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ADVANCED CONDUCTING PROJECT
for completion of Master of Music
in Wind Conducting

Alison M. Williams

Fall 2011

Messiah College

Murray Library, Messiah College
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After "The Thunderer"
from
Symphony on Themes of John Philip Sousa
Ira Hearshen
(b. 1948)¹

Publisher: Ludwig Music

Date of Publication: 1991²

Duration: 7:23

Composer Information:

Ira Hearshen is an American composer, born on November 30, 1948. His early compositional interests centered around arranging familiar tunes, he began arranging for the Wayne State University Marching Band, and transcribing orchestra pieces for concert band. While performing in Detroit, he arranged for Motown groups as well as Blood, Sweat & Tears, and Chicago. Following his move to Los Angeles in 1972, Hearshen began to study commercial and film music at the Grove School, which gave him the opportunity to assist in the orchestration for Cliffhangers and The Incredible Hulk series. He currently works as an arranger and orchestrator for Motion Pictures and T.V.³

¹ "Ira Hearshen." ASMAC American Society of Music Arrangers and Composers. <http://www.asmac.org/templates/System/details.asp?id=39902&PID=478629> (accessed December 10, 2011).

² "After the Thunderer - Wind Repertory Project." Main Page - Wind Repertory Project. http://www.windrep.org/After_the_Thunderer (accessed December 10, 2011).

³ "Ira Hearsen"

Composition:

Ira Hearshen says in his score notes that he was “stirred and fascinated by the music of John Philip Sousa since childhood.”⁴ He wished to share his fondness of this iconic music in a work which he titled *after “The Thunderer” for Symphonic Band*. The piece is based on the trio section of Sousa’s Thunderer march. Hearshen chose to score it in a slow tempo in a style similar to that of the Finale of Mahler’s third symphony. Due to its’ overwhelming audience reaction at the first performance, Hearshen discovered that he had met his goal of honoring Sousa, and that an audience could appreciate his take on Sousa’s music. He used this piece as the second movement for a full symphony based on the music of John Philip Sousa.

Historical Perspective:

The Thunderer march was written in 1889 and dedicated to Columbia Commandary No. 2, Knights Templar, of Washington, DC. It is believed that “the thunderer” refers to a Mason, but the true identity of who may never be known. Known to be Mrs. Sousa’s favorite march, Sousa’s daughter revealed in an interview with John E. Bierley that “the thunderer” may have referred to the *London Times*, which was also known by the same name. No other connections to the paper have been found, which makes it more logical that the piece was actually for a specific mason, perhaps Myron M. Parker, a gentleman in charge of planning the 1889 conclave for which the piece was written.⁵

⁴ Ira Hearshen, “Mvt. II. after “The Thunderer”,” *Symphony on Themes of John Philip Sousa* (Cleveland: Ludwig Music, 1994), 1.

⁵ Bierley, John E.. “Marches.” In *John Philip Sousa, A Descriptive Catalog of His Works*, 73-4. Urbana: University of Illinois, 1973.

Technical Considerations:

Although the tempo of the piece is not quick, it might be one of the biggest factors that cause problems for the musicians during rehearsal and performance. Special attention is needed from all performers in order to assure that vertical alignment is achieved, as tempos are slow and sometime rubato with abrupt changes throughout the movement. The exposure of the scoring in parts is also a concern for the musician. Care should be taken so that balance is achieved through both thick and thin textures.

An area which provides tension to the listener and the performer is measures 33-43 when the tempo must increase from 76 to 112 over the span of ten measures. Beginning with measure 39, there are four different rhythms occurring simultaneously, and the syncopation of these rhythms matched with the accelerando can be difficult to synchronize from performer to performer.

Stylistic Considerations:

The style of this piece is defined by the tempo markings and dynamics. Hearshen requests a different tempo at least every rehearsal mark of the piece, and some times several times between rehearsal marks. It is important to adhere to these tempo ranges in rehearsal and performance. Additionally, the tenuto and legato markings are to be uniformly performed.

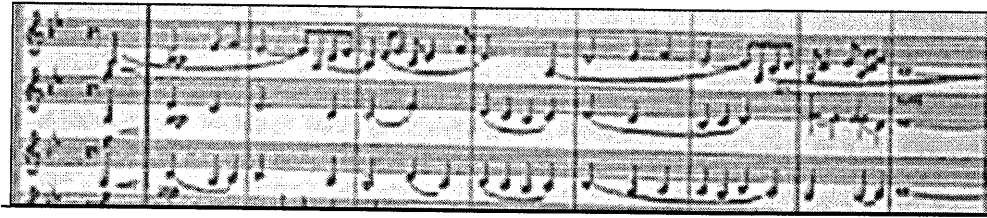
Dynamics & Stylistic Markings

After "The Thunderer" includes a wide range of dynamic and tempo fluctuations. The majority of the song is written to be performed at a moderate dynamic, but the end of the piece calls for the range of *pp* to *fff* in just a few measures time on multiple occasions. The style of the entire piece is mostly legato. The tempo markings never go above $\text{♩} = 120$, and that extreme tempo is only encountered once for a brief period from measure 43-53. The composer goes to great lengths to indicate dynamic changes using musical terms, but dynamics changes are also achieved with the increase of instruments performing in a given section. Hearshen subtly increases dynamic from *pp* to *fff* from measure 61-92 by adding instrument and controlling dynamics through the use of marking throughout the section.

Musical Elements:

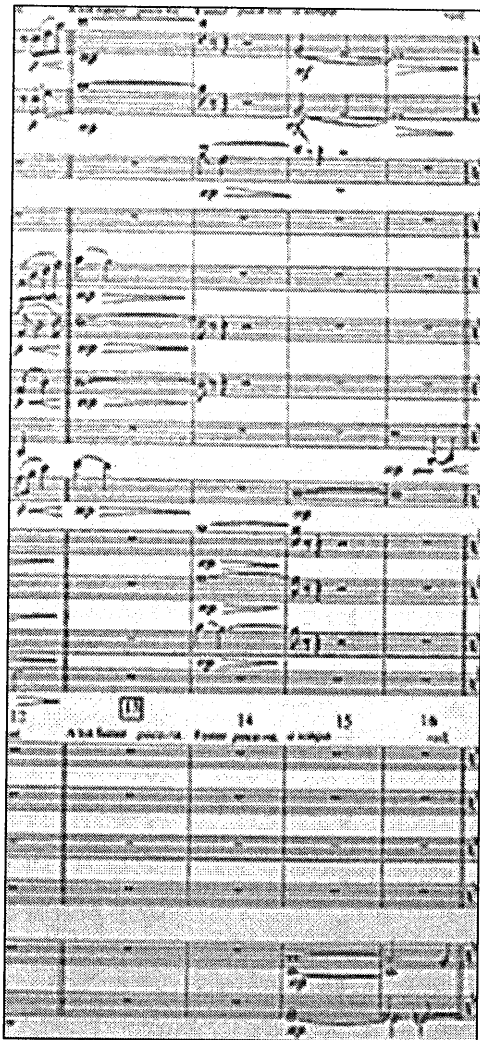
SECTION	MEASURES	TONAL CENTER	EVENTS AND SCORING
A	1-12	Ab Major	Melody in clarinet 1, bassoon, euphonium. Supporting harmony from mid-low reeds, euphonium, tuba, string bass.
Transition	13-16		Entrance of flutes who along with clarinets and bassoon initiate a brief call and response with oboe and alto/tenor sax, resulting in horn sustain and transition to low brass sustain into B section.
B	17-32	a minor	Oboe duet over a minor chords in clarinets with a quarter or eighth note rhythmic pulse. Melody transferred to saxophones and euphonium with woodwind delay at m. 25.
A'	33-52	Eb Major	Working toward a full band statement with the addition of trumpets over the first four measures of this section. Increasing tension into m. 43
Transition	53-60		Woodwind statement of Sousa theme echoed by muted horn later.
A''	61-84	Ab Major	Bassoon and trombone 1 present original A theme melody. Trumpets, flutes, oboe, clarinets and some low brass provide harmonic support.
A'''	85-99		Full ensemble build to m. 92, followed by diminuendo to the coda.
Coda	100-110		Final statement of A theme from alto and tenor saxophone leads to a final dynamic push to the end, which suddenly is <i>pp</i> with chimes and snare drum articulating the finish.

A Theme



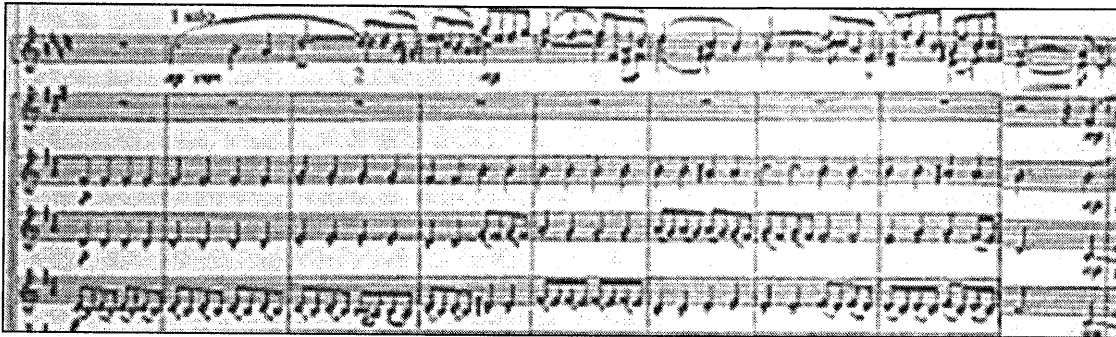
Melody in 1st clarinet, bassoon, and euphonium with harmonic support.

Transition



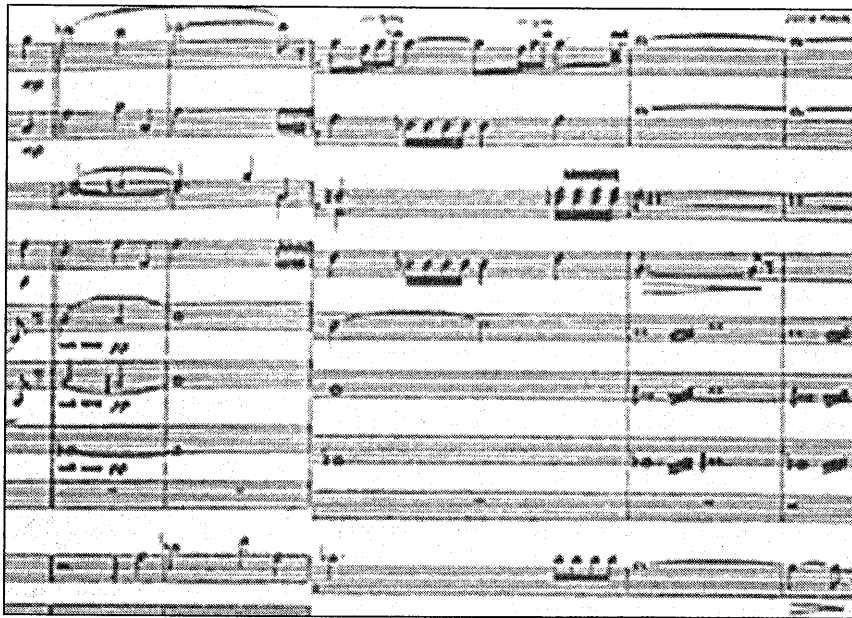
Flute, piccolo, clarinets and bassoon begin transition with an accelerando of eighth notes into a poco ritardando sustain, echoed by oboe and tenor sax, and finally answered by horn, bassoon, and half notes in flute and piccolo.

B Theme

A musical score for the B Theme, consisting of four staves. The top staff features a melodic line with a dynamic marking of *pp* and a hairpin crescendo. The lower three staves provide harmonic support with chords and rhythmic patterns, also marked with *pp*.

Oboe duet over chord accompaniment in clarinets. Melody continues from all woodwinds as saxophones take over the accompaniment from clarinets.

Transition

A musical score for the Transition section, consisting of seven staves. The top three staves show the flute, piccolo, and Eb clarinet playing a melodic phrase. The bottom three staves show the bassoon and other instruments providing accompaniment and echoing the melodic phrase.

Flute, piccolo, and Eb clarinet state next phrase of Sousa theme, which is immediately echoed in bassoon.

Form and Structure:

Measure #	1-12	13-16	17-32	33-52
Form	A	Transition	B	A'
Phrases (# of measures/phrase)	12	4	16	20
Meter	4/4			
Melody	A	Transition	B	A
Harmony	Ab Major		a minor	Eb Major
Texture	Thin scoring of mid-low reeds and euphonium, tuba, string bass. Melody in clarinet I, bassoon, and euphonium	Flute entrance with clarinets and bassoon, echoed by Oboe/tenor sax with alto sax, and then sustain of horn, bassoon, flutes transitions into B section.	Clarinets begin with a minor chords on either ♭5 or ♭3 notated tenuto. Oboe duet begins in the second measure, first with oboe I, and adding II in the next measure. All woodwinds continue oboe theme at m. 25 with the addition of support from low brass.	Instruments are adding to thicken the texture. Trumpets enter for the first time mm. 35-38. Texture thins from m. 43 as fewer instruments are scored.
	Polyphonic	Homophonic	Homophonic	Polyphonic
Style	"Largamente" Legato and rubato Rhythms used are mostly ♩, ♪, and ♪ with syncopation.	"A bit faster" Tempo is explicitly indicated by the half-measure. Sustained note values of mostly ♩, ♪, and ♪.	"Slightly faster" Solo is written <i>espressivo</i> , using mostly ♩, ♪, and ♪ Chord accompaniment uses only ♩, and ♪ The minor tonality affects a mood change in this section.	Tempo moves forward throughout this section which increases tension. Accented and marcato articulations are indicated for the first time. Shorter rhythmic values increase the motion. Rhythms used are mostly ♩, ♪, and ♪ with syncopation.
Dynamics	<i>mp</i> <i>p</i> <	<i>mp</i>	<i>p</i> <i>mp</i>	<i>mp cresc f dim. p</i>

Measure #	53-60	61-84	85-99	100-110
Form	Transition	A"	A'''	Coda
Phrases (# of measures/phrase)	8	24	15	11
Meter				
Melody	Transition	A	A	Coda
Harmony		Ab Major		
Texture	Thin texture of Woodwinds and horn only. Muted horn solo at m. 57.	Similar to the beginning, this time with flutes, oboe, clarinets, bassoon, trumpets, horn, trombone I, euphonium, tuba, string bass, and percussion. Melody is presented in bassoon and trombone. Addition of instruments throughout this section with full ensemble statement at m. 73.	Full ensemble. Melody in clarinet III, alto sax I, trumpet II/III.	Increasing texture beginning with sustain and metered trill in woodwinds. Final statement of A theme in alto/tenor sax and trumpet IV/V. Ends with a thin texture of sustain in low reeds and low brass, single chime strike and snare drum release.
Style	Homophonic Melodic fragments of Sousa's second trio strain over sustained notes. Calm mood interrupted by low brass entrance at m. 58 in a contrasting style utilizing ♭ ₅ & ♯ ₅ .	Homophonic "Tempo primo" Legato and rubato. Rhythms used are mostly ♩, ♪, and ♫ with syncopation. Rhythms become more active with the addition of rapid melismas in the woodwinds.	Homophonic "Molto Pesante" Melody is longing for resolution. Hope is created through 16 th note measure in upper woodwinds, which anticipates the dynamic shift to <i>fff</i> . Immediate diminuendo to the final section. Rhythms used are mostly ♩, ♪, and ♫ with syncopation. Rhythms become more active with the addition of rapid melismas in the woodwinds.	Homophonic Metered trill effect in clarinet II/III under trumpet IV/V melody, followed by trills in upper woodwinds and ascending half notes in trombone/trumpet/alto sax. Final four measures include marcato quarter notes at the interval of a 5 th and a final sustain with chime and snare drum finish. Mostly sustained ♩ notes supporting the melody in ♩, ♪, and ♫
Dynamics	<i>mp dim pp</i>	<i>pp cresc. mf</i>	<i>fff dim pp</i>	<i>pp fff sub. pp</i>

Angel Band
"Suite after Old American Hymn Tunes"

Walter Hartley

(b. 1927)⁶

Publisher: Southern Music Company

Date of Publication: 1999⁷

Duration: 6:00

Composer Information:

Walter Hartley began his composing career at age five, but decided to pursue it as a career at age sixteen. He received his BM, MM, and Ph.D degrees from the Eastman School of Music, concluding his studies in 1953.⁸ He currently works as Professor Emeritus of Music at SUNY Fredonia in New York State.⁹ Hartley's most popular pieces for band of his more than 100 works are *Sinfonia No. 4*, and *Concerto for Twenty-three Winds*. He also composes works for solo and small ensembles.¹⁰

⁶ "Hartley - Home Page." Hartley - Home Page. <http://www.walterhartley.com/> (accessed December 10, 2011).

⁷ "Hartley Chronological." Hartley - Home Page. <http://www.walterhartley.com/Chrono.htm> (accessed December 10, 2011).

⁸ Smith, Norman E.. "Hartley, Walter." In *Program notes for band*, 271-2. Chicago: GIA Publications, 2002.

⁹ Hartley, Walter S., *Angel Band* (San Antonio: Southern, 1999), 1.

¹⁰ Smith

Composition:

Angel Band is a suite in three movements, each of which focuses on a different American hymn melody. The hymn tunes can be found in *The Sacred Harp* and *The Christian Harmony*. Timothy Swan's "Rainbow," William Billings's "Africa," and William Bradbury's "Angel Band" serve as source material for each of the movements.¹¹

Historical Perspective:

William Billings, a tanner by trade, and Timothy Swan, a hatter, were self-taught musicians who spent time teaching at singing schools around the country.¹² William Bradbury was given instruction in music from an early age, and even studied with Lowell Mason at the Academy of Music in Boston.¹³ He took a new approach to composing songs for Sunday school. Bradbury's focus on creating music that would emphasize the impact that good singing has on the enjoyment of activities at Sunday school was characteristic of his works.¹⁴ Hymn tunes by these and other early American hymn composers are commonly used in instrumental music of today. Below is William Billings's Africa as found in *The New English Psalm Singer*.

¹¹ Hartley

¹² Rhoads, Mark D.. "Yankee Tunesmiths." Anthology of American Hymn Tunes. <http://people.bethel.edu/~rhomar/CatagoryText/YankeeTunesmiths.html> (accessed December 10, 2011).

¹³ Juanita, Karpf. "'Would That It Were so in America!': William Bradbury's Observations of European Music Educators, 1847-49." *Journal of Historical Research in Music Education* 24, no. 1 (2002): 6.

¹⁴ Rhoads, Mark D.. "Sunday School Songs of William Bradbury." Anthology of American Hymn Tunes. <http://people.bethel.edu/~rhomar/CatagoryText/SundaySchool.html> (accessed December 10, 2011).



William Billings' *Africa* from *The New English Psalm Singer*, Boston, 1770¹⁵

Technical Considerations:

In the score notes to the conductor, Hartley states that he/she “should be particularly careful with dynamics, in order to properly balance relationships between melodic and harmonic elements in this composition. Precision of entrances (and exits) is also essential.”¹⁶ Because of the nature of the hymn song as being a four-part vocal piece, his requests for balance are stylistically appropriate, and will likely result in some difficulty from the performer, particularly if the ensemble is not of ideal instrumentation.

Movement I: “Rainbow” is written in cut time ($h = 96$). The rhythms are not particularly challenging, but the need to perform the unison rhythms together in order to convey a clear musical message, may add a challenge for the musician. The dotted-quarter, eighth note figure that happens so frequently in this piece may require definition from the conductor in order to be uniform as it is passed around

¹⁵ Rhoads, Mark D.. "Africa." *Anthology of American Hymn Tunes*.
<http://people.bethel.edu/~rhomar/TunePages/Africa.html> (accessed December 10, 2011).

¹⁶ Hartley

the ensemble. From measures 8 through 12, for example, the same instrument does not play it twice, so as the rhythm and melody move from woodwinds to trumpet to saxophones/horn to trombones/low reeds, imitation of articulation is necessary. Hartley's dynamic notations are uniform throughout the ensemble. If one instrument is asked to play *ff*, then all of the other instruments are also asked to do the same. Dynamic contrasts are the key to this piece, and thus, Hartley makes the request to the conductor noted above.

Movement II: "Africa" is written in 3/4 time at a slower tempo than the previous movement. The legato style, along with the tempo and meter, provides contrast with the previous movement. The initial sustained chord provides a sense of major tonality in a key area which too is different from the first movement. Technical considerations in this movement include the exposure created through the composer's use of thin texture. The only time that the full ensemble is playing is during the first sustained chord and the final sustained chord. The rest of the movement provides much of a chamber music effect as the melody is performed by various small groupings of instruments.

The final movement: "Finale" is written in a contrasting 6/8 meter at a faster tempo than either of the previous two. Some of the same considerations for vertical alignment and uniformity of articulation also apply to this movement. The 6/8 meter in itself provides challenges to some musicians, as it may not be as experienced as standard duple and triple meters. Rhythmically speaking, the rhythm found in measure 8 may cause some difficulty as it emphasizes the weak beat with a long note and then the performer must leave the long note to play a

pick-up into the next measure. The majority of the ensemble is also performing eighth notes on the second strong beat of the measure throughout the movement. Many times, this beat is not articulated in the melodic line. This may cause hesitation by either the melodic performer or the performer of the eighth note themselves. As the performer gets used to this rhythm, it may cause some tempo issues that will need to be addressed. As with the first movement, the dynamic changes are frequent and call for a wide range of dynamic expression.

Stylistic Considerations:

In the case of *Angel Band*, it is important to recognize the source material of the hymn song when preparing the pieces. A goal of performing the piece should be to work to emulate the style of the original hymn song as closely as possible. As with any other piece of music, it is important to research the origins of each source work as availability allows. It would also present a teachable movement for the students if they were also presented with historical and audio references to the works.

Dynamics & Stylistic Markings

Walter Hartley uses a wide range of dynamics in the course of this three-movement work. The performer must play at the extremes of *ppp* through *fff*, and must do so in various ranges of their instrument. Difficulty will come when the extremes of their range and dynamics overlap. Caution should be taken to work toward characteristic instrument sounds at these moments.

Musical Elements:

SECTION	MEASURES	TONAL CENTER	EVENTS AND SCORING
Movement I: "Rainbow"			
A	1-21	Bb Major	Homorhythmic melody with supporting harmony from all except trumpets and trombones who present countermelody. Hymn melody presented by trumpet, horn, and woodwinds
B	22-36		Entrances of dotted rhythm from second half of A theme starting with low brass, with imitation in succession by horns, trumpets, and flute/oboe/clarinet I & II. In every measure of this section, an instrument part is performing the dotted rhythm.
C	37-41	Eb Major	Homorhythmic treatment of melody from woodwinds.
B	42-50		The dotted rhythm is present throughout this section, this time starting from the flutes, through clarinets, and harmony clarinet/bassoon.
A&B	51-58		A theme in brass followed by B theme in woodwinds.
A	59-65	Bb Major	Homorhythmic theme from piccolo, flute, oboe, clarinets, trumpets, horns, and low brass. Melody in brass.
B	66-83		Imitative dotted theme return with some thematic material that is reminiscent of the opening of the movement.
Movement II: "Africa"			
Introduction	1-2	Eb Major	Sustained Eb Major chord from all musicians with the exception of trumpet and horn I/II, similar to the sustained Bb Major chord that ended the previous movement.
A	3-9		Hymn melody in horn I/I and clarinet III. Counter melody in alto clarinet, bassoon I, and euphonium. Harmonic support in tuba, bassoon II, bass clarinet.
B	10-16		Continued hymn melody in clarinet I. Harmonic support in clarinets II/III, bass clarinet, saxophones.
A'	17-25		Variation of A theme in trumpet I, euphonium, tuba presented in imitation. Harmonic support in trumpet II/III, horn I, and later flute, oboe, clarinet I.
B	26-33		B theme in flute/piccolo, oboe, clarinet I over countermelody from trumpet, horn, euphonium, tuba.
A	34-37	eb minor	A theme in flute I over flute II, clarinet II/II

A''	38-44		countermelody Melody in low reeds and tuba over alto sax I/oboe countermelody. Harmonic support from alto sax II/tenor sax.
A'''	45-51	Eb Major	Melody in piccolo, flute I, clarinet I over trumpet I solo countermelody. Melody imitated by euphonium/tuba offset by one measure.
A''''	52-57		Melody in harmony clarinets, bassoon, and saxophone. Harmonic support from horns.
A'''''	58-63		Addition of upper woodwinds and solo trumpet to the end.
Movement III: "Finale"			
Introduction	1-10	Bb Major	Melody in trumpets/trombones over eighth note interruptions from the rest of the ensemble.
A	11-21		Trumpet and low brass continue with melody/countermelody over continued eighth note interruptions from woodwinds.
A'	22-37		Melody fragments are passed around the ensemble beginning with woodwinds, then brass with flutes, then in imitation from staggering entrances in woodwinds with euphonium/tuba.
B	38-51		Melody in trumpet/trombone with more frequent eighth note interruptions from the rest of the ensemble. At m. 46, only reeds and horns present melody with diminishing interruptions from bari sax, euphonium, tuba, and timpani.
A''	52-69	Ab Major	Trumpet and low brass melody echoed later in woodwinds and horn I/I.
A''' (transition)	70-77	Bb/ Db Major	Each phrase in a different key area trumpet/trombone melody over woodwind, low brass melismatic fragments (2 measures each).
C	78-81	C Major	Fanfare from upper woodwinds and trumpets over continued playful interruptions from harmony clarinets/bassoon/low brass.
Transition	82-87		Previous woodwind melismatic fragments used to transition back to initial key of Bb Major.
A''''	88-95	Bb Major	Melody in trumpet I. Homorhythmic harmonic support of melody in trumpet II/III and trombones. Eighth note interruptions from woodwinds, horns, euphonium, tuba, and timpani.
A	96-107		Full band statement of melody/countermelody in homorhythmic

presentation followed by
melody/counter melody over eighth note
interruptions.
Final melodic statements over eighth note
interruptions and three measure conclusion.

Coda 108-115

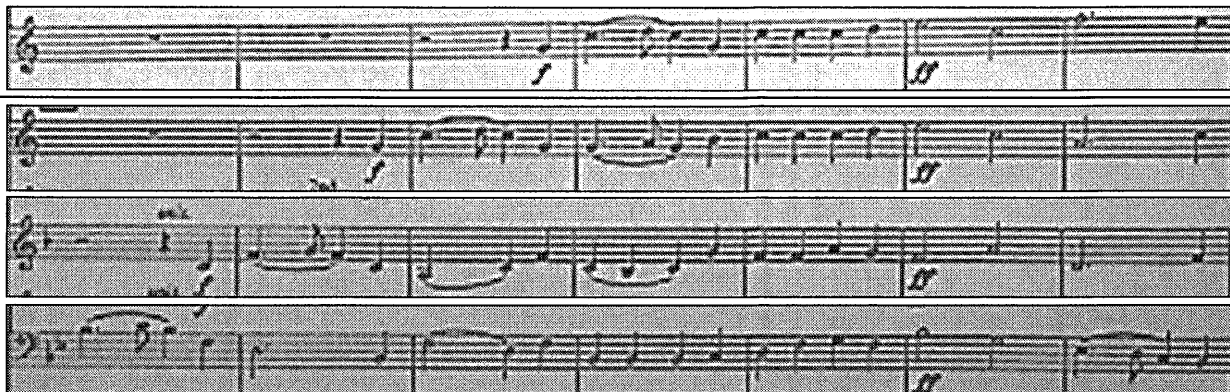
Movement I: Rainbow (After a 1785 Hymn-tune by Timothy Swan)

A Theme

Melodic material - Full ensemble with the exception of trumpets and trombones.
Countermelody - Trumpet and trombone beginning in measure 2 above

Layered entrances utilizing the dotted-quarter, eighth note rhythm that is prevalent throughout the movement. This layered effect is utilized to some extent in each of the three movements.

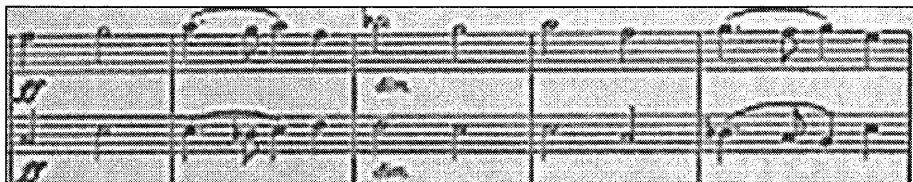
B Theme



The image shows a musical score for the B Theme, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line with various rhythmic values and dynamics markings such as *mf* and *ff*. The notation includes eighth and sixteenth notes, as well as rests and slurs.

Layered entrances stating the B theme beginning with trombones, euphoniums and tubas, followed by horns, then trumpets, and finally flutes, oboes, and clarinets.

C Theme

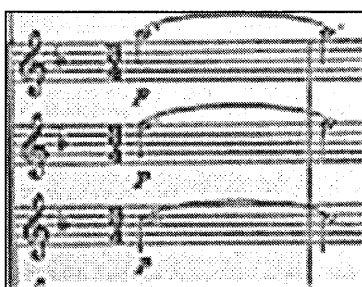


The image shows a musical score for the C Theme, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line with various rhythmic values and dynamics markings such as *mf* and *ff*. The notation includes eighth and sixteenth notes, as well as rests and slurs.

Woodwinds present the above melody in unison rhythm.

Movement II: Africa (After a 1770 Hymn-tune by William Billings)

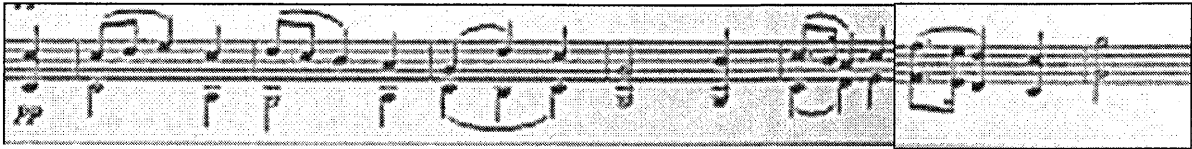
Introduction



The image shows a musical score for the Introduction, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a chordal texture with various rhythmic values and dynamics markings such as *p* and *f*. The notation includes quarter and eighth notes, as well as rests and slurs.

Chord sustain in full ensemble with the exception of oboes, trumpets, and horns I/II.

A Theme



Melody – Clarinet III, alto clarinet, bassoon I, horn I/II, and euphonium.
Harmonic support – bass clarinet, bassoon II, tuba

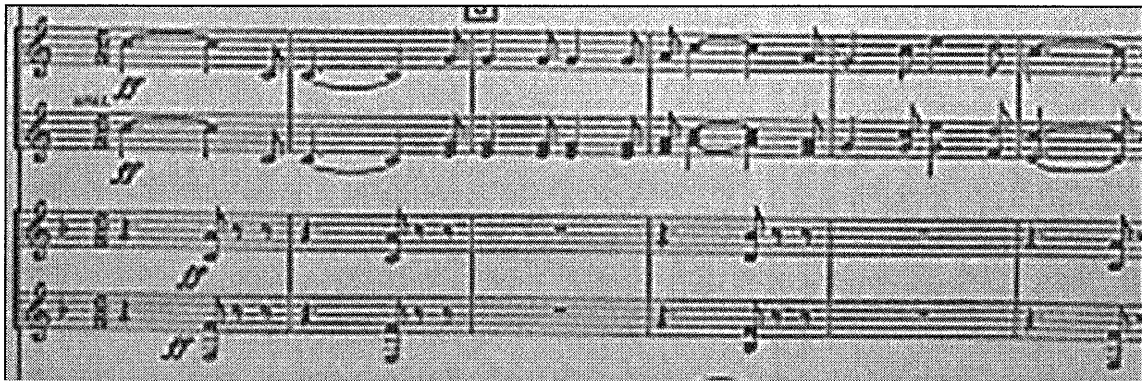
B Theme



Melody – clarinet I/II
Harmonic support – clarinet III, bass clarinet, saxophones

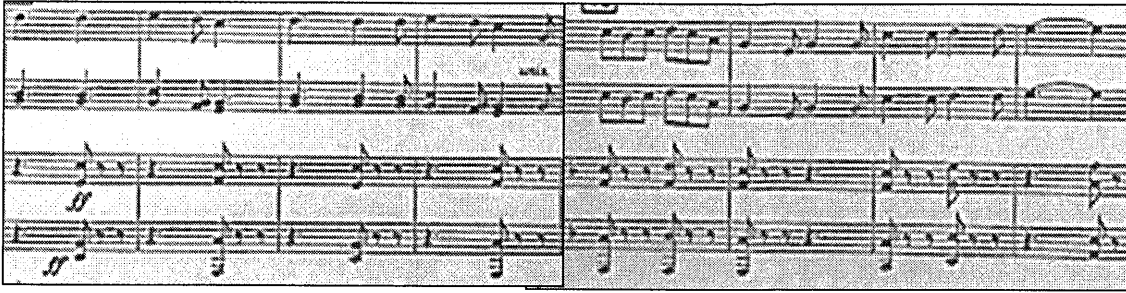
Movement III: Finale (After the Hymn-tune “Angel Band” by William Bradbury (1816-1868))

Introduction



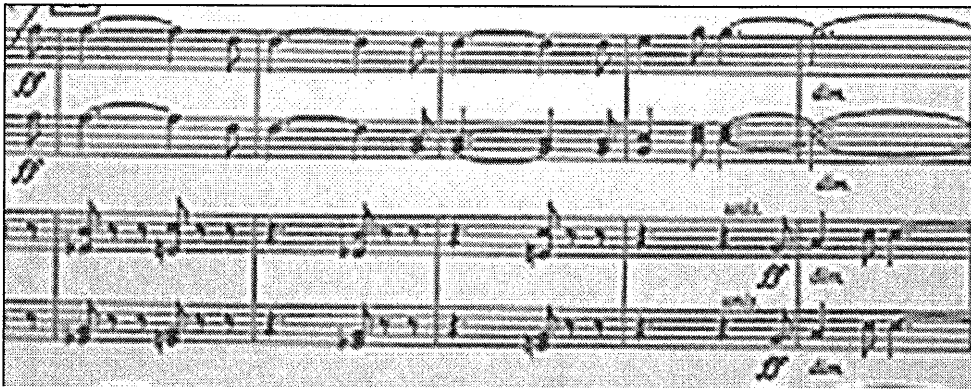
Melody – Trumpets and trombones
Harmonic support from the rest of the ensemble in the form of eighth note interjections seen above.

A Theme



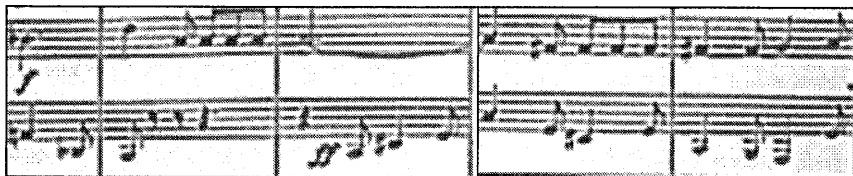
Melody - Trumpets and low brass
Harmonic support from the rest of the ensemble with eighth notes show above.

B Theme



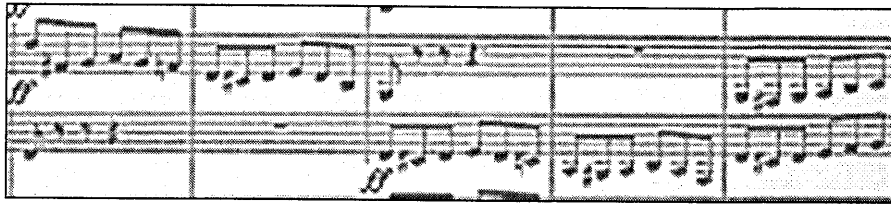
Melody - Trumpets and trombones
Harmonic support - full ensemble eighth notes interjections on strong beats

C Theme



Melody trades off between upper woodwinds/trumpets and harmony
clarinets/bassoons/low brass.

Transition























Form and Analysis

Movement I: Rainbow (After a 1785 Hymn-tune by Timothy Swan)

Measure #	1-21	22-36	37-41	42-50	51-58	59-65	66-83
Form	A	B	C	B	A&B	A	B
Phrases (# of measures/phrase)	20	15	5	9	8	7	18
Meter	2/2						
Melody	A	B	C	B	A&B	A	B
Harmony	Bb Major		Eb Major				
Texture	Thick texture with full band statement of homorhythmic melody and countermelody from trumpets and trombones.	Layered entrances beginning with low brass, followed by horns, then trumpets, flute/oboe/clarinet I&II, clarinet III/tenor/bari sax, and finally harmony clarinets/bassoon.	Upper woodwinds, harmony clarinets, and bassoon only.	Return of layered entrances this time beginning with Flutes, then clarinets, harmony clarinets/bassoons. Upper woodwinds, harmony clarinets, and bassoon only.	Begins with a fragment of A theme in brass and then layered B theme from mid-woodwinds as a transition back into A theme. Thin texture of brass, then woodwinds until thicker entrance of brass with woodwinds in measure 59.	Upper woodwinds and all brass state melody with unison rhythm.	Return of layered entrances, but this time with a thicker instrumentation in each grouping, leading to a transition into thick chords.
Style	Polyphonic Allegro moderato Mostly ♩ and ♪ with some dotted ♩ and ♪ The style is mostly tongued with the occasional slur.	Trading off the ♩ ♩ ♩ ♩ measure in a fugal style throughout this section.	Homophonic Unison rhythm with harmony at the interval of a fifth. Rhythms of ♩ and ♪ with ♩ ♩ ♩ measures as well.	Polyphonic Trading off the ♩ ♩ ♩ ♩ measure in a fugal style throughout this section.	Homophonic Rhythms of ♩ and ♪ with ♩ ♩ ♩ measures as well.	Mostly ♩ and ♪ The style is tongued articulation.	Polyphonic Slurred dotted figures. Tied half notes in unison chords. Articulation alternates between tongued and slurred.
Dynamics	<i>ff f > mp p sub ff</i>	<i>f ff</i>	<i>ff dim.</i>	<i>p cresc.</i>	<i>f ff</i>	<i>ff</i>	<i>ff f dim. mp p pp</i>

Movement II: Africa (After a 1770 Hymn-tune by William Billings)

Measure #	1-2	3-9	10-16	17-25	26-33
Form	Introduction	A	B	A'	B
Phrases (# of measures/phrase)	2	7	7	9	8
Meter	3/4				
Melody	Introduction	A	B	A	B
Harmony	Eb Major				
Texture	Opening chord presents a thick texture quickly giving way to A theme	Thin texture; melody/harmony in low woodwinds, horns, and euphonium/tuba	Thin texture; melody/harmony in clarinets, bass clarinet, and saxophones.	Thin texture; Layered entrances beginning with euphonium/tuba, horn I/trumpets, upper woodwinds.	Addition of piccolo and horn II/III/IV, trombones increasing the texture, but still thin.
	Homophonic				Polyphonic
Style	Andante Sustained  tied over two measures.	Legato articulations with written slurs. Rhythms of  and 	Legato style. Rhythms of  and  and 	Legato style. More written slurs than previous sections.	Legato style Mostly unison rhythms with some countermelody from low voices. More rhythms containing  's.
Dynamics	<i>p</i>	<i>pp</i>	<i>pp</i>	<i>p</i>	<i>p</i>

Measure #	34-37	38-44	45-51	52-57	58-63
Form	A	A''	A'''	A''''	A''''''
Phrases (# of measures/phrase)	4	7	7	6	6
Meter					
Melody	A	A	A	A	A
Harmony	eb minor		Eb Major		
Texture	Thin textures; A theme in flutes and clarinet I/II.	Fugal entrances beginning with harmony clarinets/bassoons/bari sax/tuba, followed by oboes/alto/tenor sax.	Thin texture; Flute/piccolo/clarinet I unison melody followed by harmonic support from euphonium/tuba and countermelody from solo horn.	Unison melody in harmony clarinets, bassoons, and saxes. Harmony sustained notes in horns.	Addition of upper woodwinds and solo trumpet I.
					Homophonic
Style	Melody and countermelody in unison rhythms.	Fugal style with legato entrances. Active rhythms of  and 	Legato style, sounds like instruments are fading away as dynamics and texture thin. Rhythms of  and 	Legato rhythms of  and  over sustained tied  and 	Legato rhythms of  and  over sustained tied  and  concluding with Sustained  tied over two measures.
Dynamics	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>

Movement III: Finale (After the Hymn-tune "Angel Band" by William Bradbury (1816-1868))

Measure #	1-10	11-21	22-37	38-51	52-69
Form	Introduction	A	A'	B	A''
Phrases (# of measures/phrase)	10	10	16	14	18
Meter	6/8				
Melody	Intro	A	A	B	A
Harmony	Bb Major				Ab Major
Texture	Thick texture; melody from Trumpets and trombones with eighth note interjections from the rest of the ensemble.	Thick texture; Trumpets and trombones continue with melody with the addition of euphonium and tuba. Ensemble interjections continue.	Fugal entrances beginning with group 1: tuba/euphonium, tenor/bari sax, harmony clarinets/bassoon and then group 2: upper woodwinds/alto sax. Answered by trumpets and trombone I/II with horn sustain, and then back to initial instrumentation.	Full ensemble similar to the introduction with transitional material beginning at measure 46 at a softer dynamic and thinner texture of only clarinets, alto/tenor sax, and horns.	Thin texture; Trumpets and low brass, with snare drum answered by flute/piccolo, oboe, clarinets, alto/tenor sax, and horn I/II with triangle.
	Homophonic		Polyphonic	Homophonic	
Style	In a fanfare style with the brass statement. Woodwinds and other brass provide accented harmonic support.	Longer note values in melody imply a more legato melody line, but still with separation. Rhythms include ♩, ♪, and ♪	Call and response. Woodwinds and tuba/euphonium present the call and are answered by trumpets, horn, trombones and continuing flutes. Followed by a response from the first group. Running ♪ throughout.	Sustained ♩+♪ implies legato contrasted by the more frequent ♪ interjections by the full ensemble.	Continue previous rhythm of ♩, ♪, and ♪ with active rhythms from woodwinds at their entrance and then back to ♩, ♪, and ♪.
Dynamics	<i>ff f ff</i>	<i>ff</i>	<i>ff</i>	<i>ff dim. p</i>	<i>p mp p</i>

Measure #	70-77	78-81	82-87	88-95	96-107	108-115
Form	A''	C	Transition	A'''	A	Coda
Phrases (# of measures/phrase)	8	4	6	8	12	8
Meter						
Melody	Transition	C	Transition	A	A	Coda
Harmony	Bb/Db Major	C Major		Bb Major		
Texture	Instrument groupings trading off in this section every few measures.	Melody with repeated notes from upper woodwinds and trumpets. Harmonic support from harmony clarinets and low brass.	Melismatic section trading off from upper woodwinds through mid-woodwinds as melodic line descends.	Thick texture; Similar instrumentation to the introduction and first A statement.	Thick texture; Trumpets and trombones continue with melody with the addition of euphonium and tuba. Ensemble interjections continue.	Full ensemble interjections with more active melodic line from horns and low brass.
Style	Polyphonic		Monophonic	Homophonic		
	Tension builds as trumpet/trombone line ascends and directs a crescendo. Woodwinds play ♩s, while brass rhythms consist of ♩, ♩, and ♩	Arrival of crescendo. Short rhythmic values followed by sustain while harmony voices continue the short values of ♩, and ♩	Descending melodic line in from ♩s woodwinds.	Longer note values in melody with interjections on beat 2 from woodwinds and horns.	Longer note values in melody imply a more legato melody line, but still with separation. Rhythms include ♩, ♩, and ♩	Melody comprised of full measures of ♩s and ♩ rhythms before joining the accompaniment with interjections on the strong beats of the measure. Final statement from brass and single impact from full ensemble.
Dynamics	<i>p cresc. mp mff</i>	<i>f ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>fff</i>

Children's March
"Over the Hills and Far Away"
Percy Aldridge Grainger
(1882-1961)¹⁷

Publisher: G. Schirmer, Inc.

Date of Publication: 1919¹⁸

Duration: 7:00

Composer Information:

Percy Aldridge Grainger is a 20th Century Australian-American composer and pianist. He spent most of his young life with his mother, who tended to his needs and insured that his academic and musical training was sufficient. The years 1901-1914 were spent in London where he met Edvard Grieg and began to take an interest in folk melodies. At the beginning of the first World War in 1914, Grainger moved to the United States where he remained until his death in 1961.

¹⁷ Gillies, Malcolm, and David Pear. "Grainger, Percy." Grove Music Online. www.oxfordmusiconline.com/subscriber/article_citations/grove/music/11596?q=grainger&search=quick&pos=3&_start=1http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article_citations/grove/music/11596?q=grainger&search=quick&pos=3&_start=1 (accessed November 28, 2011).

¹⁸ "Children's March: "Over the Hills and Far Away" - Wind Repertory Project." Main Page - Wind Repertory Project. http://www.windrep.org/Children%27s_March:%22Over_the_Hills_and_Far_Away%22 (accessed November 28, 2011).

Composition:

Upon Grainger's arrival in the States, he served as a US Army Bandsman, playing oboe and soprano saxophone and later serving as music instructor.¹⁹ He scored *Children's March* for the instrumentation available at Fort Hamilton where he was stationed.²⁰ He dedicated the piece to "[his] playmate beyond the hills," which is thought to represent a Scandinavian woman with home he had contact for eight years, but never married due to his mother's jealousy.²¹ Although many of his works were created using folk melodies, Grainger chose to use entirely original material in the composition of this piece.²² In a letter to Scottish music critic, Douglas Charles Parker, Grainger writes about his compositional style: "It always seems to me that the "texture" (the actual distribution of notes in a chord, the critical or unconscious choice of inversions--whether they are close or spread; in short the *weft of the fabric*, the actual *stuff* (sonority) produced by the polyphony or by a "chordy" style of writing) of a composer is the determining factor of his work, at least to other composers, at least, so it seems to me."²³

¹⁹ Gillies

²⁰ "Children's March: Over the Hills and Far Away"

²¹ Smith, Norman E.. "Grainger." In *Program notes for band*, 249. Chicago: GIA Publications, 2002.

²² Pease, Andy. "Children's March "Over the Hills and Far Away" - Percy Grainger." AndyPease.com. <http://www.andypease.com/cuwe/childrensmarch.html> (accessed November 28, 2011).

²³ Lewis, Thomas P.. "Thomas Lewis "Source Guide to the Music of Percy Grainger"." International Percy Grainger Society. <http://www.percygrainger.org/biograf1.htm#PGOnGrieg> (accessed November 28, 2011).

Historical Perspective:

Percy Grainger wrote *Children's March* while he was a member of the U.S. Coast Artillery Band, and used that group's instrumentation as a guide when selecting the scoring for this piece. It is considered by many to be the first piece for band that uses piano. It was premiered by the Goldman Band on June 19, 1919, and conducted by Grainger himself.²⁴

Technical Considerations:

The initial study of Grainger's *Children's March* demands a broad instrumentation that is not typical of most high school (and some college) ensembles. Thankfully, Grainger has created this work with accessibility in mind. Many of the obscure instruments, English horn, bassoons, harmony clarinets, etc., have parts cued for other instruments to cover. Additionally, while the meter is 6/8 which may not be as common as some other meters, the rhythms are repetitive and predictable. Much of the technical demand comes from the exposure of parts when texture is thin. For instance, the opening melody is presented by English horn, first alto saxophone, tenor saxophone, and first bassoon at the beginning with minimal harmonic support from the clarinets.

Other technical considerations include the stark contrasts of dynamics and articulation throughout. Grainger seems to micromanage dynamics in an attempt to balance the ensemble before they've performed a note. Passages that are legato for melody may be staccato for harmony instruments who are performing similar rhythms. It makes for a unique listening environment for the ensemble members.

²⁴ Smith

Stylistic Considerations:

The rhythmic elements of *Children's March* are fairly straight forward, as the piece is written in 6/8 throughout, and the rhythms are what would be expected in this meter. One area for concern and possible rhythmic difficulty is in the transition section from measures 252-267. The initial statement of this section is unison trumpets and snare drum playing all of the eighth notes in the measure at a *ff* dynamic. The snare drum and 1st and 2nd trumpets begin this figure after several measures of rest, so some efforts may need to be made in order to achieve vertical alignment of this exposed part. At measure 67, after playing several dotted-quarter note chords, the woodwinds and piano must navigate melismas written it either 16th notes or in divisions of four meant to take up half of the 6/8 measure. This can more easily be interpreted as sextuplets over sixteenth notes. Following this transition, rhythms follow the same predictable patterns established in the first section.

Dynamics & Stylistic Markings

The dynamic range of *Children's March* varies from *pp* to *fff*. Dynamic changes may be indicated through the use of crescendo/diminuendo or at times abrupt transitions from one to another. Dynamics are also affected through the addition or subtractions of instruments in various sections. The beginning of the piece is marked with a *mf* dynamic presented with a small instrument group. Crescendos and diminuendos are used frequently in the introduction and typically follow the melodic line. Grainger calls for this dynamic technique many times

throughout the piece. The entire first section of the piece remains *mf*, occasionally deviating louder or softer. The conclusion of Section I (mm 1-116) is a climax point calling for the loudest dynamic yet, *fff* before an abrupt transition back to *p* at the start of Section II (mm 117-196). Section II calls for a lot of dynamic variation, but still remains centered around a general *mf* dynamic. Section III begins like the other two, but maintains a central dynamic that is much louder than the previous two sections. The conclusion is performed as subtly as the introduction, ending with a smaller instrumentation and *p* dynamic.

Grainger demands specific styles throughout the piece. The introduction presents a melody in an *espressivo* legato style supported by contrasting staccato eighth notes. At measure 17, there is a style contrast to the *poco marcato* accompaniment pattern and detached melody figure. The style changes slightly at measure 37, as longer note values are introduced with accents. The rest of the piece is a presentation of the melodies in various styles, either detached or legato.

Contrasts in style are also achieved as new melodic fragments are introduced in the second section at measure 117. The ostinato introduced first by the horns at the beginning of Section II creates a sense of unrest when used as a supporting motive beneath melody and shifted to other instruments throughout Section II.

Musical Elements:

SECTION	MEASURES	TONAL CENTER	EVENTS AND SCORING
Section I			
Introduction	1-17	F Major	Introduction of thematic material presented by English horn, bassons, alto and tenor saxophones.
Transition	17-21		Transition – contrabass clarinet, piano, low brass, string bass.
A	21-37		Presentation of melody – bassoons, bari sax, piano RH. Harmonic support – contrabass clarinet, piano LH., string bass. Melody and harmony are detached. A theme repeated.
B	37-53		Contrasting melodic motive with longer note values and accents – bassoons, bass clarinet, bari sax. Harmonic support – contrabass clarinet, piano, string bass. B theme repeated.
A'	53-69		Original A theme scored once (no repeat) – English horn, 1 st , 3 rd , 4 th Bb clarinet, 1 st alto sax. Followed by variation on A theme, this time legato with transitional melodic material – bassoons, tenor sax, French horns.
B	69-85		Solo baritone with harmonic support from clarinets, bassoons, horns, tuba, string bass first time. Added instrumentation on second presentation of melody – oboe, English horn, 1 st and 4 th clarinets, 1 st alto sax, tenor sax, with baritone. Harmonic support throughout same as initial presentation with thicker instrumentation each time.
A'	85-101		First melodic material – trumpets, 2 nd trombone with harmonic support from the rest of the brass and string bass. A variation – upper woodwinds. Harmonic support – brass.
B	101-117		Trumpets, 1 st and 2 nd trombones. Full ensemble provides harmonic support.
Section II			
C	117-133	Bb Major	Legato melody – oboe, 1 st clarinet, alto sax. Dotted quarter note melodic support – clarinets. 1 st French horns insert contrasting measure of staccato reminiscent of previous material in measure 119 and 127.

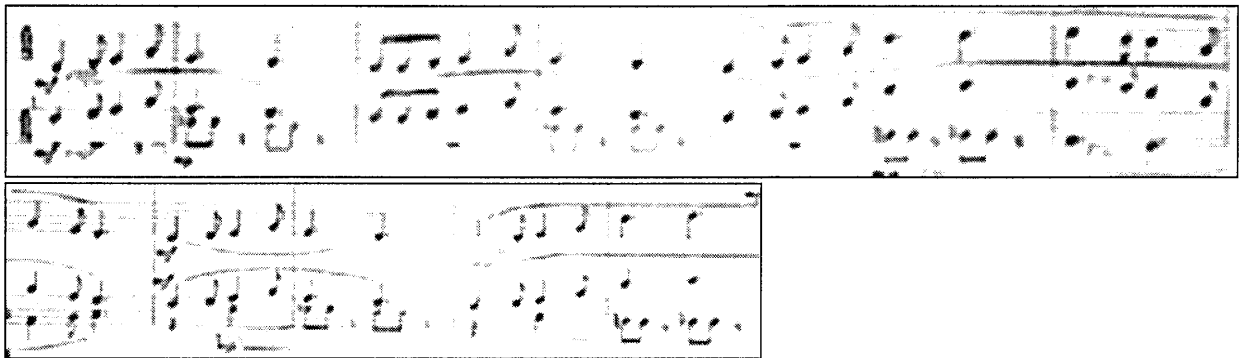
D	133-149		Reminiscent of A section – 1 st oboe, 1 st and 2 nd clarinets with light harmonic support of 2 nd oboe and 3 rd and 4 th clarinets. Ostinato in piano – French horn contrast from C section.
Bridge	149-165		Melodic contrast – Eb clarinet, 1 st and 2 nd Bb clarinets, 1 st alto sax. Staccato and legato harmonic support from mid to low reeds, piano, and 1 st trumpet.
C	165-181		C theme presented this time detached – clarinets. Ostinato – piano, horns. Thicker instrumentation on repeat of C theme.
E	181-197		Full band scoring of melody with harmonic support – low reeds and brass.
Section III			
A'	197-213		Melody – alto sax, piano, trumpets. Fugal treatment of contrasting A variation at 205.
B	213-229		Requested "As violently and roughly as possible" from trombones. Answered in woodwinds.
A''	229-237		Full ensemble interjection of contrasting A variation with dotted quarter note harmonic support.
B-var	237-252		B theme presented with driving 8 th note harmonic support.
Transition	252-267	Ab Major	Continue driving 8 th notes, woodwind unison descending chords into woodwind melismas.
C	267-283		Full ensemble
D	283-295		D theme with 8 th note ostinato from trumpets and snare drum.
Transition	295-307		
C	307-323		Full ensemble melody with ostinato harmonic support.
E	323-339		Call and response: Brass first with woodwind driving 8 th notes. Woodwind response with brass legato harmonic support and piccolo/trumpet descant countermelody.
A'	339-355		Melody – alto sax, French horn. Low brass and low reed accompaniment.
B	355-371		Melody – 1 st and 2 nd trumpets, passed to bassoon I and French Horn 3/4 half-way through. Accompaniment – bassoon, clarinets, piano, string bass.
Opening	371-387	Bb Major	Same melodic material as introduction presented with thicker instrumentation of woodwinds.
B	387-403		Melody in bassoon, bari sax. Staccato

Coda

403-413

accompaniment in piano and low brass. Sustained note in bassoon and contrabass clarinet. Continue previous staccato accompaniment in low brass, string bass, and timpani. Interest derived from final percussive effects in snare drum, gong, tambourine, castanets, and concert bass drum.

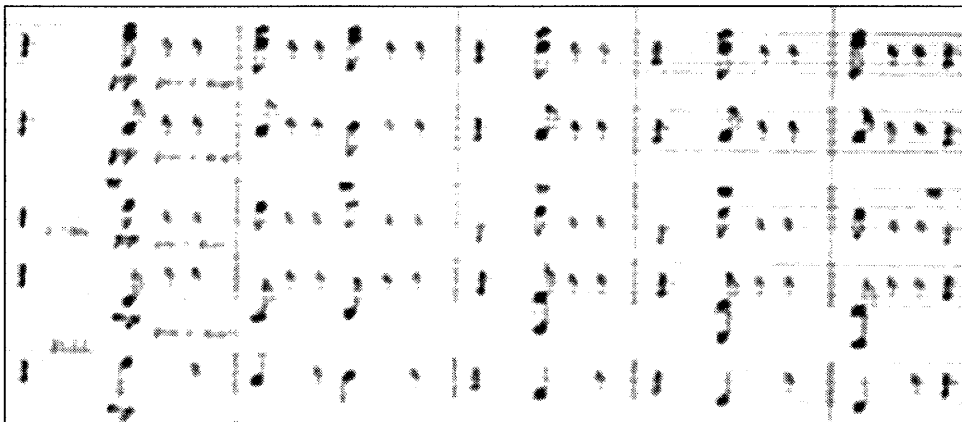
Introduction

The image shows two systems of musical notation. The top system consists of two staves with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with eighth and sixteenth notes, including some slurs and dynamic markings like 'p' and 'f'. The bottom system also consists of two staves, continuing the melodic and harmonic material from the first system.

Unison melodic material – English Horn, Bassoon I, Alto Sax I, Tenor Sax

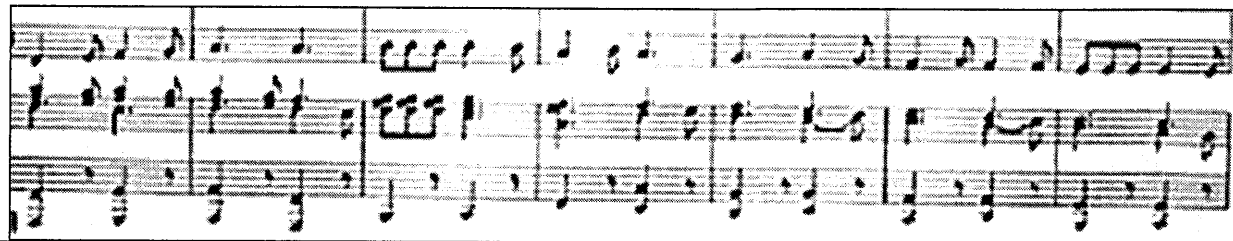
Eighth note interruptions - Clarinets

Transition

The image shows a dense musical score for a transition section. It features five staves with a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is complex, with many dynamic markings and articulation symbols. The overall texture is thick and rhythmic.

Contrabass Clarinet, Bass Clef Piano, Trombones, Tuba, String Bass

Melody A



Melody - Bassoon II, Bari Sax

Harmonic Support - Contrabass Clarinet, Piano, String Bass

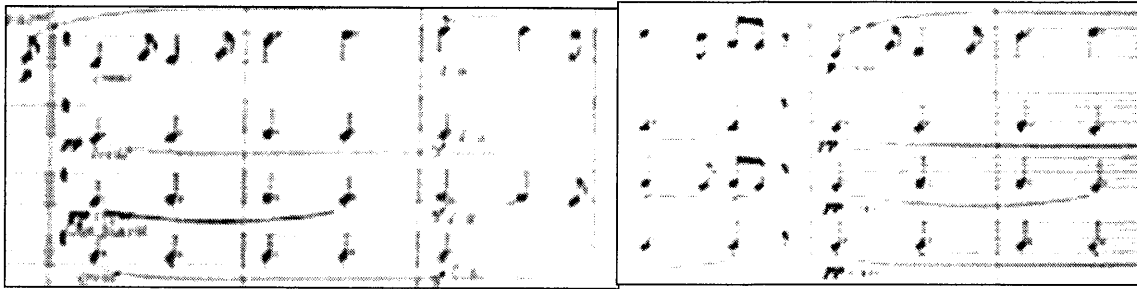
Melody B



Melody - Bassoon, Bass Clarinet, Bari Sax

Harmonic Support - Contrabass Clarinet, Piano

Melody C

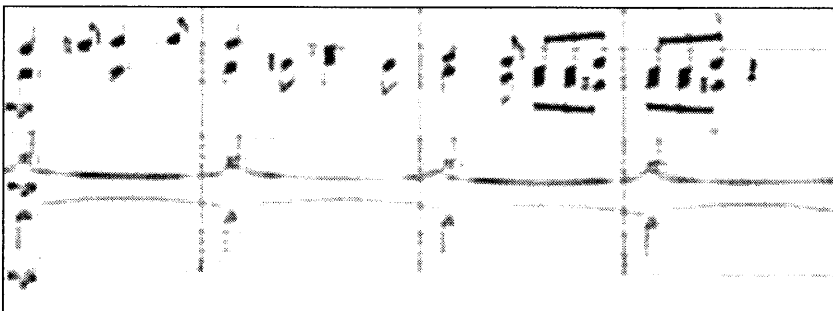


Melody – 1 player each of Oboe I, Clarinet I, Alto Sax I
Harmonic Support – Clarinet II/III, Harmony Clarinets

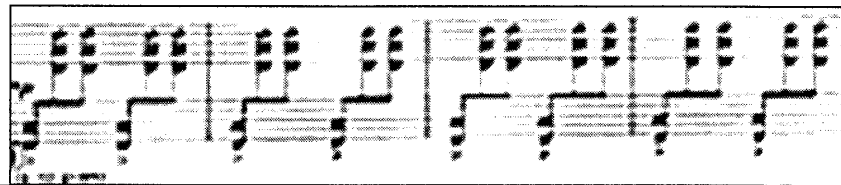


French Horn interruption – set up for motive to come.

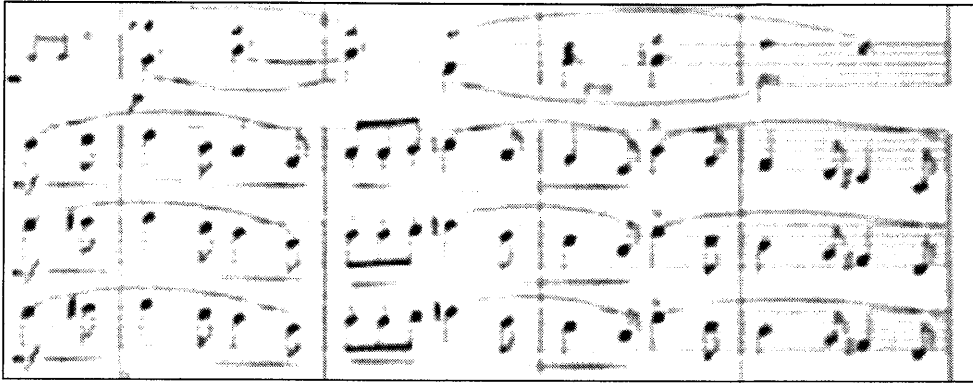
Melody D



Melody – Oboe I, Clarinet I/II
Countermelody – Oboe II, Clarinet III/IV
Harmonic support – English Horn and Bassoon sustain, piano ostinato (see below)



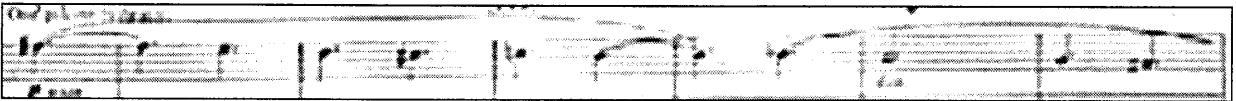
Bridge



A musical score for the Bridge section, consisting of five staves. The top staff features a melodic line with various note values and rests. The lower staves provide harmonic support with chords and rhythmic patterns. The notation includes stems, beams, and various note heads.

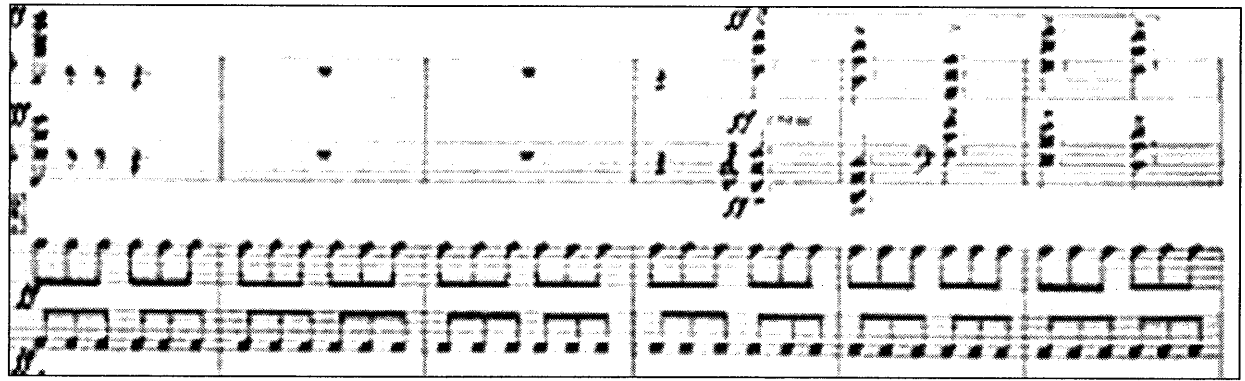
Melody - Clarinets

Harmonic Support - Oboe/English Horn (legato), Bass/Contrabass Clarinet/Piano (staccato)

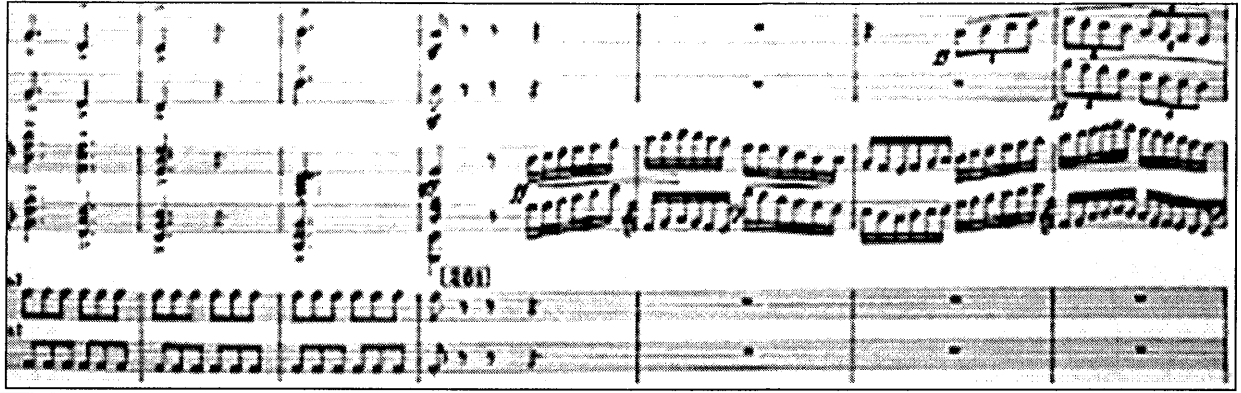


A single-staff musical score for the Bridge section. It shows a melodic line with notes and rests, likely representing the Clarinets part. The notation includes stems, beams, and various note heads.

Transition



A musical score for the Transition section, consisting of five staves. The top staff shows a melodic line with notes and rests. The lower staves provide harmonic support with chords and rhythmic patterns. The notation includes stems, beams, and various note heads.



Eighth note ostinato – Trumpets and Snare Drum

Dotted Quarter note accents followed by sixteenth/eighth notes – Woodwinds,
Piano, and Mallet Percussion

Melody E



Melody – Trumpets, Baritone

Harmonic support – Bassoon, Contrabass Clarinet, Bari Sax, French Horn, Trombone,
String Bass (dotted quarter/dotted half notes), Piccolo, Flutes, Oboes, English Horn,
Clarinets, Piano (eighth notes)

Coda

Sustain – Bassoon, Contrabass Clarinet

Harmonic support – Bari Sax, Trombones, Tuba, String Bass, Timpani, Piano

Percussive effects – Gong, Snare Drum, Tambourine, Castinets

Form and Structure:

Measure #	1-17	17-21	21-37	37-53	53-69	69-85	85-101	101-117
Form	Introduction		Transition		Section I			
Phrases (# of measures/phrase)	16		4		16		16	
Meter	6/8		A		B		A'	
Melody	Introduction		Transition		A		B	
Harmony	F Major		A		B		A'	
Texture	Legato melody with staccato eighth note accompaniment. Thin texture – mid/low woodwinds only.	Continuation of staccato accompaniment.	Detached melody with continued eighth note accompaniment.	Longer note length beginning with a pickup. Additional instruments added for thicker texture in second 8 mm.	Thicker instrumentation on A theme. More active accompaniment.	Solo baritone, woodwind and horn detached accompaniment. Thicker texture in 2 nd 8 mm with added instruments in melody and accomp.	Thinner texture with melody in only two brass voices and harmony from additional brass. 2 nd 8 mm with full ensemble and legato articulation. Addition of percussion.	Full ensemble accomp vs trumpet and trombone I melody. 2 nd 8 mm include more instruments in melody and swells from <i>ff</i> to <i>fff</i> in French horns.
Style	Homophonic Legato vs. Staccato "buoyant"	Monophonic <i>Poco marcato</i> ♩'s	Homophonic Detached ♩'s & ♪'s	Length in accented melody with detached accomp.	Polyphonic Detached ♩'s & ♪'s	Homophonic 2 nd 8 mm. include varied accomp. With consecutive staccato beamed eighth notes.	"somewhat clingingly"	Aggressive
Dynamics	<i>mf cresc. f</i>	<i>pp</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>f</i>	<i>fmp cresc. ff</i>	<i>ff</i> <i>fff</i>

Measure #	117-133	133-149	149-165	165-181	181-197
	Section II				
Form	Introduction of C, D, and E themes with a transitional bridge.				
Phrases (# of measures/phrase)	16	16	16	16	16
Meter	6/8				
Melody	C	D	Bridge	C	E
Harmony	Bb Major				
Texture	Legato melody. Thin texture with woodwinds only and horns inserted sporadically. Full band abrupt forte marcato entrance in m. 131.	Detached melody over English horn and bassoon sustain and piano ostinato. Texture thickens throughout.	Legato melody over legato chords and staccato beamed eighth notes. Thick woodwind texture with baritone.	All clarinets in homo-rhythmic statement of melody with harmonic support over piano and horn ostinato. Texture thickens as instruments combine to double melodic and harmonic statements.	Thick woodwind texture with solo French horn. Increases to full ensemble at m. 189.
	Homophonic	Polyphonic	Homophonic		
Style	Contrasting legato in all parts.	Detached with some written staccato and accents.	Legato with some staccato beamed eighth notes.	Detached homo-rhythmic 8 th note pulse. Accented saxophone interruptions.	"dolce" Legato. Last two measures are detached articulation to transition in to section III.
Dynamics	<i>p sf dim pp</i> Lots of contrast every 3-4 measures	<i>mp</i>	<i>mf dim p cresc. mf dim p pp</i>	<i>p cresc</i> following melodic line.	<i>p cresc f dim p</i>

Measure #	197-213	213-229	229-237	237-252	252-267	267-283	283-295	295-307	307-323
	Section III								
Form	Development of A & B Themes with transitional material to a restatement of the introduction and addition of a coda.								
Phrases (# of measures/phrase)	16	16	8	15	15	16	12	12	16
Meter	6/8								
Melody	A'	B	A*	B-var	Transition	C	D	Transition	C
Harmony	Continuing Eb				Ab Major				
Texture	Detached melody with contrasting harmony in saxophones and trumpets. Contrasting legato introduced at m. 204 with baritone solo.	Brass only melody vs. chord accompaniment Full ensemble at m. 219.	Full ensemble statement of melody with polyphonic accompaniment.	Melody in piano and mallet percussion. Thick accompaniment texture. Texture thickens as instruments join.	Texture begins monophonic with trumpets playing driving 8 th notes at the octave. Next homophonic chords are stated in woodwinds and mallet percussion. Finally polyphonic statement of melismas in woodwinds.	Full ensemble	Woodwind melody over trumpet ostinato and sustained note in bassoons and horn 1 & 2.	Thick texture of woodwinds performing homorhythmic staccato eighth notes that offset the piano/mallet percussion rhythm by an 8 th . Brass take over the staccato 8ths while woodwinds play legato melody fragments into driving staccato 8 th notes.	Full ensemble
	Polyphonic	Homophonic	Polyphonic	Homophonic	Monophonic Homophonic Polyphonic	Polyphonic		Homophonic	Polyphonic
Style	Detached 1/2's & 1/4's Contrasting legato introduced at m. 204	Aggressive horns with accents. Staccato accompaniment	Mostly detached with bassoons, harmony clarinets, alto sax 2, tenor and bar sax. and horns performing legato harmony in 1/2's.	Driving staccato 1/2's in clarinets and flutes.	Aggressive trumpet statement followed by 1/2's in woodwinds and melisma section in legato sextuplets over 16 th notes.	Homorhythmic	Detached 1/2's & 1/4's over sustain and trumpet ostinato.	Staccato "sharp and heavy" Woodwinds then enter legato melodic fragments and conclude transition with staccato 8ths.	Staccato
Dynamics	<i>mf dim mp</i>	<i>fff</i> contrasting swells at m. 221 in brass.	<i>ff</i>	<i>pp cresc. poco a poco</i>	<i>ff</i>	<i>ff</i> with swells	<i>mf cresc. f</i>	<i>f mf cresc.</i>	<i>f dim. mf cresc. f</i>

Measure #	323-339	339-355	355-371	371-387	387-403	403-413
	Section III (continued)					
Form	Development of A & B Themes with transitional material to a restatement of the introduction and addition of a coda.					
Phrases (# of measures/phrase)	16	16	16	16	16	10
Meter	6/8					
Melody	E	A'	B	Intro	B	Coda
Harmony	Continuing Ab			Bb Major		
Texture	Full ensemble	Thinning texture. Saxophones, horns, low brass, low reeds. Solo baritone in m. 351	Thinning texture. Trumpet melody with woodwind staccato chord accompaniment.	Woodwinds	This texture: Bassoon and bar sax melody. Piano and low brass beat 4 chord accompaniment.	This texture: Bassoon and contrabass clarinet sustain with beat 4 chord accompaniment decreasing in frequency to the end.
	Polyphonic	Homophonic				
Style	Legato melody over driving staccato 8 th notes.	Detached	Staccato accompaniment chords on beat 1 and/or 4. Addition of flute and bassoon sustain in m. 363 with character change to dolce as French horn takes over melody.	Contrasting legato swells that follow the melodic line.	Contrast back to staccato accompaniment	Sustain vs. chords with decreasing frequency. Percussive effects take over at the end.
Dynamics	<i>ff f dim</i>	<i>mf dim p mp</i>	<i>p pp</i>	<i>mp swells f dim.</i>	<i>mf</i>	<i>mf p</i>

I. March—"Seventeen come Sunday"

from

English Folk Song Suite

Ralph Vaughan Williams

(1872-1909)²⁵

Publisher: Boosey & Hawkes

Date of Publication: 1923²⁶

Duration: 12:43

Composer Information:

Ralph Vaughan Williams is a 20th century British composer who dedicated his life to exposing the English folk song as a subject for his works. In his essay, *Who Wants the English Composer*, Vaughan Williams states, "Art, like charity, should begin at home. If it is to be of any value it must grow out of the very life of himself, the community in which he lives, the nation to which he belongs."²⁷ The composer was also well acquainted with Gustav Holst, whose friendship and collaboration were influential in many compositions.²⁸ Similarly to Vaughan Williams, Holst gave great emphasis to the English folk song in his works. Together, they worked to restore and revamp a body of literature based on folk melodies for military bands. Vaughan Williams was appointed

²⁵ Connock, Stephen. "Vaughan Williams Biography." The Ralph Vaughan Williams Society. http://www.rvwsociety.com/bio_expanded.html (accessed October 22, 2011).

²⁶ "Ralph Vaughan Williams List of Orchestral Works." The Ralph Vaughan Williams Society. <http://www.rvwsociety.com/worksoorch.html> (accessed October 22, 2011).

²⁷ Vaughan Williams, Ralph, and David Manning. "Who Wants the English Composer?." In *Vaughan Williams on Music*. New York: Oxford University Press, USA, 2007. 40.

²⁸ Hugh Ottaway and Alain Frogley. "Vaughan Williams, Ralph." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507> (accessed May 8, 2010).

director of music for the First Army of the British Expeditionary Force. In this role, he was responsible for organizing amateur musicians within the ranks into ensembles for recreational music making. World War I impacted Vaughan Williams' creativity resulting in "a more intense inwardness" of emotions.²⁹

Composition:

In movement I: *March*—"Seventeen come Sunday," Vaughan Williams chose the tune *Pretty Caroline* for the B section of his piece. The text of this folk song reflects a long-distance relationship that is to end in a proposal. A young sailor has returned to marry his "Pretty Caroline." The melody presented in *English Folk Song Suite* begins with just the solo Bb clarinet and solo trumpet. As the song progresses, and line-by-line instruments are added, the character of the melody changes to reflect a progression from a single young woman to that of the companionship formed from a newly married couple. The use of crescendo and decrescendo to create swells depicts the longing feeling that the sailor must have for his love, having been away from her for seven years.

In the third and most contrasting section of the first movement, Vaughan Williams sets the melody of Francis James Child's ballad 56, *Dives and Lazarus*, for wind band. The story behind this song is a legend in which Dives prepares a lavish feast and Lazarus begs for food and drink. Lazarus is sent away to be whipped by Dives' servants and attacked by his dogs. Instead, the servants are not able to whip him, and the dogs lick at his sores. Lazarus dies of thirst and hunger and is taken to heaven. Dives dies and is taken to Hell where he is now able to see that it was Lazarus who was truly

²⁹ Ottaway

rich, and he now begs for drink to quench his thirst.³⁰ Instead of a love theme between man and woman, this deals more with “brotherly” love. The contrast is immediately evident in *English Folk Song Suite*. The previous two folk songs were stated lightly in the woodwind voices. Vaughan Williams now chooses to feature the third folk song with a heavier brass statement. The f minor tonality brings further emphasis to the themes brought about in the text.

The second movement uses two folk tunes, *My Bonny Boy* and *Green Bushes*, which dates back to the 1760s.³¹ In the last movement, four tunes, all with origins in Somerset, England, are used: Blow away the *Morning Dew*, *High Germany*, *The Tree So High*, and *John Barleycorn*.³²

Historical Perspective:

English Folk Song Suite was composed post-World War I, when Vaughan Williams works were characterized as flowing from “a period of immense vigour and variety in which three trends are particularly striking: a deepening of the visionary aspect; an extending of the expressive range, embracing new forms of imagery; and a simultaneous working on markedly different levels.”³³ During the same period that Vaughan Williams was composing this arrangement of folksongs, his output included

³⁰ "Dives and Lazarus." Dives and Lazarus.
http://www.ramshornstudio.com/dives__lazarus.htm (accessed May 4, 2010).

³¹ "Folkinfo - Display Song." Folkinfo - Home.
<http://www.folkinfo.org/songs/displaysong.php?songid=148> (accessed December 9, 2011).

³² Sheridan, Timothy. "About the Music - English Folk Song Suite." English Folk Song Suite - Home. <http://englishfolksongsuite.weebly.com/about-the-music.html> (accessed December 9, 2011).

³³ Ottaway

church music, unison and part songs, symphonies, and other masterworks.³⁴ This was certainly a time of creativity in various forms of music. The first movement is a march based on three different English folk melodies; *Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*.³⁵ In examining the lyrics of these three folk tunes, the character of each section of the piece is revealed. The A section of *English Folk Song Suite* is based on the melody of *Seventeen Come Sunday*. The theme of the song is young love. The singer, a young man, meets a pretty young girl on her way to the market. He asks her how old she is, and she responds “Seventeen Come Sunday.” He would like to marry her, but she declines knowing that her mother would not approve. Instead, she proposes that if he comes to her house late at night, she will let him in, and her mother would never know. In the first statement of the melody from measures 5-17, the character is light. This is emphasized by instrumentation of the melody in the woodwinds, and light articulations in the accompaniment. The dynamic is *pp* which follows the shy intent of the lyrics. The low brass enter at the chorus, and establish a strong foundation of the *ff* dynamic that reflects the elation depicted by the text at the end of the folk song.

Technical Considerations:

Movement I:

Technical challenges in this piece include the key center shifting between f minor and Ab Major throughout. Additionally, the allegro tempo and swift rhythmic motion lend themselves to difficulties. Dynamics are explicit and change

³⁴ Ottaway

³⁵ Reynish, Timothy, notes for *British Wind Band Classics*, Chandos Records 9697, 1999.

dramatically. Following the introduction, the style abruptly transitions from a march feel to a more legato melodic passage featuring solo trumpet and clarinet. The second section of the piece transitions immediately to 6/8 meter for flutes, piccolo, oboe, Eb clarinet, and Bb Clarinet while the rest of the ensemble maintains a 2/4 march feel. The rhythm and range of the 6/8 woodwind part is also a technical consideration. Creating vertical alignment between the snare drum rhythms and upper woodwind part in the second section may also be a challenge.

Movement II:

The contrasting style of this movement, in comparison to the first, will be the first possible technical consideration. In addition, the octave leap in the trumpet and oboe solos at the beginning may cause problems. The movement also contains many very long phrases, and the slower tempo may make opportunities for a breath difficult. The Poco Allegro section following the key change may be the source of intonation issues from the open intervals played by the French Horns.

Movement III:

Contrasting dynamics in this movement create a challenge for the music. The brass section may also find it a challenge to convey the musical message of the louder dynamic while maintaining balance and blend and characteristic tone quality. Establishing a uniform style from the woodwinds in the dotted-eighth-sixteenth sections may pose a challenge at the *p* dynamic.

Stylistic Considerations:

In examining the rhythmic elements of the first movement of *Folk Song Suite*, there are very few explicit instructions given in the score. The meter is 2/4 throughout much of the song, with a 6/8 interpretation of rhythm noted for flute/piccolo, oboe, Eb clarinet, and Bb clarinet at measure 65. One note to mention is that there is a unison rhythm notated for alto and bass clarinets, as well as bassoons that matches the rhythm of saxophones and low brass. In the score, the first group mentioned is notated with a 6/8 time signature, and the low brass /saxophone group remains in 2/4. This demonstrates a possible misprint in the 6/8 group presenting this rhythm, as there is no need for them to switch meter at measure 65. Other than the initial tempo marking and meter change, there are no additional explicit rhythmic elements noted. The composite rhythm for this section creates a very interesting and demanding duple vs. triple feel in the middle of the piece. Of particular interest are the measures where the melody performs eighth notes, as they will always fall in contrast to the triplet feel of the countermelody.

A further look into the printed notation allows for the following observations. The piece begins with an introduction comprised of eighth note composite rhythms shared between voices.



The A theme continues with the same eighth notes and the addition of sixteenth notes which aid in forward progression of the melody. The rhythm of the accompaniment is single eighth notes on the beat in the low voices of the ensemble. In the second statement of this theme, the accompaniment is varied slightly with a full orchestration and some low voices performing the steady beat in quarter notes while others continue with the single eighth notes. Interest and rhythmic emphasis are displayed in measure 19 as the full ensemble plays a unison rhythm equal to the melody for the first half of the measure and then resumes the role of accompaniment as before.



A two-measure transition section establishes a sense of “newness” in both tonality and rhythm, utilizing longer note values. The B theme expands upon this rhythm, using it as a syncopated accompaniment to the rhythm of the melody. The B theme melody uses longer note values (quarter notes and eighth notes) in contrast to the A theme, with single sixteenth notes only in measures 38 and 46. A third rhythmic element is the steady quarter note rhythm in the bass line that provides a sense of stability and consistency from the beginning of the piece. The B Section is separated into six-measure phrases with a linking motive illustrated at the end of the B theme illustration below. This is a motive that appears throughout the B theme and aids in the progression from each statement of the B theme as it is presented in various instruments.

Motive presented between thematic repetitions and changes in voice

Theme B Melody

Theme B syncopated countermelody

Theme B Bass Line "Steady Beat"

The image shows three staves of music. The top staff is labeled 'Theme B Melody' and contains a melodic line with various note values and rests. The middle staff is labeled 'Theme B syncopated countermelody' and features a more rhythmic, syncopated line. The bottom staff is labeled 'Theme B Bass Line "Steady Beat"' and consists of a steady eighth-note pattern. A vertical line marks a specific point in the music, with a note above it labeled 'Motive presented between thematic repetitions and changes in voice'.

A transitional bridge comprised of mostly quarter notes and some sparse beamed eighth notes links to a final B variation before the C theme begins.

Theme B bridge material

The image shows a single staff of music labeled 'Theme B bridge material'. It consists of a series of quarter notes and some beamed eighth notes, forming a rhythmic bridge between sections.

The rhythm of this bridge material is utilized in various forms as the foundation for the C melody presented by the low clarinets, bassoon, saxophones, and low brass from measure 65 through 96.

C Theme mm. 65-71 continues through m. 96

The image shows a single staff of music labeled 'C Theme mm. 65-71 continues through m. 96'. It features a melodic line with various note values, including quarter and eighth notes, and rests.

The countermelody in the rest of the woodwind voices and snare drum invokes the fervor of the opening rhythmic sequence in 6/8 meter. Two additional rhythmic figures are presented as accompaniment to the melody/countermelody. The trumpets take on the steady beat in single eighth notes while the French horns present a new rhythmic idea with longer note values of tied half notes and quarter notes.

C Theme counter melody

C Theme Melody

"steady beat" in trumpet borrowed from earlier low brass

French horn contrasting slurred longer note values

The restatement of the B section is the same as in the beginning, followed by a da capo and finally coda. The coda, illustrated below, gives finality to the piece with two tied half notes and a single eighth note.

Dynamics & Stylistic Markings

The dynamic range of the first movement of *Folk Song Suite* varies from *pp* to *ff*. Sometimes dynamic contrasts are affected through crescendo/decrescendo, and sometimes they are abrupt changes from one to the next. The piece begins with a strong forte dynamic with a two measure diminuendo into the A theme at pianissimo. Since the main melody is presented in nearly half of the parts, the steady beat accompaniment is written at a *p* for balance. A playful series of dynamic shifts occur from measures 14-18. In measure 13, the dynamic remains *pp* with a sudden energetic jump to *mf* in measure 14, an immediate shift back to *p* in measure 16, and then a full band *ff* statement of the A theme that was initially *pp*. The B section transition begins at a sudden *p* dynamic. The first use of

crescendo/decrescendo appears in measure 55 at the end of a melodic phrase building a half note over two beats and then a decrescendo of the release of the note in the next measure back to *p*. Two measures later, there is another subtle crescendo/decrescendo. The C theme and all of the melody, countermelody, and accompaniment are a strong *ff* dynamic. This is the climax of the piece with no dynamic variances through the entire repeated section. The restatement of the B section that follows is presented with the same dynamics as the first time it is heard. The final section to mention is the coda which adds a final *ff* tag at the end.

The first movement of *Folk Song Suite* is a march which implies the need for forward momentum. This momentum is supported by the melody, rhythms and dynamics, but also by the performance techniques and stylistic elements that are called for in the music. The first half of the piece functions on contrast between staccato and tenuto notes to create some rhythmic tension and release. While this intricate demand is placed on most of the musicians, the bass clarinet, bassoon 1, tenor saxophone, and French horn players are asked to slur longer notes together for a subtle countermelody in measures 8-11. As the melody progresses, the use of slurs helps to take the phrases over the barlines as is the case in measure 4-5 and 13-14. Slurs are also utilized in the melody when four sixteenth notes are played in succession. As previously stated, the overall feel of the piece changes at measure 31 with longer rhythmic notes and contrasting dynamics. The melody is written with a note to be played *cantabile* or in a singing style. Additionally, the long notes of the melody are slurred over the bar or in some cases over several bars. The accompaniment is either a succession of quarter notes slurred together or a

syncopated tenuto pattern slurred that almost mimics mini swells in the music with the inherent emphasis on the longer of the two notes in the measure. This section continues until measure 64 where the feel of the two prior sections is combined in the climactic statement of the C melody and countermelody. All voices are written to be performed with a marcato accent throughout the section while the countermelody is to perform marcato with a staccato treatment of the already frantic 6/8 rhythm. A note about performance; although there is no indication for this in the music, there seems to be an emphasis on the dotted figure at the beginning of each measure in of the C countermelody from 65-96. This note tends to be slightly accented which helps to propel each measure toward the next. The final stylistic note is in the coda which employs neither tenuto nor staccato notes, but simply presets two tied half notes and a final eighth note to bring the piece to a close.

Musical Elements:

SECTION	MEASURES	TONAL CENTER	EVENTS AND SCORING
Section I			
Introduction	1-4	f minor	Unison scoring of woodwinds and trumpets vs. unison low brass complementing.
A	5-17	f minor	Unison melody presented in woodwinds.
A ¹	17-31	f minor	Unison melody in woodwinds with the addition of trumpet.
Transition	31-33	Ab Major	Syncopated accompaniment motive in clarinets, bassoon, and horn.
B	33-40	Ab Major	Solo Bb clarinet and solo trumpet with a melodic tag at the end of the phrase. Transition motive continues in clarinets, bassoon, and horns.
B ¹	40-48	Ab Major	Solos continue in Bb clarinet and trumpet with the addition of flute
Bridge	48-56	Ab Major	Unison woodwind melody with trumpet.
B-var	56-64	Ab Major	2 part continuation of B melody in variation first introduced in woodwinds, and then solo Bb clarinet and trumpet only.
Section II with repeat			
C (6/8)	64-72	f minor	Melody in low reeds, all saxes, and low brass. Countermelody in woodwinds
C ¹	72-80	f minor	Continuation of melody – phrase 2
C ²	80-88	f minor	Continuation of melody – phrase 3
C	88-96	f minor	Restatement of initial C melody with slight variation at the end.
Section III – Restatement of Section I			
B	96-104	Ab Major	Solo Bb clarinet and solo trumpet with a melodic tag at the end of the phrase . Transition motive continues in clarinets, bassoon, and horns as before.
B1	104-112	Ab Major	Solos continue in Bb clarinet and trumpet with the addition of flute as before.
Transition	112-120	Ab Major	Unison woodwind melody with trumpet.
B-var	120-128	Ab Major	2 part continuation of B melody in variation first introduced in woodwinds, and then solo Bb clarinet and trumpet only.

DC Section I

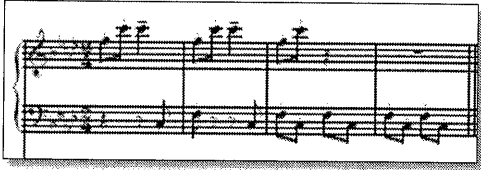
Coda

Coda

f minor

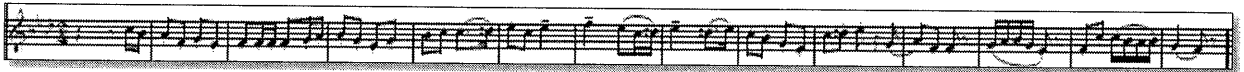
2 measure homophonic cadential statement.

Introduction



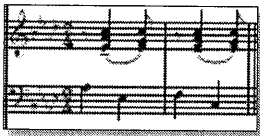
Unison melodic material - Trumpets and Woodwinds
Low brass complementary material

Melody 1 - A



Melody first presented in woodwinds, repeated with the addition of solo trumpet.

Transition

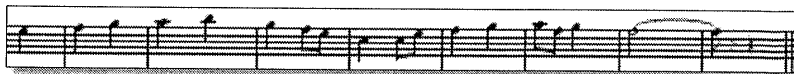


Melody 2 - B



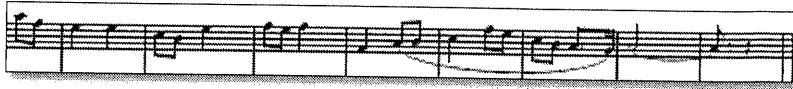
Melody first presented in solo Bb clarinet and solo trumpet. Melodic tag in accompaniment extends melody. Transition motive also continues in accompaniment. Melody repeated with the addition of flute.

Bridge



Unison melody in woodwinds with solo Bb trumpet.

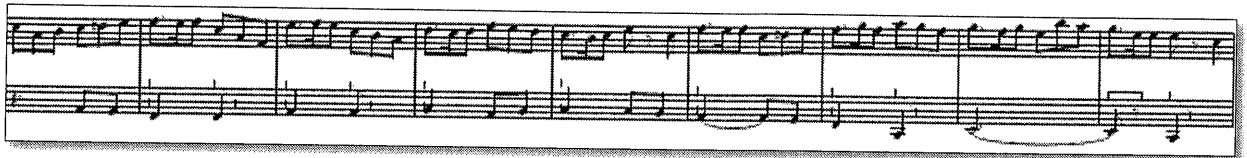
Melody 2 - B variation



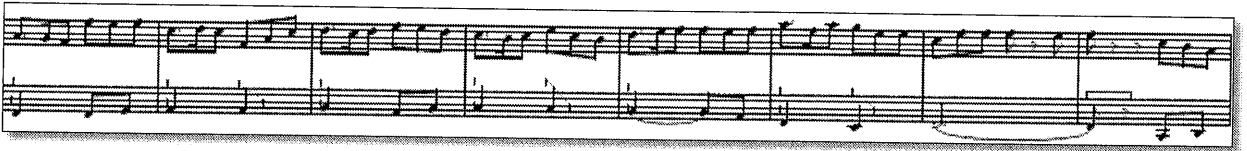
First four measures use the framework of melody 2 with some variation presented in woodwinds. Last four bars finish melody 2 as written in solo Bb clarinet and solo trumpet.

Melody 3 - C

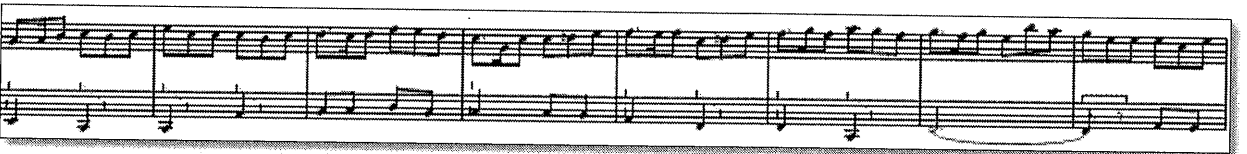
C



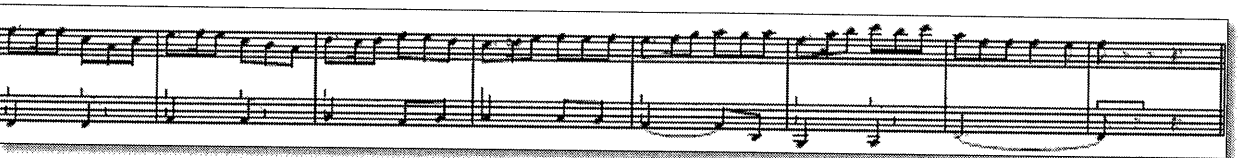
C¹



C²

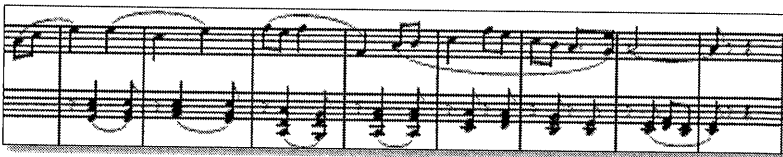


C



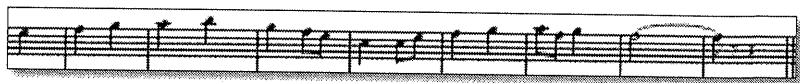
Melody presented in low reeds, all saxophones, and low brass - Bass clef above. Countermelody presented in woodwinds.

Melody 2 - B



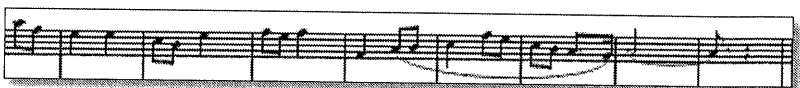
Melody first presented in solo Bb clarinet and solo trumpet. Melodic tag in accompaniment extends melody. Transition motive also continues in accompaniment. Melody repeated with the addition of flute.

Bridge



Unison melody in woodwinds with solo Bb trumpet.

Melody 2 - B variation

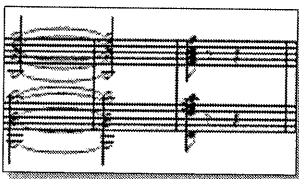


First four measures use the framework of melody 2 with some variation presented in woodwinds. Last four bars finish melody 2 as written in solo Bb clarinet and solo trumpet.

Da Capo

Introduction - A Melodies and Transitions - B Melodies and Transitions

Coda



Final cadential tag.

Form and Structure:

Measure #	1-4	5-31		31-33	33-64			
	INTRODUCTION	SECTION I						
Form	Introduction	Theme A		Transition	B Theme			
		⊕						
Phrases (# of measures/phrase)	4	13	13	2	8	8	8	8
Meter	2/4							
Melody	Unison	A	A ¹	Transition	B	B ¹	Bridge	B-var
Harmony	f minor			Ab Major				
	i-v-i-v-i	IAC	IAC		PAC	PAC	DC	IAC
Texture	Call and Response	Bright texture in ww melody, dark low reed/mid brass steady beat	Darker emphasis of melody through dynamic change and addition of low brass steady beat	Smooth texture from midrange voices (clarinets, bassoon, horn, baritone, tuba)	Solo Clarinet and Tpt melody	Add flute with melody, trombone support	Contrasting melodic statement in ww, and brass minus trombone	Full band 1 st 4 bars, 2 nd 4 bars back to initial B orch.
	Monophonic	Homophonic						
Style	Staccato ♪s	Staccato ♪s & ♫s		Legato ♪s & ♫s	Legato "cantabile" ♪s & ♫s			
Dynamics	<i>f</i> : > < <i>p</i>	<i>pp</i> <i>mf</i> <i>p</i> <i>ff</i>		<i>p</i>			< > <i>p</i> < > <i>ff</i>	

Measure #	64-96				96-128				Coda
	SECTION II				SECTION III				CODA
Form	C Theme				B Theme				
	: :				Da capo				⊕
Phrases (# of measures/phrase)	8	8	8	8	8	8	8	8	2
Meter	6/8 vs 2/4				2/4				
Melody	C	C ¹	C ²	C	B	B ¹	Bridge	B-var	
Harmony	f minor				Ab Major				f minor
				DC	IAC	PAC	DC	IAC	PC
Texture	Dark timbre in melody established by long note values in low range instruments vs. fierce presentation of ww melody				Solo Clarinet and Tpt melody	Add flute with melody, trombone support	Contrasting melodic statement in ww, and brass minus trombone	Full band 1 st 4 bars, 2 nd 4 bars back to initial B orch.	Unison tied half notes bring the piece to close
	Polyphonic				Homophonic				
Style	Marcato melody & staccato counter melody				Legato "cantabile" ♪s & ♫s				Tied ♪s
Dynamics	<i>ff</i>				<i>p</i>		< > <i>p</i> < > <i>p</i>		<i>ff</i>

**Rest
from
Minnesota Portraits
Samuel R. Hazo
(b. 1966)³⁶**

Publisher: Hal Leonard

Date of Publication: 2008³⁷

Duration: 3:00

Composer Information:

Samuel R. Hazo is a graduate of Duquesne University, earning both his bachelors and masters degrees. His professional experiences range from teaching at all levels, from elementary through university, to composing and arranging for commissions as well as television, radio, and theater.³⁸ When Hazo was teaching special education at the elementary level, he turned to composition after gaining inspiration from the music that accompanied the opening ceremonies of the 1996 Olympics. His first composition, *Olympiada*, was the result. He asked Robert Cameron, director of bands at Duquesne to look it over, and Cameron requested to perform it on his next concert. In 2001, Hazo began to study composition with Jack Stamp, and all of his initial works were first performed by either his IUP ensembles or by all-state groups before they were published.³⁹

³⁶ Hazo, Samuel R, *Rest* (Milwaukee, WI: Hal Leonard, 2008).

³⁷ Hazo

³⁸ Miles, Richard B., and Larry Blocher. "Exultate, Samuel R. Hazo." In *Teaching music through performance in band*, 412-13. Chicago: GIA Publications, 2004.

³⁹ Thomson, John. "Music from the Heart: An Interview with Sam Hazo." *The Instrumentalist* 59, no. 8 (2005): 13.

Composition:

Rest is the second movement of a larger work by Samuel Hazo entitled *Minnesota Portraits*. The work was commissioned for the Edina High School Band of Edina, Minnesota. Each of the movements focuses on a typical picture of life and memories of winters in Minnesota. This inspiration of each movement is unrelated to the others, just as one's memories of life in Minnesota are sure to be varied.

The first movement "Hennepin County Dawn (Shrouds of Snow)" depicts the scene that he imagined his friend Craig Kirchoff was viewing from his window in Hennepin County during the winter phone call that they shared. Hazo says, "I imagined a fresh snowfall, with trees shrouded, and the sun rising slowly above them. I do not know if there is another image that possessed the extremes of fragility and grandeur as much as a fresh snowfall on trees, lit indirectly by a rising sun."⁴⁰

In the second movement, Hazo turns to a memory of his own; a trip to Minnesota's Mall of America with his wife in the late 1990s. The trip occurred during the Christmas season, and Hazo remembers feeling overwhelmed at the crowds. Instead of focusing on the hectic nature of this visit, the composer instead finds inspiration in the atmosphere of Minnesota at night during the holidays. He conjures images of "beautiful lights, the smell of fireplaces, tasteful decorations, etc." through a setting of *God Rest Ye Merry Gentlemen*.⁴¹

The third movement was an addition to what was initially submitted for the commission, but the commissioner of the piece requested a contrasting movement

⁴⁰ Hazo

⁴¹ Hazo

about snowboarding. The result is "Across the Halfpipe." The movement gains inspiration for the aerial tricks used in this sport.

Historical Perspective:

The precise origins of God Rest Ye Merry Gentlemen are not known, however the song can be traced back to its first known published form in William Sandys' *Christmas Carols Ancient and Modern* in 1833,⁴² however there is also evidence that the song was present in the Christian church services as early as the 15th century.⁴³ The carol is referenced in Charles Dickens' *A Christmas Carol* as the song that Ebenezer Scrooge hears sung in the streets and threatens the singer.⁴⁴

Technical Considerations:

The piece begins with sparse instrumentation and flute and oboe countermelody. In the flute part, especially, intonation is a consideration, as the exposure of this part leaves no room for error. The slow tempo of 42bpm is also a cause for concern, as it requires more breath support to reach the ends of phrases. Special consideration should be taken by the director to indicate possible places to

⁴² Martin, Gary. "Merry Christmas." The meanings and origins of sayings and phrases. <http://www.phrases.org.uk/meanings/merry-christmas.html> (accessed December 11, 2011).

⁴³ Christiansen, Connie Ruth. "God Rest Ye Merry Gentlemen, the Song and the Story." Christian Video, Worship Videos, Sermon PowerPoint, Church Websites, Christian Clipart. <http://www.faithclipart.com/guide/Christian-Holidays/holiday-songs/god-rest-ye-merry-gentlemen,-the-song-and-the-story.html> (accessed December 11, 2011).

⁴⁴ "Stories Behind 9 Of Our Best Loved Christmas Carols." Learn Music | Learn to Read Music. <http://www.learningaboutmusic.com/music-history/stories-behind-9-of-our-best-loved-christmas-carols/> (accessed December 11, 2011).

breath, especially in longer passages. Several times throughout the piece, the composer specifies a *ritardando* followed by the marking of *a tempo*. The conductor should establish with the ensemble that the tempo whether or not they should increase tempo at each pause.

Rhythmically, there are a few challenges that may be encountered. The composer writes a slow tempo to be followed, but the appearance of increasing tempo is achieved through the use of shorter rhythmic values within the slow tempo. In measures 16-20, there are many instances of strings of eight or more consecutive thirty-second notes performed by sections and individuals. The conductor should take the time to instruct the students on the breakdown of these rhythms within the rehearsal tempo so that they are not interpreting them as faster than they are meant to be. The bells and chimes players in this section should rehearse together to understand how their rhythms fit together. The chimes are to play the subdivision of the bell part. Battery percussion will also need some coaching in their subdivision.

The crescendo and ritardando into measure 20 should be dramatic and seamless. Additionally, the anticipation of reaching this climactic part of the piece may cause the ensemble to want to rush beyond the stated *a tempo*. As the piece comes to a conclusion, care should be taken to create a true decrescendo from measure 29 through the end while maintaining the characteristic sounds of instruments at *pp* dynamic levels.

Stylistic Considerations:

The piece is written in 4/4 meter at a tempo of 42 bpm. Hazo notes that the piece should be performed “expressive[ly], with all notes connected.”⁴⁵ Of particular concern in the style of the piece is the polyphonic setting of the familiar tune *God Rest Ye Merry Gentlemen*, and achieving harmonic balance. Throughout the piece, instruments enter for short and long periods of time and then drop out leaving other instruments to adjust their dynamic accordingly to achieve balance. Additionally, some countermelody lines should be encouraged to speak through the texture of a sustain in the melody to add interest.

Dynamics & Stylistic Markings

In *Rest*, Samuel Hazo explores a dynamic range from *pp* to *ff*. The piece begins with thin scoring and at a dynamic of *mf*. A crescendo into measure three is achieved through the addition of more instruments and the support of the suspended cymbal. An additional crescendo leads into the ritardando that ends the brief introduction of the piece. The familiar melody is first heard from the oboe and horn I and a return to the *mf* dynamic is indicated. The musical climax of the piece is reached through an increase of harmonic tension and perceived accelerando from measure 16-20. Accents are indicated in this section for the first time. The familiar melody is stated in a full band polyphonic setting from measure 20-30 before the diminuendo to the end of the piece.

⁴⁵ Hazo

Musical Elements:

SECTION	MEASURES	TONAL CENTER	EVENTS AND SCORING
Section I			
Introduction	1-6	d minor	Upper woodwind melody/harmony to set the mood, hinting at <i>God Rest Ye Merry Gentlemen</i>
A	7- 19		First straightforward presentation of melody from oboe and horn which quickly departs to merely mimic known melody.
A	20-36	g minor	Similar presentation of melody from trumpets and oboe that sticks with the melody through the end.

Introduction

The image shows a page of musical notation for an introduction. At the top left, it reads "Espressivo, with all notes connected (♩ = 42)". The score consists of ten staves. The first three staves are woodwinds (flute, oboe, and bassoon/clarinet), and the last seven staves are brass (trumpets, trombones, and tuba/euphonium). The music is in 4/4 time and features a melodic line in the woodwinds and a rhythmic accompaniment in the brass. There are markings for "one phrase" and "two phrases" across the staves.

Woodwind statement with the addition of horns, low brass, and saxophones at pickups to measure 3.

A Theme

The image shows a page of musical notation for the "A Theme" section. It consists of four staves of music. The top two staves are woodwinds (oboe and French horn), and the bottom two staves are brass (clarinets and bassoons). The music is in 4/4 time and features a melodic line in the woodwinds and a rhythmic accompaniment in the brass. The notation includes many slurs and ties, indicating a continuous melodic line.

Melody from oboe and French horn with support from all clarinets and bassoons.

Form and Analysis

Measure #	1-6	7-19	20-36
Form	Introduction	A	A
Phrases (# of measures/phrase)	6	18	17
Meter	4/4		
Melody	Introduction	A	A
Harmony	d minor		g minor
Texture	Thin texture; Oboe melody with flutes and piccolo joining. Clarinets provide harmonic support. All woodwinds, horns, and low brass join with melodic and harmonic support in measure 3.	Thick woodwind scoring with oboe and horn presenting melody. Second phrase of melody joined by piccolo. Harmonic support from bassoon and all clarinets. Measures 16-20 are transitional as tension builds into the second statement of the A theme.	Full ensemble melody and harmonic support. Melody from flute/piccolo, oboe, trumpet I.
	Polyphonic		
Style	"Expressive, with all notes connected" Slow tempo $\text{♩} = 42$ Rhythmic content includes $\text{♩}, \text{♩}, \text{♩}, \text{♩}$, and ♩	Legato woodwind section with uniform dynamic swells and notated tempo fluctuations. Rhythmic content includes $\text{♩}, \text{♩}, \text{♩}, \text{♩}, \text{♩}$, and 32 nd notes.	This section begins with a climax of the previous build sustained for eight measures and then a lengthy decrescendo brings the piece to a close. Rhythmic content includes $\text{♩}, \text{♩}, \text{♩}, \text{♩}, \text{♩}$, and ♩
Dynamics	<i>mf</i> <i>f</i>	<i>mf</i> <i>f</i> > <i>mf</i> < <i>f</i>	<i>fff</i> > <i>mf</i> > <i>mp</i> > <i>p</i> > <i>pp</i>