

2019

MUAP 504- Advanced Conducting Projects

Laura Flores

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Laura Flores

MUAP 504- Advanced Conducting Projects

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Messiah College

Mechanicsburg, Pennsylvania

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Aggressivo
Randall D. Standridge
B. 1976

Publisher Grand Mesa Music
Date of Publication 2013
Duration 2:20

Unit 1: Composer

Randall Standridge grew up in Arkansas and attended Arkansas State University, earning his bachelor's degree in Music Education. He pursued his masters in composition at Arkansas State University shortly afterwards. Standridge studied composition with Dr. Tom O'Connor and Dr. Tim Crist. He taught high school band in Arkansas from 2001 to 2013. As of 2013 has devoted his time to composing, arranging and being a clinician. Although Standridge has only been published for just over a decade, he is a prolific composer writing pieces for concert band at grade levels 1-5. Along with concert and marching band works, Standridge has composed orchestral works. His works have been performed at the Midwest Clinic and internationally. He is also a clinician for bands and a marching drill designer.¹

Unit 2: Composition

Aggressivo is written for young bands and is classified by the publisher as a Grade 2 piece. The instrumentation is characteristic of other pieces in the same grade level. While all other instruments have one part, the clarinets and trumpets have two. A unison rhythmic ostinato which is introduced in the first two measures, and a chromatic figure make up the two main ideas in *Aggressivo*. There is no change from the driving nature that the rhythmic ostinato establishes in the opening measures to the end of the piece. A year after its publication, a string orchestra version was published, edited by J. Cameron Law.

Unit 3: Historical Perspective

Being that this piece was composed in the 21st century, *Aggressivo* has a modern sound. The use of the chromatic figure and ostinatos lend to the modern sound of the piece. The use of ostinatos and heavy chords are characteristics that Standridge uses in his compositions, and the two characteristics are prevalent in *Aggressivo*. *Impact* (2018) is another piece by Standridge that uses characteristics similar to *Aggressivo*.

Unit 4: Technical Considerations

Aggressivo is in 4/4 time with a tempo marking of 160 beats per minute. The ranges for the instruments are characteristic of a Grade 2 piece. The piece is based on a rhythmic figure that turns into a unison ostinato for the majority of the piece. There are three chromatic sections that are very dissonant (measures 31-32, 39-42, 68-71), which can take some training for young

¹ Randall Standridge, "About Randall", accessed October 23, 2019, <https://randallstandridge.com/about/>

ears to embrace the tension the dissonances produce. The percussion parts play an important role in this composition, as the parts emphasize the continuous rhythmic ostinato.

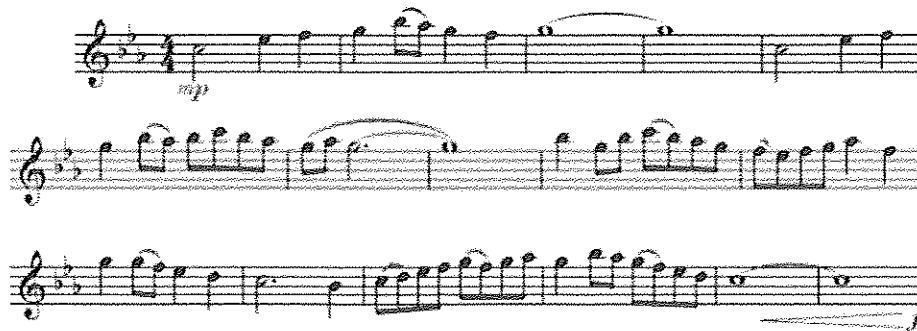
Unit 5: Stylistic Considerations

Standridge uses articulations to express the aggressive nature of this piece. Accents, staccatos, tenutos, and accented staccatos are used in all parts for wind instruments. Accents are used consistently in the percussion parts as well. The accents should be played in a detached manner, but not so short as the tone of each pitch suffers. Since the piece is based on a rhythmic ostinato that is performed by all instruments at one point or another, consistency among the instruments each time it is played is important. The dynamics used are extreme and should be exaggerated, especially in the chromatic sections (measures 31-32, 39-42, 68-71).

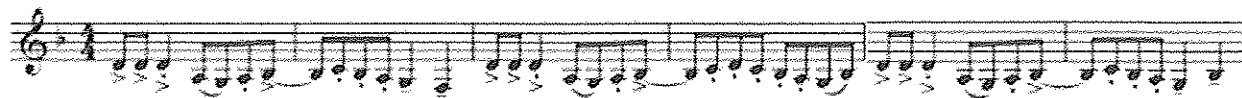
Unit 6: Musical Elements

MELODY

The melody Standridge uses in *Aggressivo* is original and gives the piece a much needed lyrical respite. The relative natural c minor is hinted at in the melody as it starts and ends on C, and the dominate of c minor, G, is scored prominently. Accents are absent in the melody, but are present in the transitional material. The melody has long notes at the end of the phrases so the ostinato can still be heard.



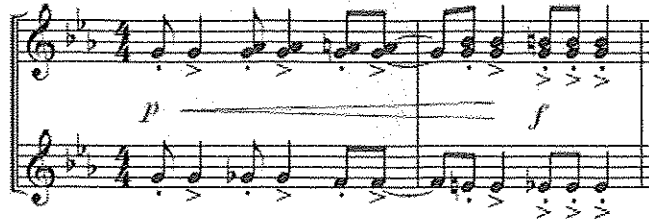
Melody, flute and oboe, meas. 9-24



Transition material, clarinet 1 & 2, trumpet 1 & 2 (octave above), meas. 25-30

HARMONY

The piece is written in E-flat major, however, the relative natural c minor is hinted at in the melody. The harmonic structure is fairly simple throughout. As stated before, the chromatic sections in measures 31-32, 39-42 and 68-71 are purposefully dissonant.



Chromatic figure, meas. 31-32

The trombone, euphonium and bassoon parts play in parallel fifths to the tuba part when they are not playing the unison ostinato.



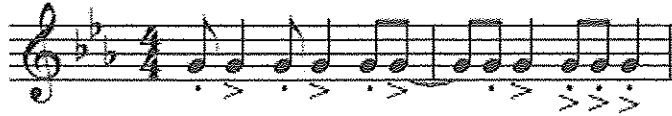
Trombone, euphonium, bassoon and tuba, meas. 47-48

RHYTHM

This piece is very rhythmic. Standridge uses accents, staccatos and accented staccatos to enhance the aggressive nature of the rhythms he used. Syncopation is used in the chromatic sections in measures 31-32, 39-42, and 68-71. As stated before, the rhythmic motive established in the first two measures continues throughout the piece.



Rhythmic ostinato, meas. 1-2



Syncopated rhythm, meas. 31-32

TIMBRE

The texture of *Aggressivo* varies from thinly scored to full band, and there are some sections of percussion soli (measures 4, 46, 72-75). Standridge also has wind instruments clapping the ostinato figure (measures 11-12, 15-16, 74-75), enforcing that motif with a different timbre.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT & SCORING
Intro	1-4	Unison full band rhythmic motive for three measures, timpani solo measure 4.
Transition 1	5-8	Re-establishes the rhythmic motive in clarinets, horns and xylophone
Melody	9-24	Melody in flute, oboe, alto and tenor saxophones; rhythmic ostinato in clarinets, horns, bells, xylophone; tambourine and handclaps join; crescendo at end
Transition 2	25-30	Full band unison rhythmic figure; accented runs in clarinet, alto and tenor saxophone, trumpet
Chromatic	31-32	The chromatic idea is introduced
Transition 2	33-38	Full band unison rhythmic figure; accented runs in clarinet, alto and tenor saxophone, trumpet
Chromatic	39-42	The chromatic idea is heard in its entirety
Introduction	43-46	The introduction is heard again
Melody	47-63	Melody in clarinets, trumpets, horn; rhythmic ostinato in flutes, oboes, alto saxophone, xylophone, tambourine
Transition 2	62-67	Full band unison rhythmic figure; accented runs in flute, oboe, clarinet, alto and tenor saxophone, trumpet
Chromatic	68-71	Chromatic idea again
Transition 3	72-79	Percussion soli; handclaps; modified transitional material
Coda	80-87	Full band; rhythmic ostinato and chromatic motive together

Unit 8: Suggested Listening

Grisham Middle School Honors Band. "Aggressivo," by Randall D. Standridge. On 2013 *Midwest Clinic: Grisham Middle School Honors Band*. Betty Bierschenk-Pierce. Mark Records, 2014, compact disc.

Shallowater Middle School Symphonic Band. "Adrenaline Engines," by Randall D. Standridge. On 2015 *Texas Music Educators Association: Shallowater Middle School Symphonic Band*. Tammy Summersgill. Mark Records, 2015, compact disc.

Standridge, Randall D. "Impact". J.W. Pepper, streaming audio, 2018.
<https://www.jwpepper.com/sheet-music/media-player.jsp?&type=audio&productID=10907722>

Unit 9: Additional References and Resources

Miles, Richard, ed. *Teaching Music Through Performance in Band*, Volume 8. Chicago: GIA Publishers, 2011.

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<https://randallstandridge.com/about/>

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Amazing Grace

Frank Ticheli

(b. 1958)

Publisher Manhattan Beach Music
Date of Publication 1994
Duration 5:20

Unit 1: Composer

Frank Ticheli is an American orchestral and concert band composer. Ticheli studied music at the Southern Methodist University and graduated in 1980. He earned his master's in music and his doctorate degree in musical arts in composition from the University of Michigan.² Before he started studying composition exclusively, Ticheli composed a chamber piece when he was twenty.³ Ticheli has been actively composing for all grade levels of concert band, chorus, orchestra and chamber ensembles continuously since his first work was written. Ticheli has been a guest conductor at Carnegie Hall, many American universities and festivals, and around the world. Currently, he is a professor of composition at the University of Southern California's Thornton School of Music.⁴ Some of his more well-known original works for concert band are *Postcard*, *Vesuvius*, *An American Elegy*, and *Blue Shades*. Along with *Amazing Grace*, Ticheli has composed unique arrangements of *Shennandoah*, *Ave Maria*, *Cajun Folk Songs*, *Cajun Folk Songs II*, *A Shaker Gift Song*, and *Loch Lomond*.

Unit 2: Composition

Frank Ticheli composed *Amazing Grace* in 1994. It was commissioned by John Whitwell in memory of his father, John Harvey Whitwell (1920-1993). The premier performance was on February 10, 1994 by the Michigan State University Wind Symphony conducted by John Whitwell. Ticheli had a goal for his setting to be simple and reflect the beauty of the words and melody of the original song.⁵ Since *Amazing Grace* was written after Ticheli had become an established composer, it is a piece full of his characteristic techniques which include long linear phrases, and demanding second and third parts.

Unit 3: Historical Perspective

John Newton (1725-1807) is credited for writing the words to the spiritual "Amazing Grace". He was an Englishman involved with the slave trade. After experiencing a severe storm out at sea, Newton was inspired to look to religion for solace. He then became an Anglican priest. Even though he wrote "Amazing Grace" sometime around 1770, it would be a few years

² Richard Miles, *Teaching Music Through Performance in Band, Volume 1*, 2nd ed. (GIA Publications, 2010): 416.

³ Manhattan Beach Music, "All Works Listing", Frank Ticheli, Accessed November 13, 2019, https://www.manhattanbeachmusiconline.com/frank_ticheli/all-works-list.html

⁴ Manhattan Beach Music, "Bio", Frank Ticheli, Accessed October 8, 2019, https://www.manhattanbeachmusiconline.com/frank_ticheli/biography.html.

⁵ Frank Ticheli, Program Notes for *Amazing Grace* (Manhattan Beach Music, 1994).

after that before he stopped participating in the slave trade. In 1835, William Walker put the words Newton wrote to the music of a tune called "New Britain". "Amazing Grace" has become one of the most well-known spirituals in the world.⁶

Unit 4: Technical Considerations

Amazing Grace is in 3/4 time and predominantly in E-flat major, with modulations to D-flat, F and B-flat major. Ticheli uses typical concert band instrumentation, and the ranges are accessible for high school ensembles. An exposed alto saxophone solo is used from measures 9-20. The second and third parts periodically have the melody and must be played confidently. For example, the third clarinet and second trumpet have the melody from measures 25 to 39. *Amazing Grace* uses simple rhythms utilizing sixteenth notes in two instances throughout the piece. Eighth note triplets are used as well as this rhythmic figure:



Figure 1: measure 29; flute 1 and 2, oboe 1 and 2, clarinet 3, trumpet 2 and 3, horn 1.

Unit 5: Stylistic Considerations

This setting of *Amazing Grace* by Ticheli has phrases that are legato and smooth. Ticheli encourages the phrasing he would like with his use of slurs and rests in appropriate places. For example, in measure 92 there is a sixteenth rest in the low woodwinds and low brass that is used to separate a long note from the subsequent phrase. The ensemble-wide breath mark before measure 43 is used as a separation of phrases rather than a pause.⁷ Even with the legato nature of the piece, Ticheli adds accents in appropriate places, especially throughout measures 56 to 69. In measure 17, a solo muted trumpet plays an accented fourth then fifth which contrasts with the slurred melody played by the solo alto saxophone. Starting in measure 76, there is a slow building of intensity up to the fortissimo climax in measure 91. A *molto ritard* starts in measure 89 to increase the drama of the climax. Over the final eight measures, the piece pulls back in texture and volume concluding in a fermata that decrescendos to a *pianississimo* dynamic.

Unit 6: Musical Elements

MELODY

Ticheli stays true to the original pentatonic melody of "Amazing Grace". He uses the perfect fourth interval of the first two notes in the melody as the motif of the developmental section. The melody remains legato throughout the entirety of the piece. The melody is frequently found in soprano instruments such as flutes, clarinets and trumpets. However, there are instances where the alto saxophones and horns play the melody. The first and last time the melody is heard it is played by a solo alto saxophone in measure 9 and 99, respectively.

⁶ David Sheward, "The Real Story Behind 'Amazing Grace'" (Biography, 2016).

⁷ Frank Ticheli, "Performance Notes", *Amazing Grace*, (Manhattan Beach Music, 1994).



Alto saxophone solo, meas. 8-24

HARMONY

The overall harmonic structure is in E-flat major. The piece does modulate to B-flat major, D-flat major and F major briefly leading up to and in the development section (measures 39 to 69). The harmonic lines are linear, and the use of block chords is minimal.

RHYTHM

The piece is in 3/4 time throughout. The rhythm is not complex, as the intent is for the performers and audience to focus on the powerful simplicity of the melody. No syncopation is used. Eighth note triplets are used within the melodic lines. There is a dotted eighth-sixteenth-eighth note triplet figure as mentioned before in measure 29. One beat of running sixteenth notes is present in the flute, oboe, clarinet 1 and vibraphone parts in measure 44 and in the alto saxophones and vibraphone in measure 71.

TIMBRE

The overall timbre in *Amazing Grace* is a full, sustained sound. The solo and "one only" section from measure 9 to 24 is written to have the texture of a chamber ensemble. At measures 25 to 38, the full band is used to contrast the chamber-like texture. In the development and transition sections from measure 47 to 82, the texture thins out with different parts playing canon-like passages. The full band returns in measure 83 for the build up to the fortissimo climax at measure 91. The piece ends with a reiteration of the solo alto saxophone line with clarinet accompaniment, with horn and low brass chords. Finally, the flutes and vibraphones play five notes starting on a perfect fourth that mimics the melody, ending in a fermata with the clarinets, horn and low brass.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT & SCORING
Introduction	1-8	E-flat Major; staggered entrances
A	9-24	E-flat Major; chamber-like sound with alto saxophone solo on melody; one to a part in accompaniment; measures per phrase: 4, 4, 4, 4
B	25-38	E-flat Major; tutti section; measures per phrase: 4, 4, 4, 4
Episode	39-46	Modulating to B-flat; measures per phrase: 4, 4

Development	47-69	B-flat Major; D-flat Major, F Major; perfect fourth motif in a canon like style; measures per phrase: 4
Transition	70-82	B-flat Major; building up to the climax
Climax	83-98	E-flat Major; melody in woodwinds and brass; overlapping counter melodies; measures per phrase: 4, 4, 4, 4
Coda	99-106	E-flat Major; alto saxophone solo; ending with flutes and oboes; fermata

Unit 8: Suggested Listening

California State University at Fullerton Wind Ensemble. "Amazing Grace," by Frank Ticheli. Mitchell Fennell, Frank Ticheli. Streaming audio. https://www.manhattanbeachMusic.com/manhattan_beach_music/audio/amazing-grace-ms.mp3

Michigan State University Wind Ensemble. "Amazing Grace," by Frank Ticheli. On *Blue Shades: The Music of Frank Ticheli, Volume 1*. John L. Whitwell. Mark Records MCD-2744, compact disc.

North Texas Wind Symphony. "Amazing Grace," by Frank Ticheli. On *Frank Ticheli: Wind Music*. Eugene Migliaro Corporon. GIA WindWorks GIACD-680, 2008, compact disc.

Ticheli, Frank. "An American Elegy," Michigan State University Wind Ensemble. On *Simple Gifts: The Music of Frank Ticheli, Volume 2*. John L. Whitwell. Mark Records MCD-4838, 2003, compact disc.

Ticheli, Frank. "Blue Shades." Michigan State University Wind Ensemble. On *Blue Shades: The Music of Frank Ticheli, Volume 1*. John L. Whitwell. Mark Records MCD-2744, compact disc.

Ticheli, Frank. "Cajun Folk Songs." Michigan State University Wind Ensemble. On *Blue Shades: The Music of Frank Ticheli, Volume 1*. John L. Whitwell. Mark Records MCD-2744, compact disc.

Ticheli, Frank. "Cajun Folk Songs II." Michigan State University Wind Ensemble. On *Blue Shades: The Music of Frank Ticheli, Volume 1*. John L. Whitwell. Mark Records MCD-2744, compact disc.

Ticheli, Frank. "Loch Lomond," Michigan State University Wind Ensemble. On *Simple Gifts: The Music of Frank Ticheli, Volume 2*. John L. Whitwell. Mark Records MCD-4838, 2003, compact disc.

Ticheli, Frank. "Shenandoah," Michigan State University Wind Ensemble. On *Simple Gifts: The Music of Frank Ticheli, Volume 2*. John L. Whitwell. Mark Records MCD-4838, 2003, compact disc.

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Manhattan Beach Music. "Bio." Frank Ticheli. Accessed October 8, 2019.
https://www.manhattanbeachmusiconline.com/frank_ticheli/biography.html.

Manhattan Beach Music. "All Works List." Frank Ticheli. Accessed November 13, 2019.
https://www.manhattanbeachmusiconline.com/frank_ticheli/all-works-list.html.

Miles, Richard, ed. *Teaching Music through Performance in Band*, Volume 1. 2nd ed. Chicago: GIA Publishers, 2010.

Sheward, David. "The Real Story Behind 'Amazing Grace'". Biography. Updated March 17, 2016. <https://www.biography.com/news/amazing-grace-story-john-newton>.

Ticheli, Frank. *Amazing Grace*. New York: Manhattan Beach Music, 1994.

Lincolnshire Posy

Percy Grainger

1882-1961

Publisher Ludwig Masters Publications
Date of Publication 2010
Duration 14:58

Unit 1: Composer

Percy Grainger was an Australian born composer and pianist born in 1882. At the age of twelve, he made his concert debut performing the piano.⁸ Grainger moved to Europe with his mother where he studied piano and composition at the Hoch Conservatorium in Frankfurt. Grainger then moved to London in 1901 and finally emigrated to the United States in 1914 and became a naturalized American citizen in 1918.⁹ After becoming an American citizen, Grainger served in the US Army as a bandsman and composed pieces specific to band during this time. One of those pieces was *Children's March: Over the Hills and Far Away*. Due to his bandsman post, Grainger became known in the band world as a quality composer.¹⁰ Along with band music, Grainger composed for all mediums including piano, choirs, small ensembles, orchestras, and solo voices.¹¹ He is known for two types of works: his original works and his folk-song settings. Grainger also explored "free-music" in his later years. Although he never returned to Australia to live, he was a fierce nationalist and purchased land to later create a museum to his life and music at the University of Melbourne.¹²

Unit 2: Composition

Lincolnshire Posy was composed for the American Band Association 1937 Convention in Milwaukee, WI. Grainger was asked by Edwin Franko Goldman to compose and premiere new band pieces for the 1937 ABA Convention. Grainger accepted and worked on two pieces, *The Lads of Wamphray* and *Lincolnshire Posy*. *Lincolnshire Posy* is a suite of "musical wildflowers" based on English folk songs Grainger had collected from Lincolnshire County in 1905 and 1906. He worked around the clock and ended up composing three movements of *Lincolnshire Posy* ("Lisbon Bay", "Horkstow Grange" and "The Lost Lady Found") in four days. Grainger continued to tour and guest conduct throughout the months prior to the ABA Convention. The real premier of the first three movements Grainger composed was a surprise performance with the University of Miami Symphonic Band on February 8, 1937. These three

⁸ Grainger Museum, "Biography", Accessed October 9, 2019, <https://grainger.unimelb.edu.au/discover/biography>.

⁹ Grainger Museum, "Percy Grainger's Timeline", Accessed October 9, 2019, <https://grainger.unimelb.edu.au/discover/percy-graingers-timeline>.

¹⁰ Robert Garofalo, *Folk Songs and Dances in 'Lincolnshire Posy'*, (Whirlwind Music Publications, 2008): 2.

¹¹ Grainger Museum, "Biography", Accessed October 9, 2019, <https://grainger.unimelb.edu.au/discover/biography>.

¹² Malcom Gillies and David Pear, "Grainger, (George) Percy", *Oxford Dictionary Of Music*, Accessed November 13, 2019.

movements were not listed on the program and Grainger took out his *Colonial Song* and conducted the first performance of an uncompleted *Lincolnshire Posy*.¹³

Grainger worked on the rest of *Lincolnshire Posy* all the way up to the last possible moment, sending off the parts to Milwaukee as he finished copying them. For the premier performance, two out of the five original movements, "Rufford Park Poachers", and "Lord Melbourne" were cut as they proved to be too difficult for the Milwaukee Symphonic Band to perform with so little rehearsal time.¹⁴ "The Brisk Young Sailor" was completed after the ABA conference and added to *Lincolnshire Posy* after. The Goldman Band in New York City performed the complete six-movement *Lincolnshire Posy* on May 29, 1937.¹⁵

Grainger has commented on the struggles he had with *Lincolnshire Posy* in its infancy with the musicians he worked with in Milwaukee. "...I tried out the work on several student bands... Two of the movements, in my work, presented unusual rhythmic problems, but none of the non-professional bands had any real trouble with them. But the professional bandsmen in Milwaukee could not solve these problems at all, and two movements had to be left out".¹⁶

Grainger notes in his forward in the score of *Lincolnshire Posy* that his main inspiration was not the melody or lyrics of the folk songs, but rather the folksinger himself. Grainger tried to emulate the singer's personality, expression, regular and irregular rhythms, ornamentations and articulations they used in the composition of the folk songs. He states that "... each number is intended to be a kind of musical portrait of the singer's personality..."¹⁷

Unit 3: Historical Perspective

The thematic material in *Lincolnshire Posy* is based on English folksongs. Movement I, "Lisbon" (or "Dublin Bay" as it was originally titled) was notated by Grainger in 1905 and 1906 from Mr. Deane of Hibaldstow, Lincolnshire, England. It took Grainger two tries to acquire the melody of "Dublin Bay" from Mr. Deane. The first summer, Mr. Deane was very weak and singing this song made him quite emotional. The second summer Grainger went back to visit Mr. Deane and was able to encourage him to sing "Dublin Bay" which pleased Mr. Deane greatly. Grainger recorded the singing of Mr. Deane using the phonograph in 1906.¹⁸ "The Duke of Marlborough" countermelody used in this movement was collected by Lucy E. Broadwood from Mr. H. Burstow of Horsham, Sussex, England¹⁹ in 1893.²⁰

Movement II, "Horkstow Grange" was notated down by Grainger in 1905 from George Gouldthorpe of Goxhill, North Lincolnshire, England. This folksong is about "the miser and his man- a local tragedy". A farmhouse overseer was overthrown by "his man" who could not take his oppressive nature anymore. The lyrics are quite violent and Grainger offsets this with beautiful lyrical lines.²¹

¹³ Robert Garofalo, *Folk Songs and Dances in 'Lincolnshire Posy'*, (Whirlwind Music Publications, 2008): 2-10.

¹⁴ Mark Graver, "Grainger's Lost Letters on Lincolnshire Posy", *Instrumentalist* (August 1992): 15.

¹⁵ Robert Garofalo, *Folk Songs and Dances in 'Lincolnshire Posy'*, (Whirlwind Music Publications, 2008): 5.

¹⁶ *ibid.*, 11.

¹⁷ Percy Grainger, "Program-Note on *Lincolnshire Posy*", (G. Schirmer Inc, 1993): 2.

¹⁸ *ibid.*, 4.

¹⁹ Percy Grainger, "Program notes on *Lincolnshire Posy*", (LudwigMasters Publications, 2010): 4.

²⁰ Robert Garofalo, *Folk Songs and Dances in 'Lincolnshire Posy'*, (Whirlwind Music Publications, 2008): 43.

²¹ Frederick Fennell, "Basic Band Repertoire: Part 1", *Instrumentalist*, 34 (May 1980): 45.

"The Lost Lady Found", Movement VI, was collected by Lucy E. Broadwood as well, this time from her Lincolnshire nurse Mrs. Hill. The dance song "The Lost Lady Found" tells the story of a woman stolen by gypsies, her uncle is accused of murdering her, her lover ends up finding her in Dublin and they return home just before her uncle was set to be unjustly killed. The story is told over nine verses, and Grainger stays true to that in his setting.²²

Unit 4: Technical Considerations

Grainger scores for full band including some more obscure instruments in today's modern high school ensembles: English Horn, Double Bassoon, Eb Clarinet, Alto Clarinet, Soprano Saxophone and Bass Saxophone. The ranges and virtuosity required of all musicians are demanding in all of the movements. In the first movement, "Lisbon", pedal tones are used within the flute and second alto saxophone parts starting at measure 49 until the end of the movement.

Grainger uses changing meters in order to accommodate the irregularity of the folk singer. An example of this is in movement II, "Horkstow Grange" which switches from common time, 5/4 meter, 3/4 meter, 2/4 meter, and 3/2 meter throughout. With the changing meters, the quarter note remains the same.

Unit 5: Stylistic Considerations

The first movement, "Lisbon", is in 6/8 time and intended to have plenty of lilt, with emphasis on beats 1 and 4 instead of 3 and 6. The four strophes of the folk song setting Grainger composed are scored differently. The first is stylistically detached, which is in contrast to the third strophic variation which is legato. The final verse is requested to be played "nasally" and "reedy", which is a characteristic that Grainger enjoyed and wanted to hear in his compositions. The countermelody, "The Duke of Marlborough" is heroic in nature and should be played as if on a ship sailing out to sea as noted in the score "as if from afar" (measure 53).

Grainger describes Mr. George Gouldthorpe, the singer of the second movement, "Horkstow Grange", as a tender man who had a "mild yet lordly nature".²³ Grainger composed the second movement to imitate the broad, even tones that Gouldthorpe sang with.²⁴ In order to play the movement effectively, it requires a good amount of breath support and attention to phrasing in all parts. The dynamics in the second movement are also vast, ranging from pianississimo to fortississimo.

Each of the nine verses of movement six, "The Lost Lady Found" has been composed with different orchestration and accompaniment. The sixth movement is also the only movement to be based on a dance song and therefore has a dance-like feel to it. Grainger had included "dance-actions" for the band director to demonstrate in order for the musicians to fully appreciate the dance style of this movement. These instructions are found in the condensed score.²⁵

²² Frederick Fennell, "Basic Band Repertoire: Part 3", *Instrumentalist*, 35 (October 1980): 34.

²³ Percy Grainger, "Program-Note on *Lincolnshire Posy*", (G. Schirmer Inc, 1993): 4.

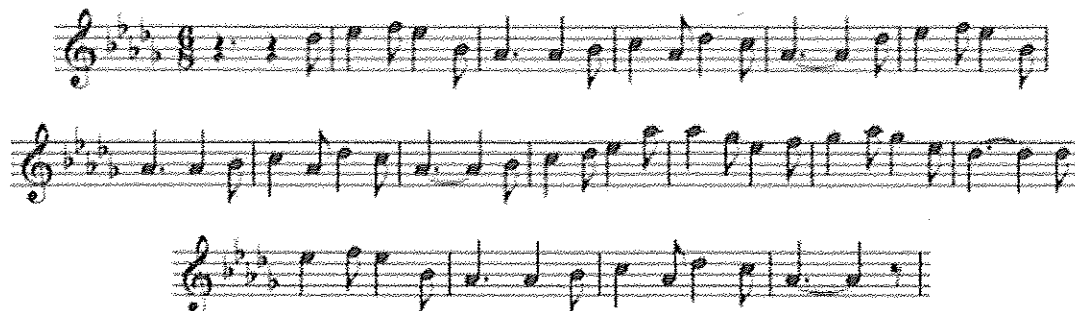
²⁴ *ibid.*, 3.

²⁵ Robert Garofalo, *Folk Songs and Dances in 'Lincolnshire Posy'*, (Whirlwind Music Publications, 2008): 35.

Unit 6: Musical Elements

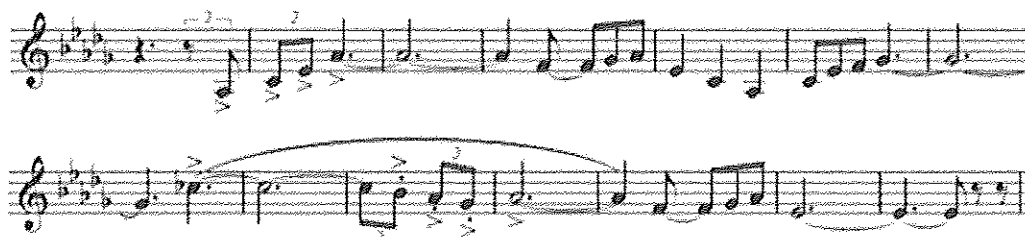
MELODY

Movement I "Lisbon": In the first statement of the folk song, the first trumpet has the melody. The soprano woodwinds then take up the melody at measure 18, creating the second statement of the melody in a "detached" style. In the third statement of the folk song, the clarinets are urged to play "gently" and as connected as possible. The clarinets continue playing the melody into the fourth statement while continuing the "gentle" style. As the singer of the folk song, Mr. Deane, was ultimately happy to be able to sing for Grainger, Grainger composed the first movement in an uplifting fashion.



"Lisbon" melody

The countermelody used, "The Duke of Marlborough", is quite heroic in nature which contrasts to the lilting "Lisbon" melody. This is heard in the saxophones and brass starting in measure 36, then "as if from afar" in the horns in measure 53. The accented duplets used contrast the clarinet choir playing the melody in a slurred style.



"The Duke of Marlborough" countermelody, measures 36-49.

Movement II "Horkstow Grange": The melody of the second movement is heard four times within the movement. In the first, second and fourth statements of the melody the phrasing is the same with two measures per phrase then six measures. In the third statement, the phrasing changes to two measures, five measures, two measures per phrase. The fourth statement encompasses the climax of the movement which has all instruments playing at either a fortissimo or fortississimo dynamic and then decrescendoing all the way down to pianissimo or pianississimo in the ending fermata four measures later. As mentioned earlier, Grainger was focused on capturing the essence of the folk singer, Gouldthorpe, in his second movement of *Lincolnshire Posy*. He was able to accomplish that by using slurs and changing meters to account for a steady beat Goldthorpe sang with.

Movement VI "The Lost Lady Found": There are nine verses in this movement depicting the story of the lost lady. Each verse is sixteen measures long. The melody starts with a pick up. Each verse has a different orchestration. Two verses are worth noting in their unusualness. In the first verse, the melody is in unison in the oboes, upper clarinets and upper saxophones. In the fourth verse, the piccolo and alto clarinet have the melody as a duet. Overall, the melody is played "fast, but sturdily" with the accent on the first beat of the 3/4 measure.



"The Lost Lady Found" melody in the oboe, measures 1-17

HARMONY

Movement I "Lisbon": This movement is in A-flat Mixolydian, but uses a D-flat key signature. At the start of the movement, the bassoon, second trumpet and French horn are in parallel thirds to the first trumpet's melody. In contrast, in the second statement starting at measure 18, the woodwinds not playing the melody have two different counter melodies instead of parallel thirds. In the fourth statement, the harmonic movement has slowed down, with the harmony changing every dotted quarter note instead of as counter melodies.

Movement II "Horkstow Grange": The second movement is in D-flat Major throughout, however the third statement of the melody is played in A-flat over a F-flat 7 chord moving to an F Major chord halfway through. The third statement is the only section with a stationary harmonic idea for the first half. All the other statements have counter melodies accompanying the melody.

Movement VI "The Lost Lady Found": The sixth and final movement of *Lincolnshire Posy* was written in the Dorian mode in D. There is no harmony in the first verse as the melody is in unison. The same harmonic progression happens in the second, third and seventh verses, from measures 18-33, 34-49 and 98-114, respectively. In the final verse, the harmony is primarily dotted half note chords moving together.

RHYTHM

Movement I "Lisbon": In the first movement the time signature is 6/8 with "plenty of lilt" on the first and fourth beats. The rhythm throughout the melody follows the quarter note- eighth note pattern with an eighth note as the pick-up. The first "The Duke of Marlborough" counter melody starting in measure 36 utilizes eighth note duplets and quarter notes which contrast from the 6/8 meter. The reiteration of "The Duke of Marlborough" in measure 53 only uses the three quarter notes instead of the eighth note duplets.

Movement II "Horkstow Grange": The time signature changes between several simple meters in the second movement, predominantly 3/4, 4/4 and 5/4. There are a few 2/4 and 3/2

bars. Throughout the movement, the quarter note stays consistent. The rhythm is fairly simple with a few quarter note triplets scattered throughout various parts.

Movement VI "The Lost Lady Found": The sixth movement is in 3/4 time. It is best served if conducted in a pattern of four with each beat as one measure. As in the first movement, the measure with the pick-up is considered measure one. The rhythm throughout the movement is straight-forward and even with no syncopation.

TIMBRE

Movement I "Lisbon": The movement starts with bassoon, trumpets and horn in parallel thirds, giving a thin texture. The next section is played by all woodwinds. The rest of the movement thins out, with the clarinets having the melody and the trumpets and horn playing a countermelody. The flute and second alto saxophone hold a pedal tone for the rest of the movement starting at measure 49. The movement ends with a fermata with the whole band minus upper brass. The full band does not play together in this movement. As Mr. Deane was ill while singing the "Dublin Bay" folk song for Grainger, Grainger may have taken that into consideration while orchestrating this movement. As mentioned, the full band never plays together which gives a thin texture, reminiscent of someone in ill health.

Movement II "Horkstow Grange": The texture of this movement varies from the full band to solo trumpet with low woodwinds holding a pianissimo pedal tone. In the full band moments, the sonority heard is never heavy, but full and luscious. In the contrasting thin section, the use of the pedal tones makes the resulting sound also be full. Grainger commented that Gouldthorpe was "gaunt and sharp-cornered... he yet contrived to breathe a spirit of almost caressing tenderness into all he sang, said and did- though a hint of the tragic was ever-present also".²⁶ Taking the observations about Gouldthorpe from Grainger into account, the timbre of the second movement imitates the personality of Gouldthorpe. Overall, the movement is tender with a hint of sadness.

Movement VI "The Lost Lady Found": In the nine verses within the sixth movement, Grainger utilizes different textures for each verse. The first verse starts with just upper reed instruments in a unison melody. The second verse incorporates the entire band minus percussion. In the third verse, the texture thins to a unison melody with minimal accompaniment. The fourth verse is the most unique of all the verses as the melody is played by the piccolo and alto clarinet with pedal tones in the bassoon and bass clarinet with a counter melody in the alto and tenor saxophones. The texture starts to thicken in the fifth and then the sixth verses, then thins out again in the seventh. The last two verses use the entire band and as the climax of not only this movement but the entire work, the last two verses are thick and dramatic. The final chord is held at a fortissississimo dynamic which adds to the intensity.

²⁶ Percy Grainger, "Program-Note on *Lincolnshire Posy*", (G. Schirmer Inc, 1993): 3.

Unit 7: Form and Structure

Movement I: "Lisbon"

SECTION	MEASURE	EVENT & SCORING
1st statement	1-17	A-flat mixolydian; muted trumpet, horn, bassoon parallel thirds; measures per phrase: 4, 4, 4, 4.
2nd statement	18-33	A-flat mixolydian; woodwinds have melody & counter melody; measures per phrase: 4, 4, 4, 4
3rd statement	34-49	A-flat mixolydian; "gently"- smooth, connected; clarinets and bassoon have the melody; saxophones, trumpets and horns have a counter melody; measures per phrase: 4, 4, 4, 4
4th statement	50-72	A-flat mixolydian; clarinets with the melody; slowing down at the end; measures per phrase: 4, 4, 4, 4, 7

Movement II: "Horkstow Grange"

SECTION	MEASURE	EVENT & SCORING
1st statement	1-9	D-flat Major; soprano and/or alto saxophone, french horn and baritone melody; measures per phrase: 2, 6
2nd statement	10-18	D-flat Major; 2, 7
3rd statement	19-28	A-flat Major superimposed; solo trumpet; pedal chord then counter melodies; measures per phrase: measures per phrase: 2, 5, 2
transition	29	A-flat 7 chord
4th statement	30-37	D-flat Major; 2, 6

Movement VI: "The Lost Lady Found"

SECTION	MEASURE	EVENT & SCORING
1st verse	1-17	D dorian; oboes, clarinets saxophones melody; measures per phrase: 4, 4, 4, 4
2nd verse	18-33	D dorian; same melody as 1st verse, adding staccato quarter notes as harmony; measures per phrase: 4, 4, 4, 4
3rd verse	34-49	D dorian; flutes, oboes, clarinets melody, horn and euphonium rhythmic figure; measures per phrase: 4, 4, 4, 4
4th verse	50-65	D dorian; piccolo and alto clarinet melody; alto and tenor

		saxophones counter melody; bassoon and bass clarinet pedal; measures per phrase: 4, 4, 4, 4
5th verse	66-81	D dorian; flute, piccolo, oboe, english horn, trumpet melody; clarinets, saxophones, string bass counter melody; measures per phrase: 4, 4, 4, 4
6th verse	82-97	D dorian; flutes, clarinets melody; rest of band counter melody; 'very sharp' end of verse; measures per phrase: 4, 4, 4, 4
7th verse	98-113	D dorian; saxophones and euphonium melody; horn rhythmic figure; similar to the 3rd verse; measures per phrase: 4, 4, 4, 4
8th verse	114-129	D dorian; oboe, english horn, alto saxophone, euphonium, baritone melody; accented rhythmic figure rest of band; measures per phrase: 4, 4, 4, 4
9th verse	130-146	D dorian; oboe, english horn, clarinets, saxophones, trumpet, horn, euphonium melody; dotted half note chords in the rest of the band; measures per phrase: 4, 4, 4, 5

Unit 8: Suggested Listening

Garofalo, Robert J., ed. *Folk Songs and Dances in 'Lincolnshire Posy' by Percy Grainger*. Recorded 1908-1998. Whirlwind Music Publications, 2008, compact disc.

North Texas Wind Symphony. "Lincolnshire Posy" by Percy Grainger. On *Percy Aldridge Grainger*. Eugene Migliaro Corporon. Gia WindWorks GIACD-656, compact disc.

President's Own United States Marine Band. "Lincolnshire Posy" by Percy Grainger. On *The Music Lover's Grainger*. Michael J. Colburn. Altissimo 75442204042, 2015, compact disc.

UCLA Wind Ensemble. "Lincolnshire Posy" by Percy Grainger. On *Works for Concert Band*. Nicholas Flagello. Phoenix USA PHCD119, 1991, compact disc.

Unit 9: Additional References and Resources

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Mountain Thyme

Samuel R. Hazo

(b. 1966)

Publisher Hal Leonard
Date of Publication 2013
Duration 4:15

Unit 1: Composer

Samuel R. Hazo is an American composer with band works for all levels as well as scores used in television, radio and on stage. He was the first composer ever to win both composition contests the National Band Association hosts, the first in 2001 and the second in 2003. Hazo earned his Bachelor's and Master's degrees in music education and education, respectively, from Duquesne University and has been named as Duquesne's Outstanding Graduate in Music Education. He has taught music to all grade levels from kindergarten through college. As of 2006, Hazo retired from teaching to focus on composing and conducting full time. Mr. Hazo is an active clinician and a regular conductor at all-state bands. His music has been performed all over the world, most notably at the 2012 London Summer Olympic Games.²⁷

Unit 2: Composition

Mountain Thyme earned an Honorable Mention for the CBDNA Composition Contest in 2013.²⁸ *Mountain Thyme* is based on an Scottish folk song "The Braes of Balquhidder". This setting was commissioned by Mangelson Family and the Westlake High School Band of Saratoga Springs, Utah in memory of Garrett Kenton Mangelson (January 17, 2009- June 29, 2011). Hazo explains "I wrote this setting from the viewpoint of young Garrett, waiting in Heaven for his mother, Brooke; asking her if she will go to the mountain with him".²⁹

Unit 3: Historical Perspective

The lyrics of "The Braes of Balquhidder" can be attributed to Robert Tannahill (1774-1810), a Scottish poet³⁰. The melody can be found in both air and dance styles³¹. An Irish musician, Francis McPeak, took the lyrics and melody to the air and reworked them into "Wild Mountain Thyme" in 1957 (sometimes called "Will You Go Lassie Go")³². Since the origins of the song are conflicting, there has been some debate whether "Wild Mountain Thyme" is Scottish or Irish. Either way, the simplicity of the folk song is present within the setting of *Mountain Thyme* by Hazo. The use of the piccolo for the opening melody and the use of grace notes throughout lends to a distinctive Celtic sound.

²⁷ Samuel R. Hazo, "Samuel R. Hazo, Composer", Accessed September 16, 2019, <http://www.samuelrhazo.com/biography.html>.

²⁸ *ibid.*

²⁹ Samuel R. Hazo, "Program Notes", *Mountain Thyme*, (Hal Leonard, 2013): 2.

³⁰ David Mullen, "Home" Robert Tannahill Foundation, Accessed September 16, 2019, <http://www.roberttannahillfoundation.com/1.html>.

³¹ The Traditional Tune Archive, "Braes of Balquidder (The)".

³² Irish Music Daily, "Wild Mountain Thyme- Or Will You Go Lassie Go?".

Unit 4: Technical Considerations

Mountain Thyme is fairly straightforward technically. There are a few grace notes that are used in the piccolo and flute parts that are played on the beat and before the beat. It may be beneficial to distinguish the difference between both types of grace notes to ensure continuity. In measure 39, there is a dotted eighth note followed by two thirty-second notes in the soprano voices. Intonation may prove to be a challenge for the ensemble as there two sections during which the ensemble is asked to perform at a fortississimo dynamic (measures 44 and 51-52). Despite the three fortississimo measures, the overall dynamics are soft which may prove challenging for the piccolo and flute lines to be in tune.

Unit 5: Stylistic Considerations

Because *Mountain Thyme* is based off of a traditional Scottish poem and then a popular Irish folk song ("The Braes of Balquhiddy" and "Wild Mountain Thyme", respectively), it is written in a song-like style. The melody lines are connected and reminiscent of a singer's voice. As dynamic levels increase at climax points, such as measure 51, care should be taken with the volume of the ensemble. The dynamics throughout the piece enhance the expressive nature of the inspiration for *Mountain Thyme* as each crescendo and decrescendo are included judiciously.

Unit 6: Musical Elements

MELODY

The melody is found throughout the piece in the soprano instruments such as the piccolo, flute, clarinet and trumpet. The melody lines are very song-like. Slurs are used to create smooth and connected phrases. Counter melodies are used throughout, especially in the alto saxophones and the French horns. Below is an example of the melody in the flute with the counter melody in the alto saxophone in measures 25-33.

The image displays two systems of musical notation. The first system consists of two staves: the top staff is in treble clef with a key signature of three flats (B-flat major) and a 4/4 time signature, showing a melodic line with slurs and grace notes; the bottom staff is in bass clef, showing a counter-melody line. The second system also consists of two staves, continuing the melodic and counter-melodic lines from the first system. Vertical lines connect corresponding notes between the two staves in each system, illustrating the relationship between the two parts.

Flute (octave lower than written) and alto saxophone, meas. 25-33

HARMONY

Mountain Thyme starts in the key of G-flat Major, then modulates to A-flat Major in measure 16. Ten measures prior to the big climax at measure 51, there is a key change to B-flat

Major that remains until the end of the piece. However, there is one G-flat Major chord four measures from the end, which is reminiscent of the key signature used in the beginning of the work. The harmonic lines are fairly simple, typically moving half notes that are slurred in pairs.

The image displays two systems of musical notation for measures 25-34. The first system includes parts for Trumpet in B♭, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The second system includes parts for B♭ Trumpet, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The notation shows simple harmonic lines with slurs over pairs of notes, indicating a steady harmonic progression.

Harmonic structure, meas. 25-34

RHYTHM

Since *Mountain Thyme* is based on a traditional Celtic ballad, the rhythms are reflective of that with longer note durations. Ornamentation is used in the form of grace notes that are played both just before and on the beat. Another rhythm that achieves the same feeling of the grace notes is a sixteenth note followed by a dotted eighth note. The sixteenth note- dotted eighth note rhythms used throughout contribute to the overall folk-song style of the piece.

TIMBRE

After the chorale-like introduction that is colored by the vibraphone, the texture of *Mountain Thyme* is thin with flutes and clarinets playing from measures 6-9 with a single horn or euphonium added in measures 10-15. The brass play from measures 16-25. Starting at measure 26, the full band plays until the climax at measure 51. The piece ends just as thinly as

it started with clarinets and low brass holding a B-flat Major chord in the last measure. The percussion is used minimally but effectively to emphasize crescendos and the climax of the piece. Suspended cymbals, wind chimes, gong and bass drum are the only auxiliary percussion used in addition to mallet instruments and timpani.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT & SCORING
Introduction	1-5	Vibraphone, crescendo & decrescendo woodwinds & brass
A	6-15	Gb major; 1st flute & piccolo melody; measures per phrase: 2, 4, 4
A'	16-25	Ab major; 1st clarinet & 1st trumpet melody; measures per phrase: 2, 4, 4
B	26-34	Ab major; piccolo, 1st flute, 1st clarinet, 1st trumpet melody; measures per phrase: 2, 2, 4
transition	35-40	Ab major; crescendo; rhythmic ritard.; measures per phrase: 2, 2, 2
climax	41-50	Bb Major; a tempo; fortississimo; big dynamic contrasts; measures per phrase: 2, 3, 2, 4
B'	51-59	Bb Major; same melody as m.26; measures per phrase: 2, 2, 4
Codetta	59-61	Flute solo, Bb chord in brass & clarinets

Unit 8: Suggested Listening

Blake. "Wild Mountain Thyme," by Francis McPeake. On *And So It Goes*. Universal Classics 00028947669791, 2008, compact disc.

Choral Scholars of University College Dublin. "Wild Mountain Thyme," arranged by Eoin Conway. On *Perpetual Twilight*. Desmond Earley. Signum Classics SIGCD558, 2019, compact disc.

Owasso High School Wind Ensemble. "Mountain Thyme," by Samuel R. Hazo. On *2012 Midwest Clinic: Owasso High School Wind Ensemble*. David Gorham. Mark Records, 2013, compact disc.

Hazo, Samuel R. "Alleluia". On *Samuel R. Hazo*. Indiana University of Pennsylvania Bands. Jason Worzbyt. Klavier KCD-11212, 2016, compact disc.

Hazo, Samuel R. "Everything Beautiful". On *Samuel R. Hazo*. Indiana University of Pennsylvania Bands. Jason Worzbyt. Klavier KCD-11212, 2016, compact disc.

Hazo, Samuel R. "In Heaven's Air". On *Samuel R. Hazo*. Indiana University of Pennsylvania Bands. Jack Stamp. Klavier KCD-11212, 2016, compact disc.

Unit 9: Additional References and Resources

Hazo, Samuel R. *Mountain Thyme*. Milwaukee: Hal Leonard, 2013.

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Miles, Richard, ed. *Teaching Music through Performance in Band*, Volume 11. Chicago: GIA Publishers, 2017.

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Traditional Tune Archive. "Braes of Balquidder (The)". Accessed September 16, 2019. [https://tunearch.org/wiki/Annotation:Braes_of_Balquidder_\(The\)](https://tunearch.org/wiki/Annotation:Braes_of_Balquidder_(The))

Scenes from "The Louvre"

Norman Dello Joio

(1913-2008)

Publisher Edward B. Marks Music Corporation
Date of Publication 1966
Duration 10:45

Unit 1: Composer

Norman Dello Joio was an American composer born in New York on January 24, 1913 and died on July 24, 2008. He went to Juilliard Graduate School and the Yale School of Music where he studied under Paul Hindemith. Dello Joio was an organist before he became a composer and held his first church organist and choir director position when he was only fourteen. Dello Joio was a prolific composer who composed in every medium. He won the Pulitzer Prize in music, along with the Elizabeth Sprague Coolidge Award, two New York Music Critics Circle Awards and an Emmy.³³ Along with *Scenes from "The Louvre"*, his other band works include *Variants on a Mediaeval Tune* and *From Every Horizon*.³⁴

Unit 2: Composition

Scenes from "The Louvre" is a band composition written by Dello Joio based off of the orchestral and organ score for the 1964 program "The Louvre" shown on NBC. Dello Joio won a primetime Emmy for "most outstanding score for television" which he also conducted. In 1966, the band suite was premiered by Baldwin-Wallace College who commissioned Dello Joio to turn his orchestral score into a band work. Dello Joio took aspects from the original score and created a five-movement band piece. He also conducted the premiere on March 13, 1966.³⁵ Movement I "The Portals" is from the introduction of the broadcast. Movement II "Children's Gallery" is only heard briefly within the special at the close up of the Venus de Milo statue. Movement III "The Kings of France" can be heard the longest in the broadcast when there is talk of the history of the castle and museum. Movement IV "The Nativity Paintings" only features organ and oboe in the original. Finally, movement V "Finale" is from the end credits and when information is being presented about King Louis XIII, as he was instrumental in creating The Louvre museum.³⁶

Unit 3: Historical Perspective

Dello Joio used Renaissance ideas within *Scenes from "The Louvre"*. Some of these ideas include writing for instrument families or cohorts, seeing the soprano, alto, tenor and bass voices as individual parts, using open fourths and fifths, overlapping melodic phrases, multiple secondary lines, unresolved dissonances, and changing meters. Imitation is also used

³³ Richard Jackson, "Dello Joio, Norman," *Grove Music Online*, 2001, Accessed September 9, 2019, <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007496>.

³⁴ Norman Dello Joio, "Program Note", *Scenes from "The Louvre"*, (Edward B. Marks Music Co, 1966): 0.

³⁵ John Wojick, "Scenes from 'The Louvre'", *Instrumentalist*, 52 (Feb 1998): 46.

³⁶ Richard Miles, *Teaching Music Through Performance in Band*, Vol 1, 2nd ed, (GIA Publications, 2010): 282.

throughout *Scenes from "The Louvre"* with one cohort or voice playing a motive and then other instruments echoing or expanding on it.

Along with Renaissance compositional ideas, Dello Joio based some of his melodies on Renaissance compositions. In movement II, "Children's Gallery", he uses a melody from Tytman Susato (ca. 1500- ca.1564) composed in 1551³⁷.



Melody by Susato, clarinet 1, Mvt. II, meas. 11-14

In movement IV, "The Nativity Paintings" Dello Joio uses the melody "In Dulci Jubilo", which was first harmonized by Michael Praetorius (1571-1621) and then later by Johann Sebastian Bach (1685-1750).



In Dulci Jubilo, solo clarinet, Mvt. IV, meas. 6-19

In movement V "Finale," Dello Joio uses a melody based on a composition by Vincenzo Albrici (1631-1696).³⁸



Melody by Albrici, cornet 1, Mvt. V, meas. 12-14

Dello Joio was an avid supporter and driving force for the Contemporary Music Project for Creativity for Music Education where composers were integrated into public school music departments and composed music for the high school bands. Beginning in the 1950's, a movement for quality band repertoire was enacted during which *Scenes from "The Louvre"* was commissioned and composed.³⁹

³⁷ John Wojick, "Scenes from 'The Louvre'", *Instrumentalist*, 52 (Feb 1998): 50.

³⁸ John Wojick, "Scenes from 'The Louvre'", *Instrumentalist*, 52 (Feb 1998): 56.

³⁹ Richard Jackson, "Dello Joio, Norman," *Grove Music Online*, 2001, Accessed September 9, 2019, <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007496>.

Unit 4: Technical Considerations

Scenes from "The Louvre" is categorized as a grade 5 piece. Traditional concert band instrumentation is utilized. There are solos in the piccolo, oboe, Bb clarinet and bassoon parts. The piece was written in a wind ensemble fashion where every part is unique and their own entity. For example, the trumpet and cornet parts are comparable in terms of expressive and technical demands. The full score is written in concert pitch, which provides a bit of a challenge when discussing parts with the ensemble. Tempos are moderate throughout the movements. In movement II, sixteenth notes are played against eighth notes. An example of this is shown below in the Clarinet 1 and 2 parts in measures 39-42. Sixteenth notes are also utilized heavily in the entirety of Movement V, "Finale".

The image shows two staves of musical notation for Clarinet 1 (C1) and Clarinet 2 (C2). The music is in 4/4 time and features a complex rhythmic pattern of sixteenth and eighth notes. The C1 staff has a treble clef and a key signature of one flat. The C2 staff has a bass clef and a key signature of one flat. The notation includes various articulations and dynamics, with the C1 part having a more melodic line and the C2 part having a more rhythmic, accompanimental line.

Clarinet 1 and 2, Mvt. II, meas.39-42

Unit 5: Stylistic Considerations

Dello Joio uses Renaissance elements and compositions in *Scenes from 'The Louvre'*. One of these stylistic elements is the use of independent lines. Movement II, "Children's Gallery" utilizes many independent lines. Movement V "Finale" also uses independent lines played at the same dynamic level that should all be able to be heard at the same time.

Movement IV "The Nativity Paintings", is in 6/8. The tempo is marked "Andante con tenerezza" (tenderness) and the suggested tempo is dotted quarter note equal to 56 beats per minute. In measure 26, the tempo increases with a "movendo" marking. The dynamics in "The Nativity Paintings" are relatively soft. The loudest dynamic is mezzo forte. The rest of the time the dynamics are pianissimo or piano. The mezzo forte dynamics are marked on the melody lines in the solo clarinet and solo oboe. Movement V is in common time with a tempo marking of "Allegro brillante", with a suggested tempo of quarter note equal to 92 beats per minute. Varied articulations such as accents, staccatos and slurs are used sparingly throughout the fifth movement. In the fourth to last measure, "con tutta forza al fine" is marked to encourage the ensemble to not slow down.

Unit 6: Musical Elements

MELODY

In a broad sense, Dello Joio uses the soprano instruments to play the melody. The melodies typically are step-wise with minimal leaps and skips. He writes diatonically, except for the melody in movement IV where the Mixolydian scale is used.

Movement II: "Children's Gallery":

The second movement, "Children's Gallery" is based off the idea of the children of King Henry IV playing in the Grand Gallery of the Louvre.⁴⁰ Based on this image, Movement II is light

⁴⁰ John Wojick, "Scenes from 'The Louvre'", *Instrumentalist*, 52 (Feb 1998): 47.

and playful. The children's chant is interspersed throughout. The first time it is played is in Cornet 1 in measure 15, ending on beat one of measure 16 in the horn. This happens again in measure 21 ending on beat one of 22 in the horn.



Cornet 1 and horn 1, meas. 15-16 and 21-22

The piccolo plays the "sol-mi-la-sol" part of the children's chant as a solo in measure 47. The chant does not terminate as the bassoon answers with an ascending sixteenth note pattern. The oboe in measures 31-33 and the first flute in measures 35-37 also play the chant with a different rhythm.



Oboe meas. 31-33, flute 1 meas. 35-37

As mentioned before, the main melody is based off of a Renaissance composition by Tylman Susato. The melody is played starting in measure 11 by the first clarinet. The piccolo and bassoon have the same melody in measures 17-20. In measure 39 with the return of common time and Tempo I, the melody is embellished slightly.

A second melody is played by the first trumpet starting at measure 23. This melody is similar to the main melody, but the second melody is slurred instead of using staccato articulation. The secondary melody is in 6/8 time.



Trumpet 1, meas. 23-30

Movement IV "The Nativity Paintings":

The first three notes in Movement IV "The Nativity Paintings" are the first three pitches of the children's chant. These pitches are played in two different keys, G and C Major in the flutes and glockenspiel.



Flute and glockenspiel, meas. 1-2

The glockenspiel repeats these same notes in the last two measures of the movement, giving the movement closure.

Solo clarinet starts with the "In Dulce Jubilo" melody at measure 6. The oboe continues the melody at measure 14 with some embellishments. The flutes join the oboe for four measures from 26-29, then the oboe finishes the movement with the melody. In measure 26, cornet 1, trumpets, baritone and tuba join with secondary melodies. This helps define the climax of the movement.

Movement V "Finale":

In the broadcast, Movement V, "Finale" was played during the explanation of the involvement of Louis XIII with the creation of the Louvre. In the band setting, Dello Joio meant it to be the triumphant return of art pieces that were hidden away by the French during World War II.⁴¹ The opening fanfare of the movement depicts the return of these items.

In measure 4, the first cornet and trombones play the first motive which develops and is then passed to the woodwinds and then back to the brass in measures 5-9. The main theme of "Finale" starts in the first cornet and second trumpet parts in measure 13. The upper woodwinds play the melody in 27 and 28, which is the last time this melody is heard in its entirety in the movement. In measures 32-34, the brass pass off the ideas from this melody from one instrument to the next.



Brass, meas. 32-35

HARMONY

Throughout *Scenes from "The Louvre"*, the harmony is fairly simple. Movement II stays in F major for the duration, while movement IV starts in G major and then modulates to C Major for the remainder of the movement. Dello Joio uses pedal tones throughout the composition, which could be due to his organist background.

⁴¹ John Wojick, "Scenes from 'The Louvre'", *Instrumentalist*, vol. 52, no. 7, Feb 1998, 54, 56.

Movement II "Children's Gallery":

In the second movement, a Renaissance technique of open fourths and fifths are used in the opening measures within the flutes and the melodic passage played by the oboes, clarinets and horns. The flutes hold an F while the other instruments play a perfect fourth (Bb) and perfect fifth (C) above.

The image shows a musical score for Flute and Oboe, measures 1-6. The Flute part is in the treble clef and plays a sustained F note. The Oboe part is in the treble clef and plays a melodic line consisting of eighth notes, with a perfect fourth (Bb) and perfect fifth (C) above the flute's F.

Flute and oboe, meas. 1-6, open fourths and fifths

Movement IV "The Nativity Paintings":

"The Nativity Paintings" is in the key of G Major which is not established until the melody plays in measure 6 in the solo clarinet. The use of F-natural in measure 9 in the melody and first clarinet and an E-flat in measures 12 and 13 in the first clarinet hint at a minor key related to G. The movement then modulates to C Major at measure 22. In the last five measures, Bb7 and D Major chords are used along with C Major chords. The Bb7 and D Major chords gives the ending a sense of unease before the final C Major chord.

Movement V "Finale":

As movement IV takes ideas from movement II, like the children's chant, movement V borrows ideas from movement I, "Portals". Some of the ideas that are shared are the G pedal in the clarinets and timpani, an unclear tonal center that suggests the key of G Major, and the G-A progression.

RHYTHM

The rhythm in movements two and five utilize eighth notes and sixteenth notes, especially in the melodic lines. In movement two, the time signature changes from 4/4 to 6/8 and then back to 4/4. When in the 6/8, sixteenth notes are used less frequently. In the fourth movement, a lilting 6/8 is used and the majority of the rhythms are dotted quarter notes or quarter notes tied to an eighth note. In the melody, eighth notes and sixteenth notes are used. Sixteenth notes are used extensively throughout Movement V. In fact, only four measures out of the entire fifth movement does not have sixteenth notes in them in any part.

TIMBRE

Movement II "Children's Gallery":

The texture of Movement II varies. Woodwinds only play in measures 1-10. The full band plays from 43-46 and is a loud, full sound. Piccolo and bassoon each have a one measure solo before the end of the movement (measure 47 and 48, respectively). Within this movement, there are unique groupings of instrumentation such as bassoon, horns and trumpets in measures 23-30, and more common groupings like flutes, oboes, horns and cornets in measures 31-32 and flutes, clarinets and horns in measures 35-38.

Movement IV "The Nativity Paintings":

Movement IV uses very little low brass, favoring the woodwinds and horns throughout. Cornets and trumpets play less than eight measures total. The saxophone section is tacet during this movement.

Movement V "Finale":

Overall, the fifth movement has a distinctly brass sound punctuated by woodwind moments. These woodwind flourishes happen in measures 5-6, 17-18, 25-30, and 35-38. In measure 39, the full band plays to the end of the movement, and in the last four measures it is marked "con tutta forza al fine". Dello Joio uses percussion minimally, with the focus being on adding color and intensity when needed. An example of this is a fortissimo snare drum roll and a rhythmic timpani figure to start the fanfare of the fifth movement.

Unit 7: Form and Structure

Movement II: Children's Gallery

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-10	F major; 4/4 time;
Theme	11-16	F major; Melody in clarinet; measures per phrase: 4, 2
Theme part 2	17-22	F major; Melody in piccolo and bassoon; measures per phrase: 4, 2
B	23-38	F major; 6/8 time; poco meno; melody in trumpet 1, then oboe, then flute 1; measures per phrase: 4, 4, 4, 4
Theme again	39-51	F major; Back in 4/4, Tempo I; melody in piccolo, flute, oboe, clarinet 1, trumpet; measures per phrase: 4, 4, 4, 5

Movement IV: The Nativity Paintings

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-5	
A	6-21	G major; Melody in solo clarinet; measures per phrase: 4, 4, 6, 2
B	22-38	C major; Melody in oboe, flute joins for the second phrase; ends on a C chord; measures per phrase: 4, 4, 4, 5

Movement V: Finale

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-12	C major; Measures per phrase: 4, 4, 4
A	13-24	C major; Measures per phrase: 4, 2, 4, 2
	25-31	C major; Measures per phrase: 4, 3
Transition	32-34	C major; Measures per phrase: 3
	35- 42	C major; rall. In meas. 42; Measures per phrase: 4, 4
Ending	43-46	C major; a tempo; con tutta forza al fine; Measures per phrase: 4

Unit 8: Suggested Listening

America's Band in Blue. "Scenes from the Louvre," by Norman Dello Joio. On *Prairie Overture*. Captain Philip C. Chevallard. Altissimo 75442271012, 2007, compact disc.

Depauw University Band. "Scenes from the Louvre," by Norman Dello Joio. On *Toccata Festiva*. Craig Pare. Mark Records 5438-MCD, 2004, compact disc.

Texas A & M Symphonic Band. "Scenes from the Louvre," by Norman Dello Joio. On *Wind Band Masterworks, Vol. 3*. Timothy Rhea. Mark Records 6173-MCD, 2005, compact Disc.

Dello Joio, Norman. "Fantasies on a Theme by Haydn". On *Norman Dello Joio*. Keystone Wind Ensemble. Jack Stamp. Klavier KCD-11138, 2003, compact disc.

Dello Joio, Norman. "Interview with Norman Dello Joio". On *Norman Dello Joio*. Keystone Wind Ensemble. Jack Stamp. Klavier KCD-11138, 2003, compact disc.

Dello Joio, Norman. "Variants on a Mediaeval Tune". On *Norman Dello Joio*. Keystone Wind Ensemble. Jack Stamp. Klavier KCD-11138, 2003, compact disc.

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Sea Songs

Ralph Vaughan Williams

(1872-1958)

Publisher Boosey & Hawkes
Date of Publication 1924
Duration 4:00

Unit 1: Composer

Ralph Vaughan Williams was an English composer of all mediums, including nine symphonies, five operas, concertos, orchestral and military band works. He is known for collecting folk songs from around England as a way to make sure the folk songs lived on for other generations. He was the musical editor of *The English Hymnal*. He was one of the leaders of the English National School of Composition. Vaughan Williams studied at the Royal College of Music and Trinity College in Cambridge. He became friends with Gustav Holst whose friendship helped propel his compositions. Vaughan Williams was in the English army from 1914-1918, and conducted a band while he was enlisted⁴².

Unit 2: Composition

Sea Songs was originally the second movement of the *English Folk Song Suite* at its premier in 1923. Shortly after, it was pulled from the larger work as a stand-alone piece for military band. It was premiered in 1924 at the British Empire Exhibition at Wembley.⁴³ *Sea Songs* is in a da capo march style. Three sea shanties are used in the composition: "Princess Royal", "Admiral Benbow", and "Portsmouth" with the first two folk songs, "Princess Royal" and "Admiral Benbow", repeated in the da capo section. In 1942, Vaughan Williams transcribed *Sea Songs* for orchestra, which later became the theme song for "Billy Bunter", a British television show⁴⁴.

The piece was commissioned by the Commandant of the Royal Military School of Music, and was composed in the same fashion as Holst's *Second Suite in F*. Since he wrote the *English Folk Song Suite* (and *Sea Songs*) after he was out of school and about midway through his composing career, Vaughan Williams' style and aesthetic was already one of an established composer. This is evident within his piece as he has a distinct sound⁴⁵.

Unit 3: Historical Perspective

Sea Songs uses thematic material from three sea shanties. "Princess Royal" as a folk song has some interesting origins as no one can agree to where it came from. Some state it

⁴² Ralph Vaughan Williams Society, "Short Biography," accessed September 18, 2019, <https://rvwsociety.com/short-biography/>.

⁴³ Andy Pease, "Sea Songs by Ralph Vaughn Williams," modified May 23, 2018, <https://windliterature.org/2018/05/23/sea-songs-by-ralph-vaughan-williams/>.

⁴⁴ Ibid.

⁴⁵ Richard Miles, *Teaching Music Through Performance* Vol. 1, 2nd ed. (Chicago: GIA Publishers, 2010), 468-469.

was an Irish harper who composed it specifically for the daughter of a Princess, or the “princess royal” of the family, and others claim it was an English folk song prior. It was then also reworked and titled “The Arethusa” after an English ship.⁴⁶ Vaughan Williams collected and set an accompaniment for a folk song entitled “The Bold Princess Royal” from Norfolk county in England. This folk song is about a ship called the *Princess Royal* who was sailing across the Atlantic Ocean and out ran a pirate ship. Although they share the same name, the folk song transcribed in the *Folk-Songs of England* collection is written in 3/4 time whereas in *Sea Songs* it is in 2/4 meter.⁴⁷

“Admiral Benbow” was a folk song about an English naval hero in the late 1600s with the same name. The Admiral fought against the French on the seas, and wouldn’t back down despite having both his legs blown off. ⁴⁸ Finally, “Portsmouth” in its original state was a quicker instrumental dance song. A transcription of “Portsmouth” can be found in the 11th Set of *Country Dance Tunes* edited by Cecil Sharp.⁴⁹ Vaughan Williams slowed down the tempo of the original “Portsmouth” for the “trio” section of *Sea Songs*.⁵⁰

Unit 4: Technical Considerations

Sea Songs uses standard symphonic band instrumentation of the time period, including alto clarinet. The ranges of the instruments are standard for the grade level, however first cornet does play A’s and B-flats above the staff in four measures. The dynamics Vaughan Williams used are important to be aware of. The flutes and piccolo are required to play well above the staff at a piano volume, which may prove challenging for tuning as well as balance with the other instruments. In the “trio” section (“Portsmouth”), the low brass is required to play at a pianissimo dynamic at the same time as the cornets are at pianississimo. Throughout the piece, the dynamics vary from pianississimo to fortissimo. The settings of the three sea shanties stay at a consistent tempo and time signature. The key signature does change from A-flat Major to E-flat Major, back to A-flat Major and finally D-flat Major.

Unit 5: Stylistic Considerations

Since *Sea Songs* is based off of folk songs, the melody lines should imitate the singing voice. Vaughan Williams uses slurs, staccatos and tenuto articulations to help facilitate the imitation of the lyrics. The articulations found in the first two sea shanties “Princes Royal” and “Admiral Benbow” are a combination of slurs, staccatos and tenutos. In contrast, the third folk song, “Portsmouth” uses only slurs. The term *cantabile* is marked in the melody lines throughout

⁴⁶ Traditional Tune Archive, “Princess Royal (The)”, accessed September 18, 2019, [https://tunearch.org/wiki/Annotation:Princess_Royal_\(1\)_\(The\)](https://tunearch.org/wiki/Annotation:Princess_Royal_(1)_(The)).

⁴⁷ Ralph Vaughan Williams, “The Bold Princess Royal”, in *Folk Songs of England, Book 2: Folk-Songs from the Eastern Counties*, ed. Cecil Sharp (London: Novello & Co, Ltd, 1908), 40-41, [https://imslp.org/wiki/Folk_Songs_of_England_\(Sharp%2C_Cecil\)](https://imslp.org/wiki/Folk_Songs_of_England_(Sharp%2C_Cecil)).

⁴⁸ Cecil Sharp and Charles Marson, “Admiral Benbow”, in *Folk Songs From Somerset: Third Series*. (London: Simpkin & Co, Ltd., 1906), 51-53, [https://imslp.org/wiki/Folk_Songs_from_Somerset_\(Sharp%2C_Cecil\)](https://imslp.org/wiki/Folk_Songs_from_Somerset_(Sharp%2C_Cecil))

⁴⁹ Cecil Sharp, “Portsmouth”, in *Country Dance Tunes: Set 11*. (London: Novello & Co, Ltd., 1922), 4, [https://imslp.org/wiki/Country_Dance_Tunes_\(Sharp%2C_Cecil\)](https://imslp.org/wiki/Country_Dance_Tunes_(Sharp%2C_Cecil))

⁵⁰ Andy Pease, “Sea Songs by Ralph Vaughn Williams,” modified May 23, 2018, <https://windliterature.org/2018/05/23/sea-songs-by-ralph-vaughan-williams/>.

the "trio" section ("Portsmouth") which is interesting as this is the only melody based on an instrumental song.

As mentioned prior, Vaughan Williams utilizes a great degree of dynamics within *Sea Songs*. He uses the dynamics in a way to create contrast within the phrases of the sea shanties. For example, the first phrase of "Princess Royal" at the pick up to measure 5 (rehearsal letter A) is marked a piano dynamic. When the entire band plays the phrase again at pick up to measure 13 (rehearsal B), the dynamic marked is a fortissimo. The great contrast between phrases happens throughout the piece, giving *Sea Songs* variety.

Unit 6: Musical Elements

MELODY

In "Princess Royal", the melody is found primarily in the flutes, clarinets and first cornet. The counter melody is heard in the french horn in measures 5-12 and then the trombones and baritone in measures 13-20. The melody has an uplifting feel with short slurred lines. There are some contrasting staccato notes within the melody.



The image shows a musical score for two instruments: Flute and Baritone (B.C.). The Flute part is written on a treble clef staff with a key signature of two flats and a 4/4 time signature. It features a melodic line with slurs and staccato markings. The Baritone part is written on a bass clef staff and provides a counter-melody with longer note values and some rests.

Flute melody and baritone counter melody, meas. 12-20

The flutes and clarinets are performing the melody in "Admiral Benbow", but are joined by the 1st trumpet instead of 1st cornet. In a similar fashion to the first melody, staccatos and short slurs are used with the addition of tenuto markings. The second time through, the melody is heard more prominently as the counter melody in the third and fourth clarinets, alto clarinet, bass clarinet, alto saxophone, bari saxophone and baritone lower their dynamic from a mezzo forte to a mezzo piano.



The image shows a musical score for two instruments: Flute (Fl.) and Baritone (Bar.). The Flute part is on a treble clef staff with a key signature of two flats and a 4/4 time signature. It features a melodic line with slurs, staccato markings, and tenuto markings. The Baritone part is on a bass clef staff and provides a counter-melody with longer note values and some rests.

Flute melody and baritone counter melody, meas. 32-39

At the pick up to rehearsal letter E (measure 49), alto clarinet, alto saxophone and solo baritone have the "Princess Royal" melody. The oboe, first clarinet and horns have the same counter melody as the french horn did in measures 5-12 and the trombones and baritone in measures 13-20. In contrast to measures 5-20, in measures 49-70 the counter melody is played at a louder dynamic than the melody.

In the "trio" section, "Portsmouth", has a distinct change. The melody lines are much smoother and more connected than the previous two melodies. This melody is found in the lower clarinets, the alto saxophone and the horns for the first half, and then the flute, oboe, upper clarinets and solo first cornet take over. In both halves, the counter melody is just as smooth as the melody.

Clarinet 1 counter melody and alto saxophone 1 melody, meas. 73-89

HARMONY

In the first section, "Princess Royal" and "Admiral Benbow", the harmony is found in the use of counter melodies, in a polyphonic way. Unlike other marches, that utilize the off beats in the horns and bass instruments, all instruments have a melodic role. There is one eight measure phrase where the second trumpets play eighth notes on beats one and the end of two (measures 13-20, or rehearsal letter 'B').

In the "trio", Vaughan Williams uses eighth notes on the beat in the tubas and bass drum, and on the off beats in the oboes, horns, second trumpets, trombones, and snare drum as shown below. The alternating eighth note chords help keep the momentum in an otherwise legato section.

Alto saxophone 1 melody, alternating eighth notes in trombone and tuba, meas. 73-89

Sea Songs starts in A-Flat Major, then modulates to E-Flat Major at the start of "Admiral Benbow" (measure 33, or rehearsal letter D). At the return of the second melody of "Princess Royal" at measure 49 (rehearsal E), A-Flat Major returns as well. The "trio" section is in the key of D-Flat Major, the subdominate of A-Flat.

RHYTHM

Although based upon traditional shanties that have less strict rhythmic figures, Vaughan Williams utilizes even rhythms throughout his settings. Syncopation is used sparingly.

TIMBRE

The texture in *Sea Songs* tends to be thick throughout the work. There is a small section in measures 49-71 (rehearsal letter E) where the texture is thinned out considerably as less than half the band plays. The instrumentation shrinks down to only the alto clarinet, saxophones, baritone and tuba playing all at a pianissimo volume at measures 69-70. The next downbeat in measure 71 is heard in the entire band at a contrasting fortissimo dynamic. There are two measures (21 and 22, the first two measures of rehearsal letter C) that are only played by the brass. Every other measure has a mix of brass and woodwind sonorities.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT & SCORING
Introduction	1-4	Ab Major; flutes and brass; measures per phrase: 2, 2
A	5-20	"Princess Royal"; Ab Major, woodwinds in the first phrase, brass joins in second; measures per phrase: 8, 8
B	21-32	Ab Major; brass for two measures, woodwinds respond, then whole band for the rest of the section; measures per phrase: 2, 2, 8.
C	32-48	"Admiral Benbow"; Eb Major; section is repeated; call and response phrasing; measures per phrase: 7, 8.
B'	49- 71	Ab Major, saxophones reiteration of B; measures per phrase: 2, 2, 4, 2, 2, 4, 2, 2, 3
Transition	72-73	Db Major; "Trio"; transition material, decrescendo; measures per phrase: 2
D	74- 89	"Portsmouth"; Db Major; cantabile, measures per phrase: 8, 8
D'	90- 106	Db Major; flute, trumpet; section repeats; measures per phrase: 8, 8. <i>D.C. al fine</i>

Introduction	1-4	Ab Major; flutes and brass; measures per phrase: 2, 2
A	5-20	"Princess Royal"; Ab Major, woodwinds in the first phrase, brass joins in second; measures per phrase: 8, 8
B	21-32	Ab Major; brass for two measures, woodwinds respond, then whole band for the rest of the section; measures per phrase: 2, 2, 8.
C	32-48	"Admiral Benbow"; Ab Major; section is repeated; call and response phrasing; measures per phrase: 7, 8. <i>Fine</i>

Unit 8: Suggested Listening

London Symphonic Concert Band. "Sea Songs," by Ralph Vaughan Williams. On *Elgar and his Peers: The Art of the Military Band*. Tom Higgins. SOMM Recordings SOMMCD0170, 2017, compact disc.

Northern Sinfonia of England. "Sea Songs," by Ralph Vaughan Williams. On *Hickox conducts Vaughan Williams*. Richard Hickox. Warner Classics- Parlophone 0724357398657, 2003, compact disc.

North Texas Wind Symphony. "Sea Songs," by Ralph Vaughan Williams. On *Ralph Vaughan Williams: Wind Band Music*. Eugene Migliaro Corporon. GIA WindWorks GIA-681, 2006, compact disc.

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Vaughan Williams, Ralph. *Sea Songs*. London: Boosey & Hawkes, 1924.

Second Suite in F for Military Band

Gustav Holst

1874-1934

Publisher	Boosey & Co.
Date of Publication	1922
Duration	10:30

Unit 1: Composer

Gustav Holst was a prolific English composer for all mediums. As a child, he studied piano and violin, but stopped due to his health and dislike for the instruments. He then picked up the trombone and continued to play past his days in college. Holst studied counterpoint before attending the Royal College of Music where he studied under Stanford and Parry and met Ralph Vaughan Williams. His friendship with Vaughan Williams proved to be more beneficial in his composing career than any of his teachers. Uniquely, Holst was also influenced by Hindu ideas and worked those into some of his compositions as well.

After studying composition, Holst performed as a trombonist in an opera company and the Scottish Orchestra. His final career was that of a teacher. He taught at James Allen's Girls' School, St. Paul's Girls' School and Morely College. Throughout his life after college, he continued to compose.⁵¹ Holst is best known for his orchestral work *The Planets*. His notable pieces for band include *First Suite in E-flat for Military Band*, *Second Suite in F for Military Band*, and *Hammersmith: Prelude and Scherzo*.

Unit 2: Composition

Holst composed the *Second Suite in F for Military Band* in 1911, however the premier was not until June 30, 1922 by the Military School of Music Band at Royal Albert Hall. The piece is composed in four movements, all based on English folk songs. Movement I "March", Movement II "Song without Words 'I'll Love My Love'", Movement III "Song of the Blacksmith", and Movement IV "Fantasia on the 'Dargason'". Holst used some of these ideas in later works. He composed choral pieces for "Swansea Town" (from "March"), "I Love My Love" and "Song of the Blacksmith". The three choral pieces can be found in his *6 Choral Folksongs, Op. 36*, which was completed in 1916.⁵² The fourth movement, "Fantasia on the 'Dargason'", was worked into *St. Paul's Suite* which Holst composed for the St. Paul's Girls' School in 1912.⁵³

⁵¹ Colin Matthews, "Holst, Gustav(us Theodor von)" Grove Music Online, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.13252>, 2001

⁵² Sudbury Valley New Horizons Music, "Learning: Gustav Holst Second Suite in F for Military Band," accessed October 23, 2019, <https://bandnotes.info/svnhb/Holst2.html#info>.

⁵³ Robert Garofalo, *Folk Songs & Dances in "Second Suite In F" by Gustav Holst*, (Whirlwind Music Publications, 2011): 13.

Unit 3: Historical Perspective

When Holst first composed *Second Suite*, it was during the time of English folk song revival, headed by Ralph Vaughan Williams. Being as such, he was influenced by the folk songs that his countrymen sang as well as instrumental dances that were popular in the past. Holst used folk songs collected by Cecil Sharp and George Gardner between 1905 and 1909 from the counties of Oxfordshire, Hampshire and Cornwall.⁵⁴ It is speculated that Holst originally composed the first, second and fourth movements for a performance during the Festival of Empire in 1911 which was a celebration of the coronation of George V. Looking at the original manuscripts from 1911, it is interesting to note that the first movement was initially written in the key of F minor and started with a different folk song, *Young Reilly*. As such, the piece was originally titled *Second Suite in F Minor*. In the revised 1922 edition, Holst removed *Young Reilly* and used the *Morris Dance* material, and scored the first movement in F Major.⁵⁵

The first movement is entitled "March" and has material taken from two Morris handkerchief dances, *Glorishears* and *Blue-eyed Stranger*, and two folk songs, *Swansea Town*, and *Claudy Banks*. The second movement, "Song without Words 'I'll Love My Love'", is based on the English folk song of the same name. The third movement, "Song of the Blacksmith", uses an English folk song *A Blacksmith Courted Me* as the thematic material. Finally, in the fourth movement, "Fantasia on the 'Dargason'", Holst utilizes a 16th century English dance called *Dargason* or *Sedanny* and the melody of *Greensleeves*. As with most folk songs, some discrepancy is common, and most of the songs Holst uses can be found with different lyrics and slightly different melodies throughout history.

Unit 4: Technical Considerations

Like *First Suite* by Holst, his *Second Suite* is categorized as a Grade 4. Instrumentation is written for a standard military band of the early 1900s. Parts for Eb clarinet, Eb alto clarinet, Bb soprano saxophone, and Bb bass saxophone/contrabass clarinet are included. The flute and piccolo part are written as one line throughout the work. It is up to the conductor to determine where the appropriate times are for the piccolo to play. The solo clarinet and 1st clarinet part are the same except for the first eighteen measures of Movement II where there is a solo clarinet part.

The start of the first and fourth movement should be taken into consideration. At the beginning of the first movement, the tuba section sets the style and tempo requiring good communication with the conductor. A similar moment occurs in movement four, where the alto saxophone soloist sets the tempo and style for the *Daragson*. Another consideration in movement one is the extensive solo for euphonium beginning at Letter E (measure 47).

The first, third and fourth movements should keep a steady tempo at the time signature changes. In the third movement, Holst takes a 7/4 pattern and separates it into a 4/4 and 3/4 measure. In the fourth movement, "Fantasia on the 'Dargason'", the movement starts in 6/8 time with two beats per measure. At rehearsal letter C and then again at G, the pulse moves to one beat per measure, with the addition of the *Greensleeves* melody on top of the *Dargason*. The

⁵⁴ Robert Garofalo, *Folk Songs & Dances in "Second Suite in F" by Gustav Holst*, (Whirlwind Music Publications, 2011): 45.

⁵⁵ Robert Garofalo, *Folk Songs & Dances in "Second Suite In F" by Gustav Holst*, (Whirlwind Music Publications, 2011): 6-7.

instruments that play the *Dargason* melody and the accompaniment are still in 6/8, however, the *Greensleeves* melody is in 3/4. Therefore in these two sections, Holst requests 'one beat in a bar', going back to 'two beats in a bar' at D and H, respectfully. When conducting 'one beat in a bar', it is best served if conducted in four with each beat as one measure.

Unit 5: Stylistic Considerations

As each movement is based on established material, understanding the history and overall style of each folk song is essential. Movement I has a few stylistic differences. The start of the movement is very crisp and staccato. When *Swansea Town* starts at rehearsal letter E (measure 47), the resulting melody is quite legato. In the trio, the style changes again with an animated legato in the melody, with vibrant staccatos in the accompanying brass.

The second movement, "Song without Words 'I'll Love My Love'", is purposely a stark contrast to the first movement and is hauntingly beautiful. The key of the second movement appears to be in f minor, but is really in F Dorian. The melody is taken from an English folk song from Cornwall, a town on the south western tip of England at Land's End. It is a folk song about two lovers who were separated by their parents to prevent their marriage; the gentleman was forced to sea as a sailor, the lady into Bedlam, an insane asylum. They do eventually find each other as she sings "I love my love because I know my love loves me". Holst takes inspiration from the lyrics of the song as well as the physical setting of the town the song originated in and creates a fog-like background for the sad yet hopeful melody. Stylistically, the smooth slurred lines, overlapping chords and running eighth notes contribute to this feeling of woe and hope.

Once again, the third movement, "Song of the Blacksmith", was composed in a style to contrast the previous movement. The staccato and slurred articulations within the melody give this movement its character. The use of the anvil in the percussion that plays the rhythmic ostinato encourages that image of a blacksmith shop. The accompanying folk song *A Blacksmith Courted Me*, tells a tale of an unfaithful blacksmith.

The final movement, "Fantasia on the 'Dargason'" is an intense way to end the work. The *Dargason* melody is cyclic, where the tune never comes to a conclusion, as the last note played is the anacrusis of the melody. Holst composed the *Dargason* melody twenty five times in this movement, and each setting is different. With the addition of the *Greensleeves* melody at rehearsal letter C (measure 57) and G (measure 145), Holst is able to put two contrasting styles together beautifully. The driving, bouncy melody of the *Dargason* juxtaposes well with the lyrical *Greensleeves* melody. The piece ends with a piccolo and tuba duet in the coda, with the last note being an F Major chord in all instruments including percussion at a fortissimo dynamic.

Unit 6: Musical Elements

MELODY

Movement I "March": In the first movement, "March", the *Morris Dance* melody uses two Morris handkerchief dances as melodic material, and Holst captures the style of the dances in his composition. The resulting melody is light and dance-like with short note values and staccato accents. *Glorishears* is performed twice with an eight measure interlude of the Morris Dance *Blue-eyed Stranger* in between the two statements. The sea song, *Swansea Town*, starting in letter E, is smooth and lyrical. Finally at letter H, the melody of *Claudy Banks* is in a compound

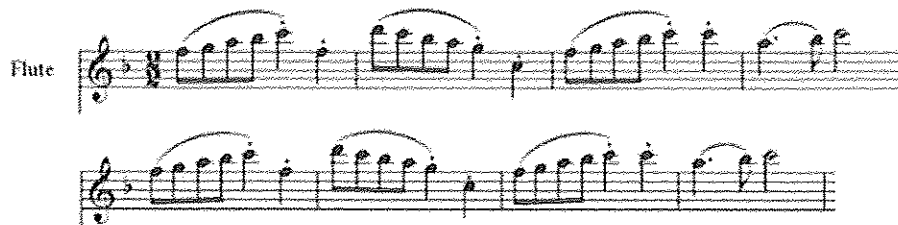
meter (6/8) and is more cantabile than the Morris dances used at the beginning of the movement.

Trumpet in B \flat



Glorishears melody, trumpet, meas. 3-18

Flute



Blue-eyed Stranger melody, flute, meas. 19-26

Euphonium



Swansea Town melody, solo euphonium, meas. 46-78

Movement II "Song Without Words, 'I'll Love My Love'": In "Song Without Words, 'I'll Love My Love'", the melody is legato and dark. The use of the oboe and/or clarinet as the solo instruments at the opening of the movement give the melody its haunting sound. The melodic line uses slurs to achieve the ballad style of the movement.

Clarinet in B \flat

I Love My Love melody, solo clarinet, meas. 2-18

Movement III "Song of the Blacksmith": Movement III, "Song of the Blacksmith", has a melody that is brash like the lyrics of the folk song; it is about an unfaithful blacksmith. The use of staccato articulations and changing meter imitates the harshness of the lyrics.

Song of the Blacksmith melody, concert pitch, meas. 6-14

Movement IV "Fantasia on a 'Dargason'": Finally, the two melodies in the fourth movement, "Fantasia on a Dargason", contrast each other beautifully. The *Dargason* melody is quick and lively while the *Greensleeves* melody utilizes longer note durations and slurs. The fact that the two melodies are so different is what makes the fourth movement unique. When the two melodies are played at C and G, the *Greensleeves* melody starts two measures after the *Dargason* melody. The first note of the *Greensleeves* melody is an extended anacrusis. The numbers in the clarinet part below indicate the start of the *Dargason* melody in relation to the *Greensleeves* melody.

Clarinet in B \flat

Euphonium

B \flat Cl.

Euph.

B \flat Cl.

Euph.

Dargason melody in clarinet 2, *Greensleeves* melody in euphonium, meas. 57-75

HARMONY

Movement I "March": As the piece is entitled *Second Suite in F*, the overall tonality is the key of F Major. Movement I "March" starts in F Major for the A and B section, then at the Trio changes to the subdominate minor, b-flat minor. Typically da capo marches modulate to the subdominate major at the trio, so this makes Holst's movement unique.

Movement II "Song Without Words, 'I'll Love My Love'": "Song Without Words, 'I'll Love My Love'" is set in f Dorian throughout. Overlapping chords and running arpeggios are used. The overall chord progression is simple with a modal cadence at the end of each phrase. A 9-8 suspension used in measures 14 and 30.

Movement III "Song of the Blacksmith": The third movement, "Song of the Blacksmith" uses the key signature of F major, but Holst uses the Gm7 chord frequently, and the melody is mostly in d minor. Holst uses unique harmonic devices throughout the third movement. For example, the use of the Gm7 chord in the opening rhythm, drone fifths in measures 19-22, and a dissonant pedal point of a C against the Gm7 chord. The most unique part of this movement is the use of a Picardy third with a D Major chord at the conclusion of the movement.

Movement IV "Fantasia on the 'Dargason'": The fourth movement, "Fantasia on the Dargason", is also written in F Major for all of the *Dargason* and *Greensleeves* melodies. The piece ends on an F Major chord in the full band.

RHYTHM

Movement I "March": The first movement, "March" uses even rhythms without syncopation. The movement does keep two beats per measure, but switches from 2/2 to 6/8 at the Trio. With the time signature switch, the tempo remains the same.

Movement II "Song Without Words, 'I'll Love My Love'": Movement II, is in 4/4 throughout. Once again, the rhythms are unsyncopated and even. The tempo of the second movement is marked "Andante" and should be performed with expression and rubato at the discretion of the conductor.

Movement III "Song of the Blacksmith": "Song of the Blacksmith" switches from 4/4 to 3/4 for the majority of the movement. The movement starts on an off beat and continues to have a syncopated feel throughout. There are dotted sixteenth and thirty second notes in the melody. The first two measures of movement III are shown below depicting the syncopated rhythmic figure that is played throughout.

The image shows three staves of musical notation for measures 1-2 of "Song of the Blacksmith". The top staff is in treble clef with a 3/4 time signature, marked "S2200". The middle staff is in bass clef, marked "ff" and "G:", showing a syncopated rhythmic pattern of eighth and sixteenth notes. The bottom staff is also in bass clef, showing a similar syncopated rhythmic pattern. The notation includes various note values and rests, illustrating the characteristic off-beat feel of the movement.

"Song of the Blacksmith" rhythm, brass and percussion, meas. 1-2

Movement IV Fantasia on the 'Dargason'": The final movement, "Fantasia on the 'Dargason'" starts off in 6/8 time. The *Greensleeves* melody at letter C and letter G, measure 57 and 145 respectively, is in 3/4 time at the same time the *Dargason* melody remains in 6/8. The

resulting hemiolas at letter C and letter G give the concluding movement even more excitement. The rhythms are unsyncopated and even throughout the fourth movement.

TIMBRE

Movement I "March": The orchestration of the first movement was composed in a way to emulate the instruments used in the folk dances and songs. As pipe and tabor were the instruments used while performing Morris dances, Holst uses the high woodwinds and snare drum. Holst also uses the triangle at letter B (measures 19-26) to mimic the bells worn by the dancers. The cymbals and bass drum are used to emphasize important phrases and accents within the melody. For example, in measures 80, 82, 83, and 84, the bass drum and cymbals are used when the lyrics of *Swansea Town* are depicting a harsh storm at sea.

Movement II "Song Without Words, 'I'll Love My Love'": Holst uses minimal instruments for this ballad. When the full band does play, the timbre is full rather than heavy. The first verse is heard in a solo woodwind, either oboe or Bb clarinet, while the second verse is heard in a solo cornet.

Movement III "Song of the Blacksmith": The timbre and emotion of the third movement contrasts greatly from the second movement. The opening rhythmic chords played by the brass and percussion were scored purposely to imitate the sound of the hammer beating on the anvil of the blacksmith. The anvil part starting in measure 19 to the end should be heard.

Movement IV "Fantasia on the 'Dargason'": The fourth movement starts with a solo alto saxophone. As the *Dargason* melody gets repeated twenty four more times, the orchestration and timbre changes. Instruments are slowly added either to the melody or the accompaniment. The full band plays together for the first time at rehearsal letter E. The first time the *Dargason* and *Greensleeves* melodies are heard together at C, the texture is thin. In contrast, the second time both melodies are heard at letter G, the full band is playing at a fortississimo dynamic. The overall timbre is full. As the movement concludes, the orchestration thins to a piccolo and tuba duet accompanied by pianississimo chords played by the cornets in the last eleven measures.

Unit 7: Form and Structure

Movement I: March

SECTION	MEASURE	EVENT & SCORING
A	1-2	F Major; 2/2 time; Introduction; bari sax, tuba followed by upper woodwinds
A	3-18	F Major; <i>Morris Dance</i> ; Brass, then adding woodwinds; measures per phrase: 4, 4, 4, 4.
A	19-26	F Major; second theme in <i>Morris Dance</i> ; woodwinds; measures per phrase: 4, 4.
A	27-42	F Major; restatement of the first theme of <i>Morris Dance</i> ; brass, then adding woodwinds; measures per phrase: 4, 4, 4, 4.

Transition	43-46	F Major; half note chords transitioning to the B section
B	47-78	F Major; <i>Swansea Town</i> ; Solo euphonium; light accompaniment; measures per phrase: 4, 4, 4, 4, 4, 4, 4.
B	79- 110	F Major; full band <i>Swansea Town</i> ; half note accompaniment; measures per phrase: 4, 4, 4, 4, 4, 4, 4, 4.
Trio	111-135	B-flat minor; 6/8 time; <i>Claudy Banks</i> ; clarinets and saxophone melody; light accompaniment; measures per phrase: 1, 4, 4, 4, 4, 4, 4.
Trio	136-159	B-flat minor; restatement of <i>Claudy Banks</i> ; full band-either melody or eighth note chords; measures per phrase: 4, 4, 4, 4, 4, 4.
A	1-46	F Major; da capo march; A section again
B	47-110	F Major; da capo march; B section again

Movement II: Song without Words "I'll Love My Love"

SECTION	MEASURE	EVENT & SCORING
Verse 1	1-18	F minor; <i>I Love My Love</i> ; solo oboe with solo clarinet; overlapping chords in accompaniment; measures per phrase: 2, 4, 4, 4, 4.
Verse 2	19-32	F minor; flute, oboe, Eb clarinet, solo cornet melody; arpeggios in clarinets and alto sax; measures per phrase: 4, 4, 4, 4.
Codetta	33-37	F minor; solo cornet finishes the phrase; running eighth notes in clarinet, followed by solo alto sax, then solo euphonium and finally solo tuba

Movement III: Song of the Blacksmith

SECTION	MEASURE	EVENT & SCORING
Introduction	1-6	F Major; syncopated rhythmic ostinato in brass
Verse 1	7-14	F Major; melody in woodwinds and horn; ostinato in brass
Verse 2	15-23	F Major; melody in solo cornet; lighter rhythmic ostinato scoring

Verse 3	24-31	F Major; full band; either melody or rhythmic ostinato
Ending	32-33	Unison rhythm on F, fermata on D Major chord

Movement IV: Fantasia on the "Dargason"

SECTION	MEASURE	EVENT & SCORING
A	1-56	F Major; <i>Dargason</i> melody seven times; solo alto- solo clarinet- solo clarinet-reeds-reeds-upper woodwinds and upper brass-flute and clarinet; diminuendo in last phrase; each melody is 8 measures
B	57-88	F Major; <i>Dargason</i> melody with <i>Greensleeves</i> on top in euphonium, clarinet and cornet; one beat per bar
A	89-144	F Major; <i>Dargason</i> melody; reeds-cornet-upper woodwinds and upper brass-low reeds and low brass-reeds- upper woodwinds and cornet- cornets
B	145-200	F Major; full band; <i>Dargason</i> melody with <i>Greensleeves</i> melody in brass and soprano sax
Coda	201-211	F Major: piccolo and tuba conversation; full band F Major chord as last note

Unit 8: Suggested Listening

Holst, Gustav. "Suite No. 1 in E-Flat Major, Op. 28, No. 1." On *Gustav Holst: Wind Music*. North Texas Wind Symphony. Eugene Migliaro Corporon. GIA WindWorks GIACD-655, 2006, compact disc.

Holst, Gustav. "Suite No. 2 in F Major, Op. 28, No. 2." On *Gustav Holst: Wind Music*. North Texas Wind Symphony. Eugene Migliaro Corporon. GIA WindWorks GIACD-655, 2006, compact disc.

Vaughan Williams, Ralph. "English Folk Song Suite." On *Ralph Vaughan Williams: Wind Band Music*. North Texas Wind Symphony. Eugene Migliaro Corporon. GIA WindWorks GIA-681, 2006, compact disc.

Vaughan Williams, Ralph. "Sea Songs." On *Hickox conducts Vaughan Williams*. Northern Sinfonia of England. Richard Hickox. Warner Classics- Parlophone 0724357398657, 2003, compact disc.

Unit 9: Additional References and Resources

Fennell, Frederick. *Basic Band Repertory: British Band Classics From the conductor's point of view*. Evanston, IL: The Instrumentalist Co., 1980.

Garofalo, Robert J. *Folk Songs & Dances in "Second Suite in F" by Gustav Holst*. Silver Spring: Whirlwind Music Publications, 2011.

Matthews, Colin. "Holst, Gustav(us Theodor von)". In *Grove Music Online*. Oxford University Press, accessed October 20, 2019. <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.13252>.

Miles, Richard, ed. *Teaching Music through Performance in Band, Volume 1*. 2nd ed. Chicago: GIA Publishers, 2010.

Sudbury Valley New Horizons Music. "Learning: Gustav Holst Second Suite in F for Military Band." Accessed October 23, 2019. <https://bandnotes.info/svnhb/Holst2.html#info>

Wind Repertory Project. "Second Suite in F." Accessed October 23, 2019. https://www.windrep.org/Second_Suite_in_F.

Winter Dances

Brian Balmages

(b. 1975)

Publisher	FJH Music
Date of Publication	2001
Duration	6:00

Unit 1: Composer

Brian Balmages was born on January 24, 1975 in Baltimore MD. He received his bachelor's degree in music from James Madison University, and his masters from the University of Miami in Florida.⁵⁶ Interestingly enough, both of his degrees were not in music education or composition. His bachelor's degree was in music industry and his masters in media writing and production⁵⁷. He is actively a performer, arranger, composer and conductor. His wind, brass and orchestral works have been performed around the world and have received prestigious awards such as the A. Austin Harding Award from the American School Band Directors Association in 2012 and the Harvey G. Phillips Award for Compositional Excellence from the International Tuba-Euphonium Association. Mr. Balmages conducts clinics and festivals for school and professional ensembles and has appeared at the Midwest Clinic, Western International Band Clinic, College Band Directors Conference and the American School Band Directors Association National Conference. He is currently the Director of Instrumental Publications for FJH Publications and the Assistant Director of Bands and Orchestras at Towson University.⁵⁸

Unit 2: Composition

Winter Dances followed in the style of *Summer Dances* which Balmages composed a year earlier. As notated in the performance notes within the score: "Winter is a time of year that can provide lasting memories, such as joy, anger, grief, and excitement. From the first hard snow of the new year to a leisurely walk through a snow-covered forest, *Winter Dances* depicts the spirit of this powerful season".⁵⁹ The first hard snow that Balmages references can be heard in the opening fanfare, while the slower lyrical section in the middle of the work conveys the leisurely walk to which he refers. The opening fanfare returns before the end of the work.

Unit 3: Historical Perspective

Winter Dances is a contemporary piece composed in 2001. The use of rhythmic and melodic ostinatos which are characteristic of band music in this time period are used judiciously. This piece was composed early on in Balmages' career. *Summer Dances*, the piece preceding *Winter Dances*, was one of the first works that helped Balmages be known in the band

⁵⁶ Brian Balmages, *Biography*, accessed September 7, 2019, <https://www.brianbalmages.com/biography>.

⁵⁷ Karen DiSimone, "Band Composer Series: Brian Balmages", *Cued In*, April 6, 2011, <https://blogs.jwpepper.com/index.php/band-composer-series-brian-balmages/>.

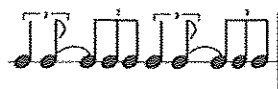
⁵⁸ Brian Balmages, *Biography*, accessed September 7, 2019, <https://www.brianbalmages.com/biography>.

⁵⁹ Balmages, *Winter Dances*, 2.

community as a prolific composer.⁶⁰ As a sequel of sorts, *Winter Dances* has not been performed as frequently as *Summer Dances*, however it is still a characteristic representation of the work from Balmages.

Unit 4: Technical Considerations

This piece is categorized as a grade 4 and is accessible for high school bands as the ranges for all instruments are consistent with other works at grade level. Rhythmic review of the difference between quarter note triplets and eighth note triplets may be helpful, along with the following rhythm:



Winter Dances makes use of a variety of time signatures throughout the first section of the work. Instances of shifts from common time to 5/8 and 6/8 can be found at measure 66. Throughout the common time, 5/8 and 6/8 measures, the eighth note stays consistent.

Unit 5: Stylistic Considerations

The first and third sections of *Winter Dances* are stylistically similar with bright fanfares and a lighter, but still quick-moving theme. Rhythm and pulse are just as important as the melodic material. The articulations are more defined with the majority of passages being tongued with some staccato sections and the occasional accent.

The second section is purposely contrasting from the first and third with a slower tempo and calmer mood. The articulations in this section are very slurred, especially the two-measure motif. Even though the mood is calmer, rhythm and pulse are still important.⁶¹

In regards to the tempo, the opening section starts at 132 beats per minute, then slows down to 76 beats per minute in the middle section. Almost halfway through this second section, a notation is made at measure 105: "Moving forward". There is no suggested beats per minute, as it is up to the discretion of the conductor. The third section starts again at 132 beats per minute with a "Tempo I" marking.

Unit 6: Musical Elements

MELODY:

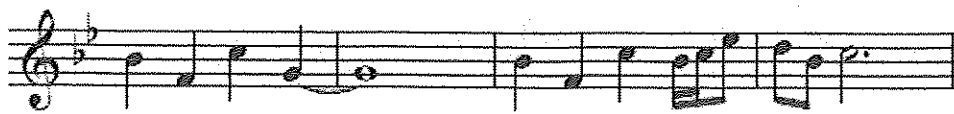
The melodies of "Winter Dances" are quite unusual as they are typically not symmetrical. Each melodic idea undergoes development so that after the first time it is heard there are alterations to subsequent reiterations. There are three main melodies in the work; the opening fanfare, the first theme and the second theme. Throughout the work, there is considerable transitional material connecting these three melodies within the piece.

The opening fanfare, for example, is only heard twice in "Winter Dances"; the very beginning, and then sixteen measures from the end. However, there are a few variations of the fanfare throughout the work. The phrasing of the fanfare is not symmetrical. The first phrase of the fanfare (F1) is four measures long, while the second phrase (F2) is six measures long,

⁶⁰ Karen DiSimone, "Band Composer Series: Brian Balmages", *Cued In*, April 6, 2011, <https://blogs.jwpepper.com/index.php/band-composer-series-brian-balmages/>.

⁶¹ Brian Balmages, *Winter Dances*, 2.

making the fanfare a total of ten measures long. The melody of the fanfare can be heard in the 1st B-flat trumpet, while the 2nd and 3rd trumpets have a harmonic version of the melody.

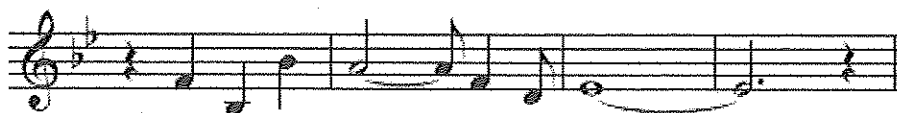


F1

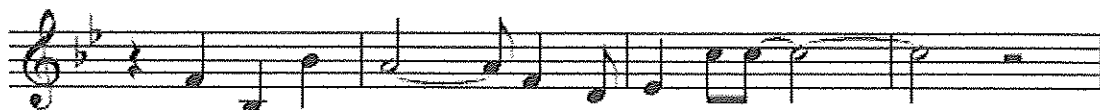


F2

The first theme is first presented by the clarinets in measure 17. The melody of the first theme is symmetrical and is eight measures long. Both phrases of the theme start on beat two of the first measure. The first two measures of both phrases are the same, whereas the last two are different. In A1, the E-flat is held for seven beats, but in A2, the E-flat is held for one beat, then jumps up a 6th to C. Phrase A2 is also one beat shorter.



A1



A2

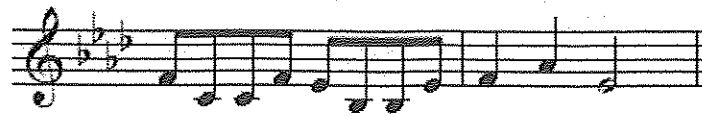
In the second section of "Winter Dances", the key signature and tempo change to create a distinctly emotional and stylistic contrast from the first section. The four measure melody that starts in the 1st B-flat clarinets gets transformed and passed around to different instruments throughout this section. This second theme is made up of two two-bar phrases made up of primarily eighth notes. Similar to A1 and A2, the first half of B1.1 and B1.2 which are each one measure, is the same whereas the second half changes. The call and response concept is highlighted especially when one instrument plays phrase B1 or a variation of it and a different voice plays B2.



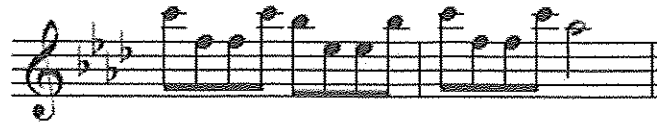
B1.1

1st Clarinet meas. 78-79

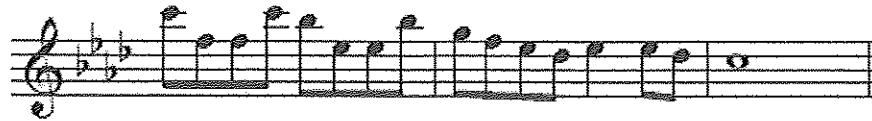
1st Clarinet meas. 80-81



1st Flute meas. 82-83



1st Flute meas. 84-86*



*this phrase doesn't follow the previous pattern and is three measures long.

HARMONY:

The piece starts and ends in B-flat major, with the center section in f minor. The chords do not follow a typical progression, but are a harmonic progression based on the melodic elements. Within the first and third sections, the chords change unevenly; sometimes a tonality will last for eight beats, other times only one. In the contrasting middle section, the tonality changes pretty regularly every two beats. The two main chords in the middle section are an f minor (f minor 11) and an E-flat major.

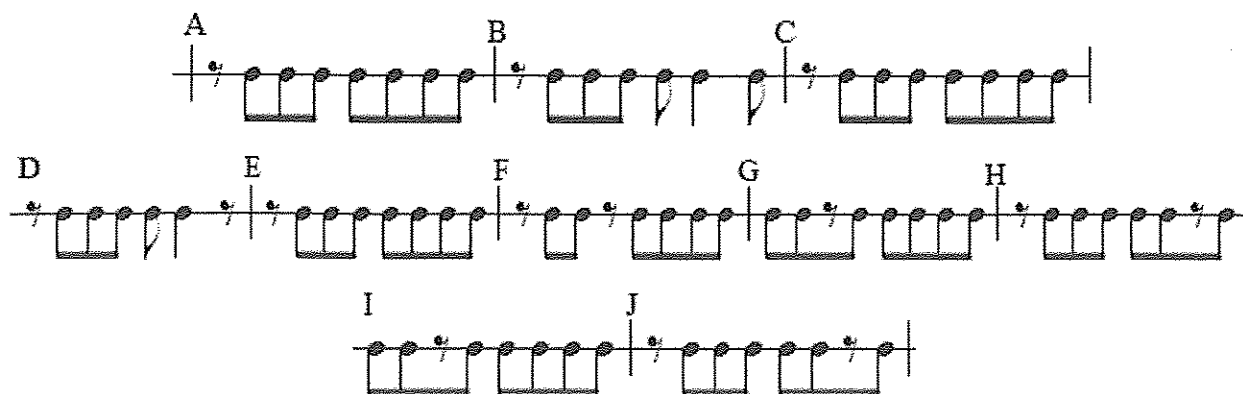
RHYTHM:

Different rhythms and note lengths are used throughout the piece. For the fanfare and the first theme, the quarter note is the main note length used. In contrast to that theme, the second melody is made up of sixteen eighth notes in succession. The piccolo, flutes, oboes and clarinets have many scalar runs made up of sixteenth notes, predominately in the first and third sections of the piece.

There are different rhythmic figures used throughout Winter Dances. The first one is heard in the piccolo, flutes, oboes, clarinets, alto saxophones, xylophone and snare drum and only lasts for two bars in measures 5 and 6. This is also heard again in measures 153 and 154 in the same instruments.



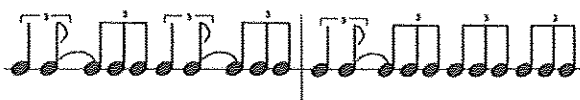
The next rhythmic figure is written in the alto saxophones, tenor saxophone, horns and tambourine for ten measures starting in measure 13. In the first six measures, the first measure of this figure (A) is repeated every other measure (C, E) with the other measures being different. In the final four measures, a different figure (G) is repeated every other measure (I).



There is a three-measure ostinato found in the clarinets and 1st alto saxophone starting in measure 35 until measure 45.



In measure 140, the piccolo, flutes, oboes, clarinets and snare drum all have the following two-measure figure that happens twice consecutively. The second measure of this figure also occurs in the snare drum part in the penultimate measure.



TIMBRE:

In the first and third section of *Winter Dances* the texture is full as the whole band is playing for the majority of these sections. After the opening brass dominant fanfare and woodwind led melody, the texture thins to solo flute, solo oboe, solo horn and solo bells playing on top of a clarinet and saxophone ostinato. The full band returns at measure 52 with a reiteration of the opening fanfare, and eventually thins out at the end of the section to only horns and low brass holding an E-flat chord for two measures starting at measure 76.

During the middle section beginning at measure 78, the texture has thinned out considerably with consorts taking over. Solo flute, