\frac{4}{4}$, Key, Bb Major.

A new theme (no improvement) uses the only device of coherence to be found in the overture. The theme is syncopated after the pattern of the rhythm used in the andante section.

No problems of a technical nature are to be found.

Appeal--Fair. This work is monotonous and uninspiring in both melodic and harmonic content. It lacks both continuity and direction.

Title: Amphion	Copyright:	1938
Composer-Arranger: Schmidt, Ernest	Price (Sym. Band):	\$5.00
Playing Time: 7 1/2 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Octavo

Grade: 2

Adagio: 3/4, Key, Bb minor.

The initial motive is given to the low reeds and bass in unison--the second phrase, in answer, is in choral style, taken by horns, saxophones, trombones, and bassoons. Both phrases repeat, a fourth interval higher. These themes provide excellent material for the following extended development. The harmonic movement is extremely rich and the instrumental contrast excellent.

A theme, built on motives of the first theme, is treated in strict canon style by three distinct instrumental groups, the range moving from low to high register. A second phrase follows in contrasting style, devoid of any contrapuntal attempt. Emphasis here are on dynamics and accented rhythms which build to a climax and then recede.

Andante: 4/4, Key, Db Major.

The reeds open this movement, the eloquent theme taken by solo clarinet with soft arpeggic rhythmic accompaniment. This deserving melody is taken the second time as a cornet and clarinet duet, the third time tutti, the dynamics building

easily with each phrase. The rhythm moves to triple time, *maestoso*, and a nine-measure modulation, featuring the brass, closes the movement.

Allegro: 2/4, Key, Bb Major.

A brisk march in three-part song form moves from reeds and cornets to full band. Development includes both "A" and "B" theme-fragments. The coda section begins with a return of the rhythmic motive of the *adagio* movement.

This work contains no problems. The solo trumpet part is not extremely high but tiring in its persistent scale-patterns.

Appeal--Excellent. All of the elements of "good" music are to be found in this overture--contrast, (moods, modes, dynamics and harmonies,) counterpoint, (clever and obvious,) interesting development, and featured sections for all instruments.

Title: Cardinal	Copyright:	1940
Composer-Arranger: Johnson, Clair W.	Price (Sym. Band):	\$3.50
Playing Time: 4 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

Moderato: 4/4, Key, Eb Major.

The opening theme, which lacks melodic imagination, features the baritone. The melody is heard on repetition in cornets, then horns, and then full band. Development of the Meager thematic material likewise lacks imagination, since it is concerned more with theme repetition than actual development.

Movements, as such, are indefinite. A second theme in Ab major, cheerful and light is in duple rhythm. It moves easily with light instrumentation, but has no definite meaning or direction.

A third section, also in Ab major, quadruple rhythm, follows at a slower tempo. This theme is given more varied treatment than any preceding, and, although it is given some rather interesting development which includes some contrasting minor strains, still leaves much to be desired.

The work contains no instrumental problems.

Appeal--Fair. This particular overture falls short of the known and respected capabilities of the composer.

Title: Citadel	Copyright:	1950
Composer-Arranger: Bennett, David	Price (Sym. Band):	\$9.00
Playing Time: 4 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Quarto

Grade: 2

Maestoso: 4/4, Key, Bb Major.

An eight-measure introduction establishes the gallant and stately mood of this musical portrait of the commanding fortress. Drums and brass are freely used in broad, unhurried fanfares, to give the impression of imposing, yet dormant, strength. The first theme is ponderous and slow-moving, *lento*, the contrasting phrase, while marked *animato*, is not fast, and retains the established feeling of power.

Allegro: 2/4, Key, Eb Major.

The thematic styling here, as in the previous movement, is not in any manner, ornamental or frivolous. The tempo is faster but the melodies still retain the impression of immovability.

Maestoso: 4/4, Key, Bb Major.

The opening movement returns, a little accelerated, this time with new thematic and dynamic treatment. However, the mood and solidarity of style persist. The elements of this selection--harmony and rhythm, dynamic treatment, development and scoring, all are adequate. Nothing is

allowed to challenge the stolid character of the portrait.
The rhythms used are striking, as are the thematic motives.
Harmonically the movement is confined to a stable tonal-center.
All of these physical characteristics are blended in a manner
most musically artistic but technically simple.

Appeal--Good to Excellent.

Title: Demarest	Copyright:	1939
Composer-Arranger: Graham, W.	Price (Sym. Band):	\$4.00
Playing Time: 6 1/4 minutes	Cond. Score:	Condensed
Publisher: Pro-Art	Size:	Octavo

Grade: 2

Andante Moderato: 4/4, Key, Bb Major.

The short opening theme serves to establish material used intermittently throughout the selection. The brass counter theme is equally important. This section has depth and sincerity. The second theme is a march, (2/4), in minor. The horns, saxophones, and baritones have the melody, as a staccato accompaniment, of melodic interest in itself, is provided by the upper wood-winds and brass. As this two-dimensional development proceeds a third feature is added, a counter melody in the bass instruments. All three phases progress individually in a contrapuntal style to form a complex musical unit.

Andante: 4/4, Key, G Major.

A short melodic interlude introduces a minor theme, a duet for two cornets, as the clarinets provide an obligato. The theme continues with the entire band moving along contrapuntally. The key moves to G minor, duple rhythm, for a short march, and soon modulates to the relative major at the ending.

Andante Moderato: 6/8, Key, Bb Major.

This movement serves as recapitulation and close. It is divided into two sections, the andante moderato and an allegretto marcia, (2/4), both in the tonic major key. Former themes and fragments are presented again with alteration and combined in contrapuntal style.

The technical problems are in keeping with the grade. Horns and oboes, particularly the leads, should be strong.

Appeal--Excellent. The themes deserve the well-balanced development given them. The contrapuntal sections are equally balanced by sustained chordal passages. Contrasts, both instrumentally and tonally, are vivid and balanced.

Title: Enchanted Lake	Copyright:	1948
Composer-Arranger: Johnson, Clair W.	Price (Sym. Band):	\$5.00
Playing Time: 4 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

This overture is a "must" for the repertoire of the band in the small school. The three movements are so closely integrated and the motion from beginning to end so continuous, that division by movement for the sake of analysis is hardly necessary. This composer insists that beginning musicians in the small band are entitled to music of quality and this work ably demonstrates that overtures can be excellent musically and still remain within the beginner's performance scope.

The clarinet score is not extremely high. No part requires advanced instrumentalists. While excellent work for two flutes, two bassoons and a full horn section is included, the absence of one or more of these instruments does not impair the over-all tone color, since the necessity of much substitution of parts is foreseen and suitable adjustment made. No separate trumpet parts are included.

The themes demonstrate melodic excellence. The harmonic plan is always natural and pleasing--never obscure. The emphasis on major tonality does not result in lack of contrast because of the interesting harmonic movement.

Appeal--Excellent.

Title: Evangeline	Copyright:	1949
Composer-Arranger: Buchtel, Forrest	Price (Sym. Band):	\$7.00
Playing Time: 3 1/4 minutes	Cond. Score:	Semi-Full
Publisher: Mills	Size:	Quarto

Grade: 2

Andante: 2/4, Key, Eb Major.

The opening theme, built on a major scale plan, is of very simple construction both melodically and harmonically. It moves with a plodding gait from low to high register and employs all the band instruments.

Allegro Non Troppo: 2/4, Key, Eb Major.

This movement contains two themes instead of the single theme of the first movement; but the overall construction is equally simple and unimposing. The first theme is minor in mood and confined to the lighter tone-quality of the woodwinds. The second theme contrasts in mood, being in major, and also in instrumental treatment, featuring much baritone and trombone.

Waltz: 3/4, Key, Ab Major.

Again the melodic plan is simple and scale-wise, taken by the reeds. A baritone counter theme contains far more thematic interest than does the main theme. This movement, like the andante, is built on a single theme.

Allegro non troppo: 2/4, Key, Eb Major.

This movement is a repetition of the second with more extended development.

Technically this overture is as simple as the ingredients included in its structure.

Appeal--Fair.

Title: Festive	Copyright:	1951
Composer-Arranger: Chenette, Ed	Price (Sym. Band):	\$5.00
Playing Time: 7 1/2 minutes	Cond. Score:	Condensed
Publisher: Pro-Art	Size:	Octavo

Grade: 2

The contrasting sections of this overture are not sharply divided. The continuity of forward motion is diverted occasionally but never broken, as theme follows theme and the character changes.

A dignified march, *marziale*, 12/8, Key, Eb Major, begins immediately and is repeated. This is scored in a manner to bring out the imposing quality of the solid harmonic foundation. This deep and sonorous style changes abruptly as a waltz appears in the relative minor key, scintillating and gay, with the sparkling rhythm of the "Strauss" waltzes. A second waltz-theme enters, slower in tempo and less animated in spirit. This is more heavily scored than the first strain, in keeping with the change of temperament. This second theme is repeated before the first returns.

A placid (4/4) section, again in major key, begins as an eloquent duet for cornets, later joined by all cornets and saxophones. The smooth harmonic plan of this graceful section is outlined in rhythmic motion by the upper wood-winds.

The first waltz returns in the original key, with

interval changes and a slightly more accented rhythm.

The final section of the overture is in the key of Bb, 6/8 rhythm. Thematic interest is secondary here as all emphasis settles on brilliance and vitality. The brass dominates the vigorous tone-mass with dazzling fanfares-- the reeds sustain dynamic trills and the lower instruments assist the percussion on rapidly-changing rhythms.

The only difficulties present in this work will be encountered by the brass instruments. The fanfare sections require rapid and precise tonguing.

Appeal--Excellent. This overture is artistic in every phase, blithe, somber, and brilliant in turn, all accomplished within the technical scope of the grade for which it was intended.

Title: Garden of the Gods	Copyright:	1942
Composer-Arranger: Johnson, Clair W.	Price (Sym. Band):	\$3.50
Playing Time: 5 1/4 minutes	Cond. Score:	Condensed
Publisher: Sam Fox	Size:	Octavo

Grade: 2

Maestoso Con Forza: 4/4, Key, Eb Major.

The fourteen-measure introductory theme has depth and power, moving up the register from its beginning in the basses and tympani. The motives of this theme are repeated frequently in the consequent development, each phrase mounting the scale to a higher degree. Repetition of these motives in different settings (pitch and instrumental) increases the authoritative qualities of the forceful theme.

Allegro: 2/4, Key, Ab Major.

In true contrast to the preceding movement, the single foundation motive for this section appears in a gay and delicate setting, in the complete wood-wind choir. Some excellent solo and duet passages appear for flute and oboe. As the theme proceeds, altered in the development, the horn section joins the wood-wind choir providing a stable foundation of organpoint. Other instruments enter at intervals until, at the close, the entire band has supplanted the opening choir.

Grandioso: 4/4, Key, Ab Major.

This movement is a composite of the complete thematic

material contained in the overture with slight addition and alteration. The forceful quality of the opening section is retained and further emphasized by more definite percussion. A twenty-measure section which calls for chimes, adds a "cathedral" touch to the already rich sonority.

The bassoon has an important solo passage which demands fluent arpeggiic maneuvers. The same passage, later repeated for trombone, requires some technical proficiency.

Appeal--Excellent. No minor sections are included in this overture but the omission is not noticed since the harmonic progression provides some "modern" devices, such as major-seventh chords, to hold the interest of the listener. The excellent themes also assist the contrast plan as do the equally superb counter themes.

Title: Golden Century, The	Copyright:	1941
Composer-Arranger: Lake, Mayhew	Price (Sym. Band):	\$7.50
Playing Time: 3 1/2 minutes	Cond. Score:	Full
Publisher: Sam Fox	Size:	Quarto

Grade: 2

Maestoso: 4/4, Key, Bb Major.

The two-measure motive is taken by the horn trio, (ff), and immediately repeated (p) by the wood-winds. The full brass section then gives the motive at a new interval and again repetition occurs in the wood-winds. These echoes are contrasted in dynamics and instrumentation as well as in the interpretive style, the wood-wind section in a choral style, the brass more rhythmic and marcato. A more coherent theme is introduced by the wood-winds, particularly by the oboe and clarinets. Harmonically this movement is quite modulatory and the tonality predominately minor.

Andante Moderato: 4/4, Key, Bb Major.

A legato melody is presented as an expressive cornet solo against a rich harmonic background. The development becomes contrapuntal for a time and then more chordal as the motion becomes lento and more instruments are used. The rallentando style becomes more dynamic as the motion builds to a full, but mezzo-forte, close.

Allegro: 4/4, Key, Bb Major.

A short episode serves as the introduction to a

delicately styled dance with strict rhythmic accompaniment. The strict rhythm becomes more syncopated and the dance more animated. The dance tempo decreases to moderato and a waltz in the key of Eb major follows, less "dance" in character but with strict rhythm. The interest is primarily melodic although the harmony is excellent. The lyrical theme is given to the reeds while the baritones have an engaging counter theme. The reed section is submerged to blend with all band instruments as the movement flows to an ending.

Allegro: 2/4, Key, Bb Major.

No new material is presented in this final movement. The dance theme of the former allegro section is used as the basis for a development section in free imitation style. The theme-intervals are considerably altered in the development but the lively style continues to the finale.

The instrumentation of the performing unit should include second oboes and second bassoons. Tympani and vibraharp would also add immeasurably to the rendition of this work since solo phrases are written for them.

Appeal--Excellent. This is wonderful program material. Its musical form and masterly treatment of the themes provides an excellent vehicle for display of individual tone and technique for various instruments.

Title: Golden Glow	Copyright:	1947
Composer-Arranger: Johnson, Clair W.	Price (Sym. Band):	\$7.50
Playing Time: 3 minutes	Cond. Score:	Full
Publisher: Boosey and Hawkes	Size:	Quarto

Grade: 2

Majestically: 2/4, Key, Bb Major.

The four-measure introduction, rigid and grave, is presented by the lower instruments in a stately manner, carried by a chordal harmonic structure in block style. All instruments participate in the first statement of the theme. On repetition the upper instruments proceed with the chordal theme as the baritones, saxophones and horns provide a leisurely counter melody.

Spirited: 2/4, Key, Bb Major.

An introductory interlude modulates to Eb major in which new key the theme of the former section is repeated. The theme is unaltered at first but the accompanying elements are changed; the rhythm is more dynamic and syncopated, the counter melody less prominent. The development includes a more staccato style, restatements of fragments of the theme in various intervals, and less harmonic movement. As the development ends, the theme of the beginning is heard in the same manner as originally stated. The last few measures are ritarded and a full close follows.

Appeal--Good.

Title: Golden West, The	Copyright:	1950
Composer-Arranger: Hummel, Herman G.	Price (Sym. Band):	\$6.00
Playing Time: 3 minutes	Cond. Score:	Semi-Full
Publisher: Rubank	Size:	Quarto

Grade: 2

Andante Con Moto: 2/4, Key, F Major.

This movement is an A-B-A, three-part song form. Both themes, the second in the key of A minor, are adequate but lack imagination. Short solos for bassoon, bass clarinet, triangle, and tympani, help to create some interest; but on the whole the section is monotonous as a result of the simple treatment given the trite melodic material.

Moderato Assai: 3/4, Key, Bb Major.

The single melodic offering in this section is more spirited and appealing than that of the preceding movement. The theme is featured the first time by instruments of the upper register and, on repetition, by the entire band.

Allegretto Scherzando: $\frac{2}{4}$, Key, Eb Major.

This theme is bold and sincere, pronounced rhythms supporting the melody in its inherent vitality. The development never strays far from "Home", melodically, and is concerned more with instrumental color and rhythmic patterns than with counterpoint or invention.

Appeal--Fair to Good.

Title: La Hora Pan Americana	Copyright:	1951
Composer-Arranger: Paulson, Joseph	Price (Sym. Band):	\$7.50
Playing Time: 4 minutes	Cond. Score:	Full
Publisher: Pro-Art	Size:	Quarto

Grade: 2

Allegro Con Brio: 2/4, Key, Bb Major.

The full band enters immediately with a spirited march, The lively melody is well-supported by an accented rhythmic flow. The jaunty tempo ritards and a tango, (4/4), proceeds. This melody is lyrical, moving easily ahead to the rhythmic beat of this typically Spanish dance. The cornets and clarinets are responsible for the theme while a subtle counter theme features the baritones and trombones.

Valse Allegro: 3/4, Key, Bb Major.

The saxophones and baritones have this rapid dance theme as the other instruments proceed with a rhythmic counter melody. On repetition the theme is taken by the reeds alone in a new key, Ab major. Muted brass instruments provide rhythmic punctuation in the background.

Rhumba: ϕ , Key, Bb major.

This final dance completes the Spanish flavor of the overture. The single sparkling theme is excellent and retains its bright humor throughout a section of light development. The percussion carries the syncopated rhumba rhythm unceasingly.

Appeal--Excellent.

Title: Lyceum	Copyright:	1941
Composer-Arranger: Taylor, Otis (Arr.) Cheyette and Roberts	Price (Sym. Band):	\$7.00
Playing Time: 6 1/4 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Octavo

Grade: 2

Maestoso: 4/4, Key, Bb Major.

The opening two-measure motive is sung with forceful accents by the brass, the eight-measure answer by the full band. The first motive is again stated by the brass a third interval higher and again answered by the full band. A four-measure extension modulates to the dominant key.

Andante Sostenuuto: 3/4, Key, F Major.

The theme, rhythmic but flowing, is taken as a cornet solo with a counter melody provided by the clarinets. The harmonic and rhythmic support is provided by a syncopated pattern for the horns and saxophones with sustained chords in the other instruments. On repetition, the theme is again stated by the cornets, with the baritone saxophones and bass clarinets answering one measure later in imitation. Contrapuntal treatment ornaments the theme-extension and development.

Allegro Moderato: 2/4, Key, F Major.

The single theme in this movement, a crisp march, begins as a duet for clarinets. The instrumentation is soon

augmented to include all the instruments, the baritone and trombones holding a long pedalpoint on the fifth scale-interval. Rhythmic and dynamic elements remain subdued to allow the delicate nature of the theme and development to stand out.

Andante Maestoso: 3/4, Key, Bb Major.

The strident theme enters as a choral for brass, flowing, but marcato rather than legato. On repetition the brass section is joined by the other instruments, and the dynamic level builds to a (ff) climax, marked by a pause and a silent moment. The allegro theme returns in duple rhythm, more rhythmic and emphatic than previously heard. The theme is moved to the basses, then to the full band. Extension of the theme uncovers a strong bass passage built on descending scales.

For a most satisfactory rendition of this fine work the band instrumentation should include an Eb clarinet and two trumpets.

Appeal--Excellent.

Title: Lyric Overture	Copyright:	1951
Composer-Arranger: Buys, Peter	Price (Sym. Band):	\$5.00
Playing Time: 3 1/4 minutes	Cond. Score:	Condensed
Publisher: Pro-Art	Size:	Octavo

Grade: 2

This simple overture is primarily melodic. It remains in the key of Eb major throughout its Adagio, Allegro Moderato, and Allegro Non Troppo movements, although its tonality is not entirely major.

With the exception of the introduction and a thirty-two measure meno section, the themes seldom remain in any instrumental family more than a few measures. Such a plan, while not strengthening the melodic lines, does give important passages to a variety of instruments. Saxophones, baritones, horns, oboes, bass clarinet, Eb clarinet, and bells, are allowed to share in short solo sections.

Division of thematic material among diversified instrumental groups results in some interesting contrasts. Further contrast is obtained by alternating legato brass passages with staccato sections in the wood-winds.

As a training vehicle for the beginning student, this is suitable material; but for program it lacks originality. Technically the overture contains no problems.

Appeal--Fair to Good.

Title: Medallion	Copyright:	1949
Composer-Arranger: Johnson, Harold M.	Price (Sym. Band):	\$7.50
Playing Time: 4 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Quarto

Grade: 2

Marcia Maestoso: 4/4, Key, Eb Major.

The introduction is two measures long, a rhythmic pattern built on a single note. The theme is taken tutti with the exception of the horns and basses, in which low range the rhythmic figure of the two beginning measures continues. The melody contains a triplet figure on the opposite count to the accompaniment pattern in each measure.

Waltz: 3/4, Key, Bb Major.

Two melodies make up this movement. They are not outstanding but the accompanying harmonic plan is interesting enough to make up for the commonplace themes.

Andante Con Espresso: 4/4, Key, Eb Major.

The single theme of this short movement has more merit than does the waltz theme. The two-measure motive is taken by the high-register instruments and repeated in the lower register. In the third and fourth measures the instruments combine, the plan is continuing throughout the section.

March: 2/4, Key, Bb Major.

In spite of its very simple construction this march

is pleasing. The accents are not over-emphasized for the medium-forte dynamic level. The harmonic plan is not confined to primary chords; but it does not stray far enough from the common chords to appear out of place against the easy melody.

Appeal--Good to Excellent.

Title: Mirage	Copyright:	1950
Composer-Arranger: Buys, Peter	Price (Sym. Band):	\$5.00
Playing Time: 3 3/4 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

Moderato Maestoso: 2/4, Key, Bb Major.

This section is decidedly melodic. The main and subsidiary themes are buoyant and pleasing with no "forced" elaboration. The harmonic plan likewise is sincere and unpretentious. The horn section, two instruments at first, then full quartet, relieve the oboe and clarinets of the theme on repetition. The development is direct and not difficult to follow since it allows no intricate counterpoint or distant harmonization. The scoring plan is mostly tutti and no one instrumental group featured for long.

Adagio: 3/4, Key, F Major.

This section, while contrasting to the first movement in thematic material, tempo, and use of instruments, is nevertheless similar in the frugal employment of motives and distant harmonization. The movement is unhurried, with no dynamic build-ups or thematic intensity to mar the placid flow. The two themes, like the harmonization, are lyrical and unaffected and are most important as entities which combine with other component parts to form an artistic "whole."

Allegro Con Brio: 2/4, Key, Bb Major.

The first movement returns with little alteration other than slight acceleration, fuller instrumentation, and less-extended thematic development.

All elements of this musical offering remain close to a central focal point. Tonality is almost entirely major. The thematic intervals are never extreme and never stray long from the fundamental tone-center; neither does the chord pattern. Since no dynamic climaxes or distant harmonies are included in the structure the contrasts usually found in overtures are held to a minimum. Such contrasts as do exist come as a result of changes in rhythmic patterns and tempos.

The limited band of the small school will find no problems in this work; the ranges are easy and the rhythms simple. While oboe and second bassoon have short solo passages they are cross-cued effectively.

Appeal--Good. This overture would be excellent concert material if used as a short selection to provide a suitable "bridge" separating two more dramatic offerings.

Title: Overture Classique	Copyright:	1943
Composer-Arranger: Buchtel, Forrest L.	Price (Sym. Band):	\$2.50
Playing Time: 2 1/4 minutes	Cond. Score:	Condensed
Publisher: Neil A. Kjos	Size:	Quarto

Grade: 2

Moderato: 3/4, Key, Bb Major.

An eight-measure introduction provides the thematic material for the melody which appears first as a clarinet solo and secondly as a duet for clarinet and cornet. The theme, also eight measures in length, is repeated before a four-measure episode closes the short section.

Allegro: 4/4, Key, Bb minor.

This theme, in contrast to the moderato theme, is heard tutti, with no special treatment by any instruments, singly or grouped. The parallel minor key provides most of the contrasting element. A second, shorter theme, follows in Bb major before the first theme, in minor, is repeated to close the short movement.

Allegretto: ϕ , Key, Bb Major.

The eight-measure theme, rhythmic and dance in style, begins immediately without any introduction. A much longer theme is presented and developed, the section ending with a repeat of the second theme.

Allegro: 4/4, Key, Bb minor.

This section is a short reprise; the allegro theme

repeating, followed by a repeat of the short allegretto theme. The overture ends without a formal coda.

Appeal--Excellent.

Title: Palmora	Copyright:	1941
Composer-Arranger: Leoni, Chester	Price (Sym. Band):	\$3.00
Playing Time: 2 3/4 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

Marcia: 4/4, Key, F Major.

The nine-measure introduction is staccato in style, taken by the brass with a pedalpoint sustained in many reeds. The theme, featuring the basses, does not adhere closely to the introductory motives. This is not as important in the over-all picture as is the theme which appears in the next section of the movement, andante moderato. The cornet is given the eight-measure theme as a solo with a counter theme in the baritone. The theme is a cornet duet on repetition but the full band enters as the development begins. The theme, harmonic plan, and the rhythmic development, combine to make this a pleasant musical offering.

Marcia Allegro: 6/8, Key, F Major.

This movement is introduced by a twelve-measure interlude which establishes the style of the spirited march to follow. The melody is built on two-measure phrases, alternately taken by upper, then lower instruments; a counter theme is likewise passed from section to section. This plan continues through a short development to the close.

Appeal--Good to Excellent.

Title: Prince and Pauper	Copyright:	1940
Composer-Arranger: Johnson, Harold M.	Price (Sym. Band):	\$9.50
Playing Time: 5 1/2 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Quarto

Grade: 2

Allegro Moderato: 4/4, Key, Ab Major.

The introduction is fifteen measures in length, built on an octave motif one measure in length and grouped into phrases of four measures each. The orchestral plan is tutti but the instruments enter with the motif one by one.

The first theme is taken by the wood-winds with cornets and baritone as a staccato, rhythmic, background proceeds in the other instruments. A two-measure transition leads to a pause, and then a secondary theme in F minor. This is a duet for cornet and baritone with an "Alberti-type" accompaniment in the upper instruments. The reeds join the cornet and baritone and contrapuntal development follows. The tempo and dynamic level increase to a brilliant climax as the theme is assisted by two counter melodies, one in the trombones and the other in the baritone saxophones.

The development section is quite extended, moving from key to key, F to Bb, both major, finally coming to rest in the key of Eb major at the close. Tempo One, a recapitulation, is a direct repetition of themes One and Two, a two-measure

episode separating them. A portion of the allegro motif comprises a coda and close.

Appeal--Excellent. Besides being wonderful program material, this is an excellent model of the Sonata Allegro Form for study purposes.

Title: Silver Blaze	Copyright:	1951
Composer-Arranger: Wilson, Don	Price (Sym. Band):	\$6.50
Playing Time: 3 1/2 minutes	Cond. Score:	Condensed
Publisher: M. Whitmark & Sons	Size:	Quarto

Grade: 2

Andante Maestoso: 4/4, Key, Eb Major.

The tympani introduces the triplet figure which characterizes the militant style of the sombre theme. The theme is taken by the basses the first time with assistance by the reeds; on repetition the brass take the theme while a counter theme, built on the opening triplet figure, proceeds simultaneously. A short development, built on familiar fragments, effects a modulation to G minor at the close of the section.

Allegro Agitato: 2/4, Key, G minor.

A staccato theme, taken by the cornets, is repeated in like manner by the wood-winds. As the combined instruments proceed with the theme the only element which is not staccato in style is the chordal movement in the trombones and baritones. A four-measure motive is repeated four times in a dynamic sequence beginning (p) each time and building to a (sfz). The theme is returned with interval change in order that a double sequence might move simultaneously. This is of tremendous harmonic interest. The theme descends in a fourth-interval sequence while the basses drop down in

a step-wise movement. This deserving invention is repeated without alteration. This section, as did the former, utilizes the closing measures to modulate to a new key.

Andante Maestoso: 4/4, Key, Eb Major.

Both themes of the first movement are brought back unaltered except for a more thickly-scored instrumental plan. Also returned is the much-repeated four-measure dynamic motive of the Allegro movement but with less forceful treatment. A molto maestoso strain brings an end to the overture.

While no technical problems are to be found, no band should attempt this work without timpani and oboe.

Appeal--Excellent.

Title: Spiritual	Copyright:	1949
Composer-Arranger: Fred, Herbert W.	Price (Sym. Band):	\$5.00
Playing Time: 8 1/2 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

The low wood-winds and brass introduce the theme-fragments, exclamatory chords in the high wood-winds separating the sections. The introduction builds dynamically to a double-forte followed by a subito piano as the familiar melody, "Nobody Knows the Trouble I've Seen," is a featured cornet solo. A very brilliant harmonic background moves chord-wise in a modern idiom (consecutive fifths in the basses.) The wood-winds relieve the cornet of the theme and improvise on a counter theme. As the other band instruments are added a short development section follows.

Tempo di Marcia: ♩ , Key, Ab major.

Another familiar Negro spiritual is taken by clarinets and bassoons in unison and octaves. The cornets and then the basses, in turn, sing the short phrase. After a short contrasting interlude the theme returns with full instrumental treatment. A twelve-measure choral for brass choir follows sostenuto. The andante theme, converted to march tempo and style, is brought back by the oboes. The first theme of this movement is then developed in an excellent style, made colorful by the use of muted brass and rhythmic brilliance of

three-against-two cross-rhythms.

Allegro: ♩ , Key, Ab Major.

The march-theme of the last movement is given dramatic syncopated treatment by the upper instruments while the lower instruments supply a foundation of sustained chords. The andante theme returns, powerful and dramatic in the brass instruments, to the accompaniment of combined eighth-note rhythms and syncopation in the other instruments. The close brilliantly alternates the contrasting rhythmic patterns used in the overture, some measures in duple, some in triple count, and some alla-breve.

The horn parts are difficult to "hear" because of the close intervals, sometimes discordant, which frequently appear.

Appeal--Excellent. This is one of the few really modern overtures of this study--that is modern in the sense that it employs altered chords and consecutive-fifths in the bass voices.

Title: Summit View	Copyright:	1949
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band):	\$4.00
Playing Time: 4 1/2 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

Moderato: 4/4, Key, F Major.

The gentle introductory motive, two measures in length, is taken in unison by clarinets, horns, and trombones. The full band repeats the two measures before they are again repeated one interval higher. A second motive appears in the brasses as the introduction ends. The first motive is used to fashion a melody taken by the reeds and cornets, with some counter interest in the baritones. This section is an A-B-A song-form. The contrasting phrase "B", is taken by the clarinets and horns before the "A" section returns over a modified version of the second introductory motive, again featuring the bass instruments.

Allegro: 2/4, Key, F Major.

This forceful melody, robust in style, is ably sung by the basses as the upper instruments follow a pattern of strict rhythmic figurations. A contrasting theme is introduced by the higher instruments which is developed to some extent before a diminuendo brings a close to the section.

Moderato: 4/4, Key, F Major.

A syncopated rhythmic background highlights a melody

as a duet for cornets, flutes and saxophones. The duet is passed to horns and trombones as the accompaniment becomes more rhythmic in the higher instrumental range. The theme is taken tutti with a baritone obligato added. A short development section follows in which the thematic intervals and harmonies are considerably altered. The allegro theme is repeated before a short coda section brings a close on the singly tonic note unharmonized.

Appeal--Good. The instrumental contrasts and dynamic treatment are excellent. Weaknesses include the single key and mode and a conservative harmonic plan built on primary chords.

Title: Sunnyland	Copyright:	1951
Composer-Arranger: Olivadoti, J.	Price (Sym. Band):	\$8.00
Playing Time: 6 1/2 minutes	Cond. Score:	Condensed
Publisher: Mills	Size:	Quarto
Grade: 2		

Maestoso: 4/4, Key, G minor.

The first theme, marcato in style, begins immediately and is answered by a contrasting theme, legato in style. Some rather pleasing counterpoint assists the themes. The orchestral plan is simple, the balance between brass and wood-winds equal. The melodies are not really poor but somehow they lack conviction.

Andante: 4/4, Key, D minor.

The wood-winds begin this section with a full melody with rhythmic background figures in the brass. The second theme is not severely contrasting but adds diversion because of the change in instruments used.

Valse: 3/4, Key, F Major.

A simple waltz in the "Strauss" idiom, accompanied by strict triple rhythm, comprises this section except for an eight-measure modulatory interlude.

Allegro: 2/4, Key, Bb Major.

Simple rhythmic accompaniment to an inferior melody makes this section more "padding" than anything else.

Grandioso: 6/8, Key, Eb Major.

This is an uninspiring close to a mediocre offering.

Appeal--Fair.

Title: Thespian	Copyright:	1945
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band):	\$3.50
Playing Time: 2 1/2 minutes	Cond. Score:	Condensed
Publisher: Pro-Art	Size:	Octavo

Grade: 2

Andante: 3/4, Key, C minor.

The thematic material in this opening section would be interesting except that its virtues are overshadowed by the radiance of the excellent harmonic movement. Chord melts into chord as the modulatory pattern moves from the minor tonality of the opening to a strong major key at the close.

Marcia: 2/4, Key, Eb Major.

The main and subsidiary theme, neither intricate, receive excellent treatment. The plan is A-B-A song-form, the counter melody of the first theme becoming the main theme in the "B" section. The first "A" theme returns once before a second more robust and rhythmic theme is presented by the brass with an obligato in the wood-winds. This theme is slightly extended to provide for a short interlude which strengthens the hitherto rather uncertain key center, making a strong close in Eb major.

Andante: 3/4, Key, Eb Major.

The wood-winds have the main theme while a counter

theme is presented by the cornets, muted. The main melodic interest in this section is provided by the wood-winds, some of which are featured on the theme, while others, flutes and clarinets, have interesting rhythmic and arpeggic figurations in the higher register.

Marcia: 2/4, Key, Eb Major.

This is a new march theme composed of fragments of the theme previously heard in the Andante section. Basses, trombones, and cornets, are given the important melodic theme at the beginning, with the remaining instruments supplying a continuous eighth-note rhythmic pattern. The instrumentation is allowed to stray from the original scoring as the theme-development proceeds. The sonority of the final close is obtained by dividing the harmonic and melodic material among the instruments according to family, not register.

Appeal--Good.

Title: Three Gates of Gold	Copyright: 1949
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band): \$5.00
Playing Time: 3 3/4 minutes	Cond. Score: Condensed
Publisher: Belwin	Size: Octavo
Grade: 2	

Moderato: 3/4, Key, Bb Major.

The opening theme of the first movement is in the natural minor, ending on the sub-dominant major. On repetition, the theme ends on the tonic major, both phrases having definite closes on held chords. The second theme is more episodic than thematic since it consists mainly of an ascending three-note tone pattern with sustained chords as support; it gradually ritards and comes to rest on the tonic chord in major.

March: 2/4, Key, Bb Major.

A concise and pleasing march melody (tutti) with an equally pleasing counter melody by the baritones enters (mf) and builds to (f). The second theme is more legato and taken by solo clarinet and horns. The first theme returns unaltered except for slight extension.

Andante: 2/4, Key, Bb Major.

One flowing theme, taken by baritone and clarinets the first time and by wood-winds and cornets on repetition, provides the melodic interest for the entire movement. Trombones, baritones, and horns supply excellent harmonic background to

the pleasing melodic flow. Dynamics are subdued.

Moderato: 3/4, Key, Eb Major.

The clarinets predominate as the theme, a delicate dance in the style of a minuet, proceeds over subdued rhythmic accompaniment. In three part song-form, this is by far the most interesting of the entire overture. The recapitulation begins as the march of the first movement is repeated without change. A short coda, with emphasis on rhythm, leads to the final ending.

This overture presents no technical problems; it is an "easy" grade two.

Appeal--Good.

Title: Tremontier	Copyright:	1941
Composer-Arranger: Olivadoti, Joseph	Price (Sym. Band):	\$3.75
Playing Time: 6 1/2 minutes	Cond. Score:	Condensed
Publisher: Chart	Size:	Octavo

Grade: 2

Maestoso: 6/8, Key, Bb Major.

A simple melody follows an unstable tonality, fluctuating from major to minor and back again. The background is sustained primary chords with a scale-wise counter melody in the bass instruments. A tedious section of repetition and little invention wanders aimlessly until a seven-measure episode precedes a second, equally unimpressive, theme. The close is a modulation in preparation for the following movement.

Andante: 4/4, Key, Eb Major.

The baritone opens with a rather melodic theme accompanied by an arpeggic pattern in the wood-winds. The harmonic plan is more colorful than that which prevailed in the first movement. A second theme, more melodious, is given to the wood-winds over sustained primary chords. The key modulates before a pause brings an end to the section.

Allegro: 2/4, Key, F Major.

A mildly syncopated rhythm supports a "circus-type" theme in the upper-register instruments. The baritones are given a contrasting melody before the first march returns

as a bass solo. Again a modulation is affected in the ten-measure interlude which leads into the next movement.

Andante: 4/4, Key, G minor.

This section contains the only redeeming features of the entire work. The theme, in the combined wood-winds, flows gracefully over a calm rhythmic foundation and full chords.

Grandioso: 6/8, Key, F Major.

The opening melody, in the lower instruments, is surrounded by a monotonous sixteenth-note accompaniment. Themes from the allegro section return and the section scrambles through a maze of verbose flourishes and fanfares to a sardonic conclusion.

Appeal--Fair.

Title: Zanthian	Copyright:	1939
Composer-Arranger: Desmond, Walter	Price (Sym. Band):	\$4.00
Playing Time: 3 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Octavo

Grade: 2

This very simple overture for beginning musicians is composed of three sections. A Moderato, quadruple time, in Eb major, an Andante, in the key of Bb major, also quadruple time, and an Allegro, duple time, opens in the key of G minor.

The first moderato is an introduction to a cornet solo in the following andante. It begins as a brass fanfare and the most simple melodic interest which follows is directed primarily to thematic excursions of the bass instruments. The solo of the second section for cornet is weak; but moving simultaneously to the melody in the cornet is a baritone counter melody, which helps to make the section acceptable in consideration of the easy grade.

The Allegro is divided into two themes, the first in minor, for contrast, is treated as a duet shared by two groups of instruments, one in the low and the other in the higher register. The Major theme in Bb displays some invention of the composer's part--it is composed of the melodic intervals of the minor theme reversed.

The score contains no parts for second flute, oboe, and bassoon, and no tympani part. No separate trumpet parts are included.

Appeal--Fair.

GRADE 3
OVERTURES

Title: Aladdin's Lamp	Copyright:	1940
Composer-Arranger: O'Neill, Charles	Price (Sym. Band):	\$8.00
Playing Time: 6 1/4 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Quarto

Grade: 3

Moderato: 4/4, Key, Bb Major.

The opening motive in bassoon, baritone, and tenor saxophones, is echoed a "third" higher by clarinets and horns. The repeated theme is taken by low reeds. The cornet begins with a natural and impressive theme but passes it along to the clarinets, then oboe, then back to cornet. All instruments are given the opportunity to make themselves heard as the excellent development unfolds contrapuntally--but the flute, oboe, bassoon, and Eb clarinet, are most prominently featured. A short allegro theme in duple rhythm brings the movement to a close.

Andante: 3/4, Key, F Major.

A melody, suggestive of the theme in the opening movement, begins in the cornets, but as in the former movement it goes from instrument to instrument, the bass clarinet, third and fourth horns, third clarinets, and Eb clarinet receiving most attention. The arrangement of instruments, as they rise to claim attention and then retreat in favor of others, is most artistic. Again the contrapuntal and polyphonic style of development is pleasing.

Allegro Moderato: 2/4, Key, Bb Major.

The opening theme is repeated and used in the ensuing development which moves at allegro and not moderato tempo. The development section slows in tempo to a final section, Andante Moderato, (4/4), which includes a short coda. In this final part of the overture the full band moves with dynamic emphasis, contrasting to the instrumental and group work which was outlined throughout the individual movements. The opening moderato theme is used in inverted form in this close. The bass section provides the counter melody and the wood-winds and cornets sustain chords while the trumpets and horns use dynamic fanfares to project the important motives.

Technically the instrumental parts are not difficult. Because they have important phrases the alto clarinet, second bassoon and Eb tuba, should be included in the instrumental make-up.

Appeal--Good to Excellent. This is a natural and logical work. The movements are closely integrated by the symphonic treatment of the related melodies and motives as well as by the melodies themselves.

Title: Alda	Copyright:	1919
Composer-Arranger: Caughey, W. Dwight	Price (Sym. Band):	\$5.00
Playing Time: 8 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Octavo

Grade: 3

Allegretto Moderato: 4/4, Key, Bb Major.

A single scale-wise theme (ff) in horns and trombones makes up the entire thematic material in this introductory phrase of the movement. The tempo ritards and, after a pause, a much more subdued section follows (andante con moto) in which the solo and first cornets sing a legato and expressive duet. The accompaniment is confined to a clarinet and bass triplet pattern while the horns sustain full chords. A contrasting theme, taken by all reeds in G minor, follows a few measures of piu mosso. The instrumental plan builds to tutti and the triplet accompaniment of the first theme, now taken by horns and trombones, builds in volume to a (ff) then retards slightly. Two pauses are followed by a short closing strain and an ending in Bb major.

Allegro: 3/4, Key, G minor.

The first theme is much the same in style as the introductory melody although the scale-movement and rhythmic pattern are entirely reversed. The second phrase follows the same scale-wise pattern with slight alteration. The two motives are combined and development which includes a third motive

follows. A cornet cadenza ends the movement.

Andante Sostenuto: 3/8, Key, Bb minor.

This section introduces a mournful dirge-like melody built on fragments of motives from the allegretto moderato theme. This is in song form, A-B-A, and both themes are in minor mode. The baritone solos on the first theme with light accompaniment; clarinets take the second, more forceful theme, with sustained accompaniment in the brass. The return theme "A" is slightly more dynamic than the initial statement.

Allegro: 2/4, Key, Bb Major.

A short introductory episode (ff), taken by high brass and wood-winds, with horn, trombone and bass accompaniment, leads directly into themes One, then Two, of the first allegro section. An excellent developmental section follows which uses all motives of the combined movements except the andante themes. This builds to a heavily-accented (fff) ending.

This overture is demanding, especially for the baritones and solo cornets, not alone for its longer-than-average time of eight minutes but also because the score contains some octave leaps and many notes above the staff. Clarinets will find the phrasing, the continual high-register notes, and the rapid tempo, a "handful." Two trumpets should be present in addition to the cornet section because of some important harmonic intervals which are written for trumpets only.

Appeal--Good to Excellent.

Title: Allan-A-Dale	Copyright:	1951
Composer-Arranger: Hanson, Eric	Price (Sym. Band):	\$9.00
Playing Time: 4 1/4 minutes	Cond. Score:	Full
Publisher: Ludwig	Size:	Quarto

Grade: 3

Andantino Con Moto: 6/8, Key, Eb Major.

Two measures, shared by the clarinets and cornets, present the legato introduction. The reeds, oboe in particular, sing an idyllic, pastoral, theme. The theme is then divided into phrases of two measures, each phrase echoed in inverted imitation by the bass instruments, a plan which emphasizes the truly melodic text of the theme. The pace quickens to allegro, (2/4), as the brass instruments announce a new section by fanfares. The clarinets follow with a playful, staccato, three-measure phrase, contrasting to a legato counter theme in the baritones. The cornets take over the theme, rhythmically assisted by prominent drums and "after-beats" in the clarinets, as the trombones have the counter melody. The counter melody in the following development section becomes an important feature by itself as it begins low in the basses and rises scale-wise throughout the instruments to the upper register.

A modulation closes the development as the tempo slows (poco meno mosso) and a subdued theme, in contrast to the allegro, enters in the woodwinds, with baritones supplying

a typical counter melody. On repetition, the baritones and cornets have the melody while the wood-winds take the counter melody in a more staccato style. This movement is the most important of the overture and is complete within itself, containing three contrasting sections and uniting factors of motive and rhythm.

Maestoso: 9/8, Key, Bb Major.

This is a short theme, brilliant in fanfare style, taken by the brass with staccato arpeggios in the wood-winds. The brilliance fades and the tempo slows as the lower instruments move through a modulation to Eb major. The allegro theme of the former movement is repeated and another movement follows immediately.

Grandioso: 4/4, Key, Eb Major.

The scoring plan (theme in the cornets and baritones with clarinet figurations) of the beginning of the second movement is retained here except that the melody is less brilliant and more legato. The accompaniment is heavy (f), the percussion following a marcato triplet rhythmic pattern. The finale, Vivace, 2/4, is bombastic in manner with the full band racing furiously to the (ff) ending.

To do justice to this overture the band personnel should include a capable oboist and second bassoonist.

Appeal--Excellent. This work achieves brilliance without undue difficulties. The allegro sections, showy and spirited, are effectively balanced by the less-dynamic melodic interludes.

Title: Argentina	Copyright:	1942
Composer-Arranger: Buchtel, Forrest L.	Price (Sym. Band):	\$7.50
Playing Time: 4 3/4 minutes	Cond. Score:	Full
Publisher: Neil A Kjos	Size:	Quarto
Grade: 3		

In a Sombre Manner: 4/4, Key, C minor.

The first ten measures are given to rhythmic establishment of fragments of a theme. These are first combined in a continuous melody, sung by the oboe with assistance by the upper wood-winds. Another rhythmic theme is added in like manner with fuller instrumental treatment.

Smooth Flowing: 2/4, Key, Eb Major.

Although the theme, taken by flute, clarinet, and cornet, is excellent, as is also the counter theme in the baritone, the major interest in this section is the exceedingly artistic harmonic plan.

With Intense Rhythm: 4/4, Key, F minor.

A four-measure introduction establishes a rhythm in tango beat. The pensive theme is delicately scored for oboe and muted cornet in combination with bassoon and muted trombone. The second theme, similar to the first, is given to the upper wood-winds over a saxophone counter melody. This melodic treat is skillfully supported by muted brass figurations and the rhythmic tango beat. The first tango theme is repeated with extension.

Song Style: 3/4, Key, Db Major.

The cornets and wood-winds take turns as they emphasize the lyric excellence of a Spanish song in dance time.

Gay and Snappy: 2/4, Key, F minor.

This march contains all of the brilliant qualities of the true Spanish march. The heavily-accented rhythm is subdued in the beginning, but gradually builds dynamically as the section progresses. The first theme is accompanied by a counter theme, both skillfully combined to form a second theme, mostly unison, which is taken by the full band. After the original march theme is restated, the most prominent motives of this section are used to provide much melodic interest to the finale.

A full horn section is important to the best performance of this work.

Appeal--Excellent.

Title: Aurora	Copyright:	1941
Composer-Arranger: Yoder, Paul	Price (Sym. Band):	\$6.50
Playing Time: 6 minutes	Cond. Score:	Full
Publisher: Belwin	Size:	Quarto

Grade: 3

Andante Maestoso: 4/4, Key, Bb minor.

A grave theme, intense and eloquent, opens (mp) with reeds predominant over the full band. The low-range and full scoring combines with the theme and consequent development, to convey the impression of strength and confidence. After the opening phrase the minor tonality is abandoned, and further thematic repetition and development occurs in the relative major key of Bb.

Allegro: 2/4, Key, F minor.

The minor mood returns with the opening theme of this movement taken by the wood-winds high in the register. The dynamic range coincides with the increased tempo and, in contrast to the first movement, this theme is more animated and forceful. After the initial entrance the theme is given to the bass section where it undergoes some alteration before it returns to the wood-winds. A second theme, legato and rich, enters in contrast to the former. This is taken by clarinets and baritone as the basses sing an accompaniment of rhythmic staccato figures. A short modulation leads directly into the next movement.

Andantino: 3/4, Key, G minor.

The first theme and ensuing development is confined to wood-winds--first the oboe then the flute and again the oboe, with clarinets acting as low-voiced assistants. This theme is delicate and extremely melodic and perfectly matches the timbre of the featured instruments. The cornets, clarinets, and saxophones, answer with a contrasting theme in the relative major. Although the development includes fragments of both themes the tonality is substantially major. At the close of the movement the original minor theme is repeated, unchanged in either melodic or instrumental treatment.

Allegro: 2/4, Key, F minor.

This theme opened the first movement. After a single repetition, fragments are used as the basis of an artistic development. The bass and treble instruments are outlined as in the first appearance of the theme, thus adding a medium of coherence which continually reminds the listener of the main theme should the fragments become hazy. The recapitulation begins with the return of the first allegro theme, this time in F major. The ending is strong as a result of prominent rhythmic alteration in the instrumental scoring.

The second and third clarinets will find some rather difficult passages because of the middle-register work and the tempo. The basses also will experience some difficulty in the scale-and-arpeggic work. To obtain the desired tonal blend a full wood-wind choir is essential; while cross-cued

for substitute instruments, the flute, oboe, and bassoon quality would be lacking without these instruments.

Appeal--Good to Excellent.

Title: Calif of Bagdad, The	Copyright:	1936
Composer-Arranger: Boieldieu, A and Zamecnik, J.	Price (Sym. Band):	\$5.50
Playing Time: 7 minutes	Cond. Score:	Condensed
Publisher: Sam Fox	Size:	Quarto

Grade: 3

This overture is unique in structure in that it has but two movements, a short andantino and an allegro, the latter developed and extended to cover most of the seven minutes. The entire composition is in the key of C major with no minor sections as such, although the work is interwoven with modal strains, exotically Oriental in flavor.

Andantino: 6/8, Key, C Major.

This movement is complete within itself and is a separate section. Its two themes are not included in the main allegro movement. The first theme is delicate and charming (p), taken by oboe, flute, and one solo clarinet. This theme repeats before a second, similar theme, follows with fuller instrumental and more dynamic treatment. The plan is song-form A-A-B-A. With the final return of the "A" theme the dynamic level returns to (p). On the return to "A" the theme, by solo cornet and the entire woodwind section, predominates over a long organpoint on the fifth scale-tone. A short cadenza for clarinet divides the "B" theme from the returning "A".

Allegro: 4/4, Key, C major.

The movement opens with a theme suggestive of the Orient,

which alternates a legato with a staccato style. The theme is developed with little change in harmony but much instrumental variation, the brass entering instrument by instrument. The accompaniment in the middle-register instruments becomes a study in syncopation. The dynamic level rises to a (ff), then recedes as a short episode ushers in a new and beautiful legato theme in the wood-winds. The harmony becomes more elaborate and the syncopation gradually returns. The first allegro theme reenters and is developed slightly before the second theme returns. Both themes are treated contrapuntally over diatonic and chromatic bass scale-patterns.

The entire movement from this point to the end (which is not provided with any coda section as such) weaves in and out of a series of crescendos, diminuendos, abrupt syncopated patterns, and climactic chords.

In this overture the flute and oboe parts are persistent and demanding. The alto clarinet has some important solo passages as does the second bassoon. Scale passages, awkward but important, lie continually in the middle register in the fourth clarinet parts.

The selection is interesting with nice contrast between the brilliant, elegant, and dynamic sections. Wood-winds especially will find this excellent material for display of musicianship.

Appeal--Good.

Title: Concert Overture in G Minor	Copyright:	1942
Composer-Arranger: Lillya, C. P. and Issac, Merle J.	Price (Sym. Band):	\$4.50
Playing Time: 6 3/4 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Octavo

Grade: 3

Maestoso: 4/4, Key, G minor.

A four-measure brass fanfare opens this work on a militaristic vein; but an immediate reversal in style follows as the horns and clarinets take the first theme, a richly harmonized and colorful choral, in which the bassoon, bass, clarinet, and tympani provide a fundamental organpoint. Both the introduction and choral are repeated with identical treatment in the key of C minor. A third motive, legato and flowing, begins in the high wood-winds but moves gracefully down the register to the lower instruments, only to return again to the upper register. A rhythmic figure moves up and down simultaneously with the theme, creating a very artistic study in counterpoint. The opening fanfare returns to close the movement.

Allegro: 2/2, Key, G minor.

This movement opens with the choral-theme of the first section with interval alteration and less legato treatment by the horns. This is repeated with different instrumentation. A rhythmic interlude of contrasting material follows, fragmentary and contrapuntal. The melodic sketches are legato but

lack sweeping continuity. One melody is treated as a main theme and another as subsidiary in the development scheme where the phrases are divided among all instruments, thus creating a maximum of tone-color. The first-movement introduction is thrice repeated in as many different instrumental settings, as the thematic material is expertly interwoven.

Maestoso e Sostenuto: 2/2, Key, G minor.

A choral, little varied from the one found in the first movement, opens in the full band. Next the fanfare motive returns, followed by a return of the motives of the allegro section. All fragmentary thematic material used throughout the body of the composition is returned, altered, and merged to form a compact recapitulation. The coda is marked by a gradual diminuendo as instruments retire, one-by-one, until the final measure is taken by tympani alone.

Technical difficulties are skillfully minimized in this masterful work.

Appeal--Excellent. Impartial treatment of the different instruments allows each section to be heard at its best. The brilliant fanfares display the high brass while the impressive chords blend the rich sonority of the reeds and lower brass. The harmonic plan is fascinating--although the key signatures are entirely minor the progressions are so skillfully manouvered that the minor impression does not dominate the key feeling.

Title: Coronation	Copyright:	1942
Composer-Arranger: Skornicka, Joseph	Price (Sym. Band):	\$7.50
Playing Time: 8 minutes	Cond. Score:	Full
Publisher: Belwin	Size:	Quarto

Grade: 3

Andante Rubato: 4/4, Key, Bb Major.

A single muted cornet announces the opening motive over a tonic pedal-tone by the tympani. The solo clarinet answers with the cornet motive, the intervals inverted, over supporting chords in the wood-winds. The motive returns as a duet for two cornets (open), and this time the clarinets move to a new theme. This section is taken entirely by the wood-winds, after which they remain silent while the entire brass section features a melody built on the beginning motive. The tempo then ritards and both the reed and brass themes merge and proceed with a contrapuntal development section. Frequent references to unmistakable thematic fragments as the development unfolds, welds this movement into a flawless musical unit.

Maestoso: 4/4, Key, Bb Major. (Processional)

As the name indicates this movement is solemn and pretentious. A marcato choral is taken by full band before the cornet "announcement" of the first movement appears tutti. As the development proceeds, variations of the "call" are echoed by the different instrumental sections and used

also as fugue material. A supporting pattern of interweaving scales add solidarity and direction to the forward motion of this section.

Andante Tranquillo: 4/4, Key, Eb Major. (Coronation Scene)

Again the movement caption reveals the content of this section. Intense emotion is generated by the contrapuntal treatment of a fervent choral. Although the motion is slow, the legato theme moves forward with easy grace, the wood-winds and horns making the most of the stately melodic flow and sustained harmonic chords which contain numerous suspensions and ritardations.

Moderato: 4/4, Key, Bb Major. (Recessional)

This movement opens with a theme definitely in contrast to the key and melody of the Coronation theme. This is repeated and the original cornet opening motive is added contrapuntally. A second motive begins in the wood-winds and it, too, is merged with the introductory call. A short developmental episode follows, ending with a modulation to a new key for the final movement.

Allegro: 2/4, Key, F Major.

This section uses the introductory cornet call and other theme fragments. Since no new material is added, this is a combined recapitulation and coda. Rhythmic interest is paramount in this section, the rhythm alternating duple and triple count no less than six times.

Technical difficulties are negligible--however, two

oboes are essential to the best performance.

Appeal--Excellent. There is no lack of variety in this overture, which carries the sub-title, "A Musical Episode." The material is integrated with excellent taste.

Title: Crusaders, The	Copyright:	1940
Composer-Arranger: Buchtel, Forrest	Price (Sym. Band):	\$7.50
Playing Time: 6 1/4 minutes	Cond. Score:	Full
Publisher: Neil A. Kjos	Size:	Quarto

Grade: 3

Andante: ♩ , Key, Ab Major.

Low reeds and brass give the opening theme (Beautiful Savior) in a full, rich, expressive, choral style. The theme fragments are passed around from reeds to horns until tutti is reached with the bass taking the melody. Emphatic dynamics and frequent harmonic alterations, the result of contrapuntal movement of the voices, provide excellent contrast in this first movement.

Andante Con Moto: ♩ , Key, F minor.

The first theme is taken by the wood-winds while the cadences are punctuated by chords in muted cornets. The melodic minor scale is used as a basis for the theme, the modal feeling made more noticeable by a long organpoint support in the lower instruments. A second theme is taken by the oboe with an accompanying triplet rhythmic sequence in the brass. Although contrasting to the first theme this also is in minor. Both themes are developed considerably with obvious interval expansion and note-value elongation. The development continues, becoming *agitato*, and, in addition to the themes of this

movement, motives from the first movement are also included. Diminished chords dominate the harmonic structure of this contrapuntal and dynamic section. The forward motion slows and a modulation to Eb major is effected at the close of the movement.

Maestoso: ♩ , Key, Eb Major.

At this point the entire hymn returns in superb choral style, even more sonorous and majestic than in the introduction. The close is stately and grave, in keeping with the majestic proportion of the entire overture.

This work presents no problems. The listener cannot help but feel the intense sincerity of the composition and, from the standpoint of the performer, the overture cannot be surpassed as a training vehicle for tone, pitch, blend, harmonic movement, and dynamics.

Appeal--Excellent.

Title: Daphnis	Copyright:	1936
Composer-Arranger: Holmes, G. E.	Price (Sym. Band):	\$7.00
Playing Time: 7 1/4 minutes	Cond. Score:	Condensed
Publisher: C. L. Barnhouse	Size:	Quarto
Grade: 3		

Adagio Pesante: 4/4, Key, D minor.

Two distinct motives are announced immediately, a fanfare by the brass, then a triplet figure by the reeds. A third theme, legato, is given by the wood-winds. A syncopated organpoint pattern attempts to retain rhythmic equilibrium while a series of triplet figures, some built on eighth-notes and some on sixteenth-notes, proceed in rapid (and rather confusing) recitative style. The first continuous theme, as such, enters as a baritone solo marked cantando, while the triplet exclamations fade to provide a background. This melody is followed by another, built on the fanfare intervals and taken by the full band. Two cornets proceed with a contrasting theme as a duet. This theme is then given to the woodwinds and finally to the full band.

Allegro Spiritoso: 6/8, Key, D minor.

The key is the only element tying this movement to the first. The clarinets begin with a playful theme over an equally pleasing harmonic plan. Cornets enter first; then the combined instruments join in and proceed with a scintillating development containing an interesting section for

one clarinet and one oboe, which is unaccompanied except for brass chords at the phrase-endings. The development continues until the theme is restated without alteration. The key modulates to Db major and a *piu lento* section adds the *spiritoso* character as implied by the movement caption. The brasses softly ascend and descend a scale-pattern as the baritone, cornet, and trombone take a light and staccato rhythmic background. Some development follows, impressive in a dignified vein, until a ritard slows the motion and a silent break closes the movement, except for a final modulation.

Allegro Spiritoso: 6/8, Key, D minor.

The first allegro theme is returned in the same key. The theme is passed to different instruments in turn as a section given to contrapuntal imitation follows. The unique ending employs a Terse di Picardi ending, coming to rest on a D major chord.

The wood-winds, especially the flute and clarinets, will find that this requires considerable technique because of the rapid sections and high-register passages.

Appeal--Excellent. The contrasting styles and moods are well-balanced, the themes natural and extremely effective. The contrapuntal devices are obvious and expertly handled.

Title: Enchanted Prince, The	Copyright:	1949
Composer-Arranger: Johnson, Harold M.	Price (Sym. Band):	\$7.50
Playing Time: 5 1/2 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Quarto
Grade: 3		

Andante: 3/4, Key, Eb Major.

The introductory motives are each two measures in length, the first given to the wood-winds. The two motives repeat and then a third thematic idea is presented by the combined reeds and lower brass. A slight development section ends with a short cadenza for the clarinet and the second movement follows immediately.

Andante Expressivo: 4/4, Key, Bb Major.

The high wood-winds begin with an enchanting theme, delicate and flowing. This melody is passed in turn to the middle-register instruments, the instrumentation growing to tutti. The movement of the theme coincides with a step-wise harmonic cycle moving downward, a most artistic device.

Adagio e Misteroso: 4/4, Key, Eb minor.

A weirdly foreboding theme by the horns is accompanied by a darting and nervous section in the upper instruments. Development continues, sinister and threatening, until the tension is broken by the return of a motive from the first movement. A momentary pause precedes an interlude in which

the wood-winds continue the gloomy atmosphere of the adagio by moving allegro, with a theme rising in a minor-third interval pattern. A tympani pedalpoint tone retains the key foundation through the modulatory cycles of the theme. Spasmodic cymbal beats help to create a sensation of poignant Oriental Mysticism which continues until a fanfare section, built on fragments of the misteroso melody, brings the unsettled movement to a wild close.

Jubiloso e Maestoso: 4/4, Key, Eb Major.

The introductory and misteroso themes merge in a contrapuntal movement, slow-moving, pretentious, and very cleverly assembled. A feeling of calm exaltation replaces the former unsettled tension. The ending is dynamic in expression and spirit.

Much of the diverse tone-color and melodic interpretation of this work depends upon the correct instrumentation which should include a full horn section and a capable flutist.

Appeal--Excellent.

Title: Golden Heritage	Copyright:	1950
Composer-Arranger: Scarmolin, A. Louis	Price (Sym. Band):	\$6.00
Playing Time: 4 1/2 minutes	Cond. Score:	Condensed
Publisher: Pro-Art	Size:	Quarto
Grade: 3		

A light clarinet interlude in scale form is first heard. The full wood-wind section joins the clarinets and proceeds with the scale plan. The lower brass instruments then provide a similar scale passage in contrary motion. This introductory interlude continues as a framework for a charming melody heard first as a horn solo and then as a cornet solo. On repetition a third time, the melody is taken by the combined horn and cornet trios. This method of melodic treatment, while not complex, is exceedingly artistic. The dynamic plan closely follows the changing melodic treatment and provides excellent support. A subsidiary theme, heard first as a flute solo and then taken by the full wood-wind section, joins the development of the main theme and adds materially to the colorful musical portrait.

Allegro Mosso: 4/4, Key, F Major.

The wood-winds, with solo clarinet predominating, are featured throughout this movement. The theme is subtle and idyllic, the phrases divided by staccato triplet figures in the cornets and flutes. The melodic plan is three-part song

form. The second theme shares interest with a glowing obligato taken by the trombones and baritones. On its return the first theme is extended.

Andante Cantabile: 4/4, Key, C Major.

A cheerful theme begins as a cornet solo. On repetition the reeds have the melody with muted brass accompaniment. The development glows with rich color, the result of expert blending of the various instrument families. A short clarinet cadenza brings an end to the development and a return of the allegro mosso movement. That deserving section undergoes almost complete repetition before a short coda section brings the overture to a brilliant close.

This overture has no weak elements. The contrasting instrumental voicing is outstanding and fine effects are obtained with a minimum of technical problems.

Appeal--Excellent.

Title: Hero	Copyright:	1939
Composer-Arranger: Johnson, Harold M.	Price (Sym. Band):	\$8.25
Playing Time: 8 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Quarto

Grade: 3

Andante Sostenuto: 4/4, Key, C minor.

The twenty-four measure introduction provides the two themes, both turbulent and restless in style, which are developed with purely classical treatment in sonata allegro form.

The low brass presents the first dark, foreboding theme, heavy, sustained, and very melodic. A solo baritone answers with the second theme. The first theme is repeated with similar instrumental treatment a fourth-interval higher. The second theme is handled likewise, returning as a baritone solo, a fourth-interval higher. These statements are divided by clarinet arpeggios and pauses which mark the close of each phrase. Other instruments enter with theme-variations and a new contrasting motive. The development is short and limited as to distant variation of the thematic scheme.

Allegro: 4/4, Key, C minor.

A broad background of chords by horns and baritones support a fiery theme high in the wood-winds as other instruments proceed with an excellent counter melody. After a short

period of thematic manipulation the section is halted by a clarinet cadenza which leads into a second theme in the key of Bb major, allegretto. This theme is disjunct, its sketchy motives nervously tossed from instrument to instrument. Staccato, triplet-note passages, which dominate the rhythmic background, intensify the feverish excitement. The key returns to C minor and the development which follows is partially built on the two themes presented in the introduction.

Allegro: 4/4, Key, C minor.

The recapitulation section begins at once with the return of the first allegro theme with slight variation. As before, the clarinet cadenza, in the new key, leads to the second theme, allegretto, now in the key of Eb major. The coda is a short allegro agitato section in C minor. The opening theme of the overture is interlaced with fragments of other motives included in the composition. The ending, like the beginning of the work, emphasizes strong melodic quality.

This overture includes some solo work for second flute and third horn. Important phrases also are given to string bass and second bassoon. The only technical difficulties likely to appear will be found in the rapidly-moving melodies for the lower instruments.

Appeal--Excellent.

Title: Hidden Cities, The	Copyright:	1951
Composer-Arranger: Jones, George T.	Price (Sym. Band):	\$6.50
Playing Time: 3 1/4 minutes	Cond. Score:	Condensed
Publisher: Bourne	Size:	Quarto

Grade: 3

Adagio Sostenuto: 4/4, Key, Eb Major.

The opening motive is a thematic statement by a single bass, answered by the high wood-winds. The theme continues in the middle-register instruments, a melody extremely syncopated and detached following an atonal harmonic pattern. The only stabilizing harmonic element is an inverted pedal point which recurs intermittently in the flute, piccolo, and bells. The low instruments of each section supply the pedal point when the inverted pedal is silent. The mood of this section defies description; the entire plan is fanciful, startling, abrupt, ugly, unworldly; but fantastically brilliant. The Eb major key-signature means little since the nebulous key suggests more modal treatment than anything else.

Allegro Marcato: 4/4, Key, Eb Major.

Here is pure contrast. The tonality is definitely major. The first theme, not lacking in coherence, although some of the melodic intervals are as unexpected as they are unusual, begins in the lower instruments and threads its way upward through the instrumental registers. The treatment

of the melody and its motives is quite contrapuntal and built on a complex harmonic design. Dissonant chords are given dynamic accents before they are allowed to resolve to more concordant ones. The development of this theme reaches a climax and the dynamics quickly fade. One-by-one the instruments become tacit until a tranquil lull precedes a new theme taken by a small mixed group--muted cornet and the second and third clarinets. An alto saxophone is given the counter melody. The interest in this theme lies in its irregular phrasing, made more unusual by the abstract harmonic plan upon which it is built. The nebulous structure becomes more fundamental as instruments enter to swell the tone-mass and fill in the sketchy framework. A subtle transition emerges with the preceding theme again predominant. The close begins here with a gradual increase in dynamic treatment, as particles of the theme are skillfully woven into an imposing combination of harmonic and melodic movement.

This is a difficult "three." Because of the use of modern non-chordal tones and altered chords, plus the contrapuntal style, pitch discrimination must be acute even in the second and third voices where important intervals lie. The horns have much solo work.

Appeal--Excellent. This is a priceless example of music in the modern idiom, written expressly for band in the most skillful manner.

Title: Horizon	Copyright:	1939
Composer-Arranger: Buys, Peter	Price (Sym. Band):	\$7.50
Playing Time: 4 minutes	Cond. Score:	Full
Publisher: Belwin	Size:	Quarto

Grade: 3

Moderato Maestoso: 3/4, Key, Bb Major.

The full band launches the first theme (f) without an introduction. A second contrasting phrase also with full band follows. A third phrase, this time in F minor, featuring the bass instruments, provides still further contrasting material. A rather contrapuntal accompaniment for the bass melody is provided by the upper register instruments. The same background treatment continues as the bass repeats the theme in Bb minor. The first phrase is repeated as it appeared at the beginning except that the dynamic level is (ff).

Allegro Moderato: 2/4, Key, Bb Major.

A march, delicately staccato and (pp) opens the movement. The harmonic plan is simple and sustained in contrast to the staccato style melody. Recurring measures of pedal-point confine the harmony to a strong central tonality. The march builds dynamically to a sudden (sffz) and drums only provide a four-measure interlude between this and the next theme, another march in F major. This march begins as did the previous one, gay in mood and lightly-scored, clarinets having the melody with rhythmic bell tones as afterbeats. The

tempo is slightly accelerated (*poco meno*) over the first theme. The style remains unchanged as more instruments are added but the dynamic level rises. A section of the first theme returns, this time as a bold fanfare (*tutti*) to bring the movement to an end.

Andante: 3/4, Key, Bb Major.

This movement begins with a cornet solo, a buoyant waltz. Trombones and baritones have a counter melody while the reeds have a legato and slightly syncopated background. A short episodic section bridges this waltz and the following *Allegro Moderato* section.

Allegro Moderato: 2/4, Key, Bb Major.

The clarinets have a soft march melody, lightly scored after the plan of the first theme in the former *allegro moderato*, but using the rhythmic pattern of the second theme of that movement. The instrumentation grows to *tutti* and the dynamics increase as theme fragments of all themes are combined in a prolonged development section. A coda section begins with heavy bass emphasis (*ff*) and *marcato*. The dynamics increase to a furious pitch with heavily-accented chords at the ending.

This overture presents no problems.

The legato-staccato contrasts, well-balanced dynamics, interesting counterpoint, and sound harmonic structure make this work most satisfying to listener and performer alike.

Appeal--Excellent.

Title: La Jardin	Copyright:	1947
Composer-Arranger: Rusch, Harold W.	Price (Sym. Band):	\$5.00
Playing Time: 4 minutes	Cond. Score:	Condensed
Publisher: Appleton	Size:	Quarto

Grade: 3

Andante Maestoso: 4/4, Key, Eb Major.

A two-measure motive, (ff) dramatic and marcato, is given in octaves to the low instruments. The answering motive is contrasting and heard in the wood-winds. Both motives repeat, the second extended slightly. The first motive is treated as the primary theme and developed in a full, sonorous, chordal style. Sharp dynamic punctuation (sfz) divides the phrases until the movement comes to rest on a final held chord.

Allegro: 2/4, Key, Eb Major.

A rhythmic background supports a disjunct theme taken by the wood-winds. An interesting inverted pedal point (fifth interval) is sustained in the upper register by the flute and in the lower by muted trombones throughout this lively section. The middle-register instruments take the theme from the wood-winds and, after one repetition, proceed with it to the development section. Cross-syncopation and florid melodic treatment make this a stimulating section. The excitement gradually abates as the tempo slows and the melody becomes more settled. Interest is focused on a section which is harmonically rich

and intense. The dynamics continue to add dramatic force to the final section.

Walse Rubato: 3/4, Key, F Major.

Two melodies are used in this movement, each repeated; neither is developed. Their melodic qualities adequately meet the purpose for which they were intended--to provide contrast to the allegro section.

Allegro: 2/4, Key, Eb Major.

This section begins with an exact repetition of the former allegro theme. This theme is then extended and its motives developed considerably. A vivo section, built on melodic intervals of the first allegro movement, continues in rapid tempo until the chordal harmonies return. A gradual ritard increases the impressive quality of the harmonic plan while the dynamics build slowly to a (fff) level at the final chord.

This overture requires strong first trombone and bass players. The oboe is almost essential.

Appeal--Good to Excellent. This work is very acceptable although it is reminiscent of the typical band music of thirty years ago.

Title: Little Colonel, The	Copyright:	1950
Composer-Arranger: Tarver, James L.	Price (Sym. Band):	\$5.00
Playing Time: 3 1/2 minutes	Cond. Score:	Condensed
Publisher: Belwin	Size:	Quarto

Grade: 3

Maestoso: 4/4, Key, Eb Major.

The first theme is neither difficult nor imposing; as a horn quartet it is acceptable. The single theme provides the development material for this section. The plan of orchestration features the deep sonority of a full clarinet section in medium-to-low register in addition to baritone and bass saxophones.

Allegro: 2/4, Key, Eb Major.

This section is extremely melodic in character in spite of the rapid tempo. A counter melody is given attention almost equal to the main theme, further emphasizing the melodic content.

Andante: 4/4, Key Db Major.

A solo for cornet or baritone dominates this movement. The melody is entirely legato throughout and nicely harmonized to bring out the lyrical qualities of the theme. Short episodic sections divide the them-phrases.

Allegro: 2/4, Key, Eb Major.

This is a repetition of the second movement, extended

and more dynamically treated, particularly in the closing measures. The ending is firm and bright.

This is an average selection, technically very easy in comparison with other grade three overtures.

Appeal--Good.

Title: Living Pictures	Copyright:	1949
Composer-Arranger: Dalbey, C. W.	Price (Sym. Band):	\$5.00
Playing Time: 4 1/2 minutes	Cond. Score:	Condensed
Publisher: Volkwein Bros.	Size:	Octavo

Grade: 3

Allegro Moderato: 4/4, Key, Eb Major.

This movement contains four short thematic sketches, the first two-measure sketch is taken by the full band (ff), in octaves, so as to throw emphasis on the important interval used in the construction of the theme. Theme two (p), in the key of C minor, is left to the reeds, a dynamic and modal contrast to the first. Theme three is similar to theme one, featured by the full band with medium dynamic level. Theme four, again (p), is a duet for cornets, assisted by arpeggios in the upper wood-winds and a syncopated rhythmic pattern for horns, trombones, and baritones, in the lower register. The movement ends with a cadenza for either baritone or cornet.

Andante: 4/4, Key, Eb Major.

The fourth theme of the first movement, entirely revised, returns again as a cornet duet with a repetition of the clarinet arpeggios and syncopated rhythms which previously accompanied it. A second theme, much like the theme of the cornet duet is taken in contrasting style by the reeds.

Tempo di Valse: 3/4, Key, Ab Major.

This soaring waltz-melody still features the two cornets, the reed obligato accompaniment, and the important lower brass work. A clever developmental plan is used in this section; the bass has an ascending counter melody built on the intervals of the clarinet obligato with augmented note-intervals. A second phrase is added, following the development of the first theme; this is scored tutti with the baritones answering the announcement of the theme. A third theme in Db major is developed in conjunction with fragments of the first two themes of this movement.

Allegro: 2/4, Key, Ab Major.

A march, this gay theme highlights sparkling duet work for the upper wood-winds. The second phrase, in contrast instrumentally to the first, features the basses on a scale-like melody. The them-particles converge as also do the extreme register voices and build dynamically to a double-forte level. A pause ushers in a brilliant fourteen-measure coda.

Appeal--Fair to Good. This work is uninspiring, either harmonically or thematically. The one really meritorious section is the Valse with its interesting contrapuntal and imitative development.

Title: May	Copyright:	1946
Composer-Arranger: Clérisse, Robert	Price (Sym. Band):	\$7.50
Playing Time: 5 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Quarto

Grade: 3

Moderato: 3/4, Key, Eb Major.

The opening is a fervent choral for brass; on repetition the reeds are added. There is little dynamic changes and practically no counter theme in this chordal movement.

Allegro: 4/4, Key, Eb Major.

The first theme in this section is melodic but staccato, excellently scored for the upper wood-winds and cornet. An eighth-note rhythmic sequence is taken by the second clarinets and horns, while the saxophones sustain fundamental chords. Dynamics are active, rising and falling, finally ending the extended theme on a (sfz) marking. The second, more legato theme, is tutti, the horns and oboes carrying solo strains and the clarinets a contrapuntal movement. The first allegro theme returns and forms the basis for an extended development in which the lower instruments emerge with important melodies and rhythmic passages.

A fanfare ends the development, followed by return of the entire moderato section, unaltered except for an added modulatory strain leading into the key of C minor. A new

theme is heard in the clarinets and oboes, legato, modulatory, and delicately phrased. An eight-measure pedalpoint on Eb stabilizes the vague tonality in major as the first allegro theme returns. The following development begins with impelling theme-and-rhythm motion which finally subsides to a series of exclamatory chords, resonant and accented.

Andante: 4/4, Key, Eb Major.

The opening choral of the first movement now returns as a cornet solo, the high wood-winds entering after the theme is established. It is repeated once more, tutti, as the basses maintain a sequence of measured scale-passages.

Allegro: 4/4, Key, Eb Major.

The first allegro theme returns without alteration to open this final movement. The final phrase preceding the ending is presto.

Four horns are essential to the best performance of this work. Important parts are written for two trumpets.

Appeal--Excellent.

Title: Monterey	Copyright:	1951
Composer-Arranger: Caneva, Ernest O.	Price (Sym. Band):	\$6.50
Playing Time: 5 minutes	Cond. Score:	Condensed
Publisher: Remick	Size:	Quarto
Grade: 3		

Maestoso: 4/4, Key, Ab Major.

An eight-measure introduction, chordal and softly sustained, ushers in a flowing theme (ff), taken by the full band. The rhythm is "marcato" with no hint of the Spanish rhythms which characterize the later sections. An andante moderato section with a slight Spanish rhythm contains an excellent theme which is given to one cornet as a solo. A two-measure arpeggic pattern in the reeds and horns continues to support the melody while a triplet-figuration echoes back and forth from low to high register instruments. The theme of the "maestoso" returns to close the movement.

Rumba: $\frac{2}{4}$, Key, F minor.

The rumba rhythm is fundamental but not featured. A two-measure introduction, in which muted brass predominate the entire band, is followed by a plaintive theme, a duet for oboes. The high wood-winds support the theme with an eighth-note scale pattern. On repetition, the theme is taken by the full band with the exception of the baritones which have an excellent counter melody.

Con Spirito: 3/4, Key, F minor.

The wood-winds introduce the sparkling theme with an **eight-measure interlude**. The melodic theme adheres to a strict rhythmic motion over supporting sustained chords. Dynamic changes, frequent and forceful, uphold the fiery characteristic spirit of the Mexican waltz.

Allegro Vivace: 2/4, Key, Ab Major.

The dazzling array of Latin fireworks is given full rein in this section. The disjunct and frantic theme runs wild in the high-register instruments, accompanied by a melodic theme, by contrast, in the baritones. This counter theme tends to maintain tonality and coherence. The presto section gives way to a slower tempo as the introductory motive returns in the basses. Some development of this theme follows in which the strong rhythmic force is allowed to gradually subside; this is particularly noticeable as the ending nears.

Aside from the technique required for the presto sections this brilliant work is comparatively easy.

Appeal--Excellent. The contrast elements--major and minor mode, haunting melody and vigorous motion, subdued and prominent rhythms, are well-balanced in this overture. Least noticeable are the restrained harmonic movements.

Title: Overture Dramatique	Copyright:	1940
Composer-Arranger: Andrieu, Fernand and Chidester, L. W.	Price (Sym. Band):	\$9.00
Playing Time: 5 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Quarto

Grade: 3

Maestoso: 4/4, Key, Ab Major.

A three-note motif is heard three times on different scale-intervals. All instruments are present in this announcement except the percussion, which enters as the opening theme is repeated with the intervals inverted. This repeated section is a dramatic, and dynamic (fff) answer to the opening proclamation. The theme and its consequent development begins in the bass and low wood-winds, the phrases punctuated by brass fanfares. A subito piano brings a return of the opening motif and another crescendo, building to a strong climax.

Allegro: $\frac{4}{4}$, Key, Ab Major.

A flowing melody glides easily in the wood-winds. The horns and basses begin softly with a melodic background which soon matches the dynamic level of the reeds and all proceed to a climax. Immediately a strident theme begins in the low brass, finally emerging as a beautiful imitation in canon style which employs all the instruments. As the imitation unravels and the contrapuntal design gives way to a chordal plan, the first melody of this section is again heard, this

time as a solo for baritone. Fragments of the maestoso theme return and are developed with excellent taste, in combination with all the important motives previously established.

The final section, molto allegro, is a short summary of the motifs included in the development.

Appeal--Excellent.

Title: Overture Eroica	Copyright:	1940
Composer-Arranger: Skornicka, Joseph	Price (Sym. Band):	\$7.50
Playing Time: 5 minutes	Cond. Score:	Full
Publisher: Belwin	Size:	Quarto
Grade: 3		

Moderato: 3/4, Key Eb Major.

Four chords, each held, introduce the theme, an eight-measure phrase from the famous Third Symphony by Beethoven. This is taken by the lower reeds, baritones, and basses. More chords, staccato this time, and a second, more rapid phrase from the symphony appears in the lower instruments. A third chordal interlude precedes an independent theme, featuring the flutes and high wood-winds.

Andante: 4/4, Key, G minor.

This theme of contrasting tonality is sixteen measures in length, and is heard in wood-winds and high brass. This is also a theme-fragment from the symphony. A four-measure interlude (andante rubato) is followed by the next movement.

Moderato: 3/4, Key, F minor.

The first theme of the moderato movement is heard in altered form in the minor key; on repetition, in Ab major, the second moderato theme is interlaced with contrapuntal design. A modulation brings a close to this section.

Allegro: 2/4, Key, Bb Major.

The contrapuntal treatment of the themes as begun in the last movement continues, but with a new plan and a faster tempo. The wood-winds are given free rein on the rapid scale-work which characterizes the furious tempo of the original overture. The score for cornets contains only first and second parts; but first and second trumpets and flugelhorns are also included. There is much brilliant work for horn quartet.

The reeds will experience some difficulty with the phrasing of the rapid staccato arpeggios; this is more evident in the alto clarinet score. The band which plans to present this overture should include tympani.

Appeal--Excellent.

Title: Romantic	Copyright:	1946
Composer-Arranger: Buchtel, Forest L.	Price (Sym. Band):	\$6.50
Playing Time: 3 1/2 minutes	Cond. Score:	Condensed
Publisher: Neil A. Kjos	Size:	Quarto

Grade: 3

Andante: 3/4, Key, Eb Major.

A nine-measure introduction precedes a flowing melody in the wood-winds as a counter melody is taken by the cornets. The dance-like theme is rhythmically assisted by a lightly syncopated, unbroken pattern.

Allegro: 2/4, Key, Eb Major.

The first theme, a light melody beginning in the woodwinds, moves from section to section. The rhythm consists of short rhythmic sketches in detached form. The key changes to G minor; the theme is taken in the wood-winds with the addition of a counter melody in muted brass. The theme again returns to the major key, this time with inverted intervals as the muted brass continues the counter theme to the main theme in the woodwinds.

Maestoso: 4/4, Key, Ab Major.

A triplet rhythm pattern appears for the first time as support to the legato melody. Near the close, the theme adopts the three-note pattern of the rhythm and both theme and rhythm further emphasize the pattern as the end nears.

Appeal--Good to Excellent.

Title: Saint Hubert	Copyright:	1946
Composer-Arranger: Pares, Gabriel and Chidester	Price (Sym. Band):	\$6.50
Playing Time: 5 minutes	Cond. Score:	Condensed
Publisher: Neil A. Kjos	Size:	Quarto

Grade: 3

Andante: 4/4, Key, Eb Major.

A theme, modal and mysterious, is taken by the low-register instruments as the clarinets and horns provide sustained chords. The short four-measure motive is repeated, this time in major key.

Allegro: 4/4, Key, Eb Major.

A series of hunting calls are given in unison by cornets and horns, each phrase ending on a chord in the remaining instruments of the band. A short development of the horn motive follows in which the intervals of the call can be heard intermittently echoing in different sections of the band. A constant syncopated rhythm supports the section throughout. A beautiful choral of seven measures, *maestoso*, is built on solid chords and *marcato* rhythm. This choral is not only thematic and rhythmic contrast but it also establishes an entirely different musical setting.

Allegretto Moderato: 6/8, Key, Eb Major.

A galloping rhythmic figure underlies part of this section. The horn calls of the first movement are woven into

two distinct themes, one heard in the cornets and the other in the horns, trombones, and trumpets. The dynamic tension builds as the thematic sketches merge into chords of exclamation. A new theme enters in the horns, trumpets, and trombones. Four measures later a companion theme begins in the wood-winds and both themes proceed in the style of an imitative canon. These themes are repeated, the instrumental plan growing to tutti. The main theme is then sung by a brass quartet--cornet, horn, baritone, and trombone. A rhythmic interlude separates the choral of the brass quartet from the section of canonic theme-treatment which returns to close the development. A sudden chord (sfz) opens a short legato interlude of eight measures. The fanfare calls of the beginning return to carry the overture to a brilliant finale.

Appeal--Excellent.

Title: Scarlet Mask, The	Copyright:	1928-36
Composer-Arranger: Zamecnik, J. S. and St Clair, F. G.	Price (Sym. Band):	\$6.50
Playing Time: 5 minutes	Cond. Score:	Condensed
Publisher: Sam Fox	Size:	Quarto

Grade: 3

Andante: 4/4, Key, F Major.

A dramatic introduction precedes an expressive theme, taken by cornets and fluegel horns. The wood-winds answer with a bright counter theme, allegro, 2/4, in the same key. The cornets join the wood-winds as the melody proceeds and the horns enter later, the dynamics building to a climax and sudden break, after which the theme continues tutti with a counter theme in the baritones. A third theme is introduced by the basses and trombones, the horns and cornets supplying a staccato rhythmic pattern and the wood-winds a colorful series of thematic variations.

Andante Moderato: 4/4, Key, Bb Major.

Again the cornets feature the opening theme as a solo before it is repeated by the wood-winds. This short section concludes with the woodwind statement of the theme.

Allegro: 2/4, Key, F Major.

This section is composed of a statement and development of the first allegro theme. The interest is more dynamic than thematic because of the vivid contrasting treatment

of the phrases. Short lyric passages are brought to an end by dynamic outbursts. The rhythm remains firm throughout, becoming more pronounced when the more vigorous and fiery phrases occur.

Because of the rapid passages in some instances the wood-winds will experience difficulties in finger manipulation, although the excellent scoring is done with the best "lie" of each instrument in mind.

Appeal--Good to Excellent. The themes and their strict treatment, plus the confined harmonic movements, give this overture a "continental" flavor in spite of the omission of the traditional waltz section.

Title: Silver Cord	Copyright:	1933
Composer-Arranger: O'Neill, Charles	Price (Sym. Band):	\$5.50
Playing Time: 7 1/4 minutes	Cond. Score:	Condensed
Publisher: G. Schirmer	Size:	Quarto
Grade: 3		

Moderato: 3/4, Key, Eb Major.

Two measures of full chords, medium forte and accented, contain the four-note motive as played by horns, third clarinets, and one oboe. The chords are repeated in the relative minor key with more stress on the four-note motive. The short theme is then established as a cornet solo at a more accelerated tempo, allegro, with a syncopated rhythmic pattern and counter melody as a background. The solo clarinet is given the theme once more at the original tempo before it is echoed periodically by different instrumental sections until all instruments of the band are gradually added. The theme continues to be heard as a subsidiary theme as a new motive is introduced. A fine example of contrapuntal thematic treatment follows.

Allegro: 2/4, Key, Eb Major.

Another short theme is introduced by the clarinets and cornets and imitated in canonic treatment by the lower clarinets, bassoon, and baritone; a contrary melodic theme is heard in the saxophones. The basses and tympani continue

a pedal-tone as the main themes weave a complex tonal pattern. The contrapuntal interest fades and a single melody continues for a few measures. The melody so fashioned from the complex counterpoint section then becomes a subsidiary theme as a new melody enters in the middle voices of the band.

Andante moderato: 4/4, Key, Bb Major.

The original cantabile theme of the first movement is now heard as a trombone solo before it is passed on to fuller instrumental treatment. The syncopated rhythmic pattern which accompanied the original statement is retained in this movement. The tempo is slightly retarded and excellent contrapuntal development follows until the original moderato tempo returns. Although the closing measures of this movement are multi-themed, the main motive is predominant.

Allegro: 2/4, Key, Eb Major.

The allegro theme returns together with the canonic treatment as originally heard. A slight development follows which employs fragments of the andante theme. All of the important thematic material included in the overture is cleverly woven into the harmonic and melodic plan of the six-measure coda.

No technical problems will be found in this work; but finding the proper balance of the many themes will entail much rehearsal and study.

Appeal--Excellent.

Title: Sohrab and Rustum	Copyright:	1941
Composer-Arranger: Johnson, Harold M.	Price (Sym. Band):	\$5.00
Playing Time: 8 minutes	Cond. Score:	Full
Publisher: Carl Fischer	Size:	Octavo

Grade: 3

Andante Sostenuto: 4/4, Key, Bb minor.

This section is actually the introduction to the entire overture since it provides most of the thematic material used throughout. The baritone, bassoon, and bass, sing the first subdued and haunting motive, three measures in length, followed by two measures of sustained chords on the dominant, in the horns and low clarinets. The entire five measures are repeated with the motive a fifth higher. The bass instruments continue with the theme, now extended, while the upper wood-winds emphasize the minor tonality by playing background material built on the melodic minor scale. A gradual crescendo follows the addition of other instruments, one by one, until all the instruments are included. The dynamic level reaches a climax and pauses slightly before the theme occurs as at first, only this time the tempo accelerates to allegro agitato.

Following the initial return, the theme is joined by another, not heard before, and the two progress in an excellent contrapuntal development. This continues until the tempo slows and pauses on a focal chord which ushers in the

original theme in the basses. This bass solo is short and serves only to close the movement.

Andante: 4/4, Key, Bb Major.

The movement begins with the introductory theme of the first movement, this time taken by two cornets. Each instrument enters in the classic style of a strict canon. The canonic idea continues in free style as more instruments enter until tutti is reached. The major tonality ends abruptly at this point and fragments of the theme enter in the same canonic style in Bb minor. The tempo moves up to allegro. The thematic development is, for a time, of secondary interest, because of the rapidly changing dynamic changes, the fiery climaxes at intervals, the recurring syncopated rhythms, and the furious forward motion. The tempestuous surge abates momentarily and the original theme returns together with the melodic minor scale-passages heard in the very first movement. This comparative tranquility is of short duration because the recent syncopation, accents, general tempo, and fury return and build to a new climax. The turbulence gradually tapers off and a dirge-like choral of eight measures unfolds. The tempo quickens slightly and again the first theme returns, this time as it appeared in the contrapuntal agitato section. Again the theme is repeated exactly as it introduced the overture.

Allegro Furioso: 4/4, Key, Bb minor.

This movement is actually a recapitulation as well as

a coda. Fragments of the main and subsidiary themes are used to weave a closely-knit section which emphasizes the brilliance of the contrapuntal technique used throughout the overture.

There are no problems to be found in this work. All instruments will find plenty of opportunity to prove their individual proficiency because of the contrapuntal plan of the composition.

Appeal--Excellent. This overture has "everything."

Title: Thendara	Copyright:	1948
Composer-Arranger: Whitney, Maurice C.	Price (Sym. Band):	\$9.00
Playing Time: 3 1/2 minutes	Cond. Score:	Full
Publisher: Boosey and Hawkes	Size:	Quarto

Grade: 3

Andante: 3/4, Key, Eb Major.

Two themes make up the entire thematic material used in the entire overture; they are presented in this movement first, as an introduction, then as the basis for limited development. The first scale-like theme begins in the lower instruments and proceeds gradually upward through the higher-pitched instruments, becoming tutti. This theme is accompanied by an unusually melodic counter theme, the fragments of which are well-established by continual repetition. The former subsidiary theme then becomes the main melodic interest as the motives are used to create a second individual melody. Although the intervals of the original counter theme are altered by contraction they lose none of their former melodic excellence.

Allegro Moderato: ♩ , Key, Eb Major.

The introduction of this movement is a restatement of the two previously heard themes. Although the intervals remain as heard at the beginning of the overture, the style of phrasing and general interpretation is altered. The two

themes are merged in the style of an imitative canon and considerably developed. A variation of the first theme appears as a contrary theme and is used in the contrapuntal extension. Both themes, in varied form, proceed contrapuntally in an extended development.

The themes of the andante return unaltered, followed by a return of the main allegro theme. The two themes move simultaneously to the (sfz) chords of the final close.

Appeal--Good to Excellent. The masterly scoring emphasizes the classical pattern of the canon style. The overture is also an excellent example of artistic development which uses a minimum of thematic essentials. The harmonic progressions are pleasing, the dynamics well-balanced.

Title: Tircus	Copyright:	1947
Composer-Arranger: Senée, Henri and Chidester, L. W.	Price (Sym. Band):	\$6.00
Playing Time: 4 3/4 minutes	Cond. Score:	Full
Publisher: Southern	Size:	Quarto

Grade: 3

The introduction is a four-measure chordal pattern; as the bass descends step-wise, the resulting harmonic pattern is most brilliant. A short theme, Allegretto, first given by the flutes and high wood-winds, is repeated tutti. The andante introduction returns, followed by the allegretto theme in the key of F minor. This theme is extended by repetition, the melody first heard in the reeds, then taken in turn by trumpets and horns, wood-winds, and then trombones and baritone. A legato theme is introduced as a cornet solo in Ab major, Andante, 6/8. The wood-winds have the theme once before it is returned to the cornet and baritones.

Allegro: 2/4, Key, Eb Major.

A nine-measure fragmentary theme is heard in the reeds and answered by the brass. This theme is repeated and extended with inverted intervals, first by the brass and then by the wood-winds. A new melody is introduced by the oboe with assistance by the clarinets and low saxophones. On repetition, the full band takes the melody, with special interest provided by the outstanding horn phrases. The wood-winds next have the

melody before it is heard in the brass section. All theme-fragments heard in this section converge to form a rather contrapuntal development section.

A Presto section provides a suitable close, the fast-moving melody, built on an eighth-note rhythmic pattern, moving forward in a scale-wise manner. The fundamental rhythms are dynamic and become quite syncopated as the finale nears.

Solos for oboe, triangle, and bells, make these instruments necessary for best performance results.

Appeal--Excellent.

Title: Treasure of the Incas	Copyright:	1950
Composer-Arranger: Paulson, Joseph	Price (Sym. Band):	\$7.50
Playing Time: 5 minutes	Cond. Score:	Full
Publisher: Pro-Art	Size:	Quarto
Grade: 3		

Maestoso: 4/4, Key, G minor.

The introduction of this selection is an unmistakable reference to a well-known "death march." The first theme is a pompous march (Marcia, Bb major), sombre and emphatic, with much attention to brilliant brass fanfares which accentuate the regal qualities of the march. A short contrasting theme follows in C minor, Andante con Moto.

Allegro Vivace: 2/4, Key, Eb Major.

This is a short fiery melody leading through a modulation to repetition in Bb major.

Value Allegro: 3/4, Key, F Major.

This is a rhythmic dance in the style of the Viennese waltz; the excellent theme is repeated in the sub-dominant key.

Allegro: 2/4, Key, Bb Major.

A vigorous march begins immediately and runs rampant through a startling modulation leading into Eb major, in which key the selection ends in a mass of sound.

Although cross-cued, the work does not sound "authentic" without the presence of oboe, horns, and bassoons, all

of which have solo sections. All horn parts demand a good "ear" because of the use of modern harmonic progressions with unusual interval leaps.

Appeal--Good to Excellent. All musical ingredients of this overture are excellent; but they result in a rather incoherent picture because of the speed with which the contrary elements are allowed to follow one another.

Title: Victorious, The	Copyright:	1949
Composer-Arranger: Frangkiser, Carl	Price (Sym. Band):	\$9.00
Playing Time: 4 3/4 minutes	Cond. Score:	Condensed
Publisher: Carl Fischer	Size:	Quarto
Grade: 3		

Andante: 4/4, Key, Eb Major.

The eight-measure introduction is dignified and majestic, heard in the voices of the horns, clarinets, and trombones. The short theme which follows, equally impressive, is taken by the full band, the reeds predominating.

Marcia: ♩ , Key, Bb Major.

The brass is featured on the spirited theme, legato in style, while the high reeds pursue a staccato, accompaniment figure. Its graceful theme, rich harmony, and smooth contrasts, make this section a musical treat.

Andante: 3/4, Key, Eb Major.

A cornet duet with a horn counter melody make up this short but artistic interlude which serves to separate two movements, the second and fourth, both marches.

Marcia: ♩ , Key, Eb Major.

This section is built on three distinctive march melodies, separated by short interludes. Every instrumental family of the band has its turn with the mildly syncopated rhythms. The tempo ritards near the final majestic close.

Appeal--Excellent.

Title: Western Plains	Copyright:	1949
Composer-Arranger: Tarver, James L.	Price (Sym. Band):	\$7.50
Playing Time: 5 minutes	Cond. Score:	Full
Publisher: Belwin	Size:	Quarto
Grade: 3		

Maestoso: 4/4, Key, F minor.

The lower instruments, except basses and horns, share the first theme with the wood-winds. This theme is flowing and lyrical over a steady rhythmic beat.

Allegro ma non Troppo: 2/4, Key, Bb Major.

The ten-measure introduction is in major but the theme, when it begins, is in the relative minor. The introduction is a rhythmic interlude, the melody in the high reeds and baritone with rhythmic accents in the other instruments. The last four measures of the introduction establish a staccato arpeggic pattern which continues as the wood-winds have the theme. A second theme is taken by the brass with counter rhythms in the wood-winds. The first theme returns as previously heard; then the baritone and trombone take a third theme, an inversion of the introductory theme, as the tutti background follows a repeated rhythmic pattern.

Andante: 4/4, Key, Bb Major.

This is a fine solo, taken for eight measures by the baritone and then given to the trumpet and reed sections;

the baritone continues with a counter melody.

Allegro ma non Troppo: 2/4, Key, G minor.

The themes of the former allegro section are returned together with the rhythmic background. The maestoso theme returns in the key of C minor. It begins marcato at a double-forte dynamic level as a solo for baritones, saxophones, and trombones. The high wood-winds add the rhythmic phrases, previously heard, as the trumpets take the theme from the lower instruments, in G minor. The tempo accelerates, the last sixteen measures moving rapidly with heavy accented chords and double-forte dynamics.

Appeal--Excellent.

V

SUMMARY AND RECOMMENDATIONS

Forty-one composers are represented in this study. Carl Frangkiser leads the list with six overtures. Forrest Buchtel and Harold M. Johnson follow with five each and Clair W. Johnson with four. Thus almost one-third of the total is contributed by four men. On the other hand, twenty-one composers were represented by one overture each.

The breakdown by grades is as follows: Grade One, five overtures; Grade Two, twenty-eight; and Grade Three, thirty-two overtures.

Symphonic band arrangements only were used in each case. The conductor scores are full in twenty-one instances, condensed in forty-two, and semi-full in two. Score sizes included Quarto, thirty-nine and Octavo, twenty-six. The instruments included in the scores vary only slightly from one overture to another. Some contain parts for string bass and fluegel horns; a harp and English horn score is included in one only. About one in ten contain horn parts in Eb only.

In view of the interest shown to date in this work, by band directors who have reviewed it in its incomplete form, it is the recommendation of the author that this study be enlarged to include overtures for Grades Four, Five and Six, as well as the incidental music for bands listed in the current and future NIMAC catalogues.

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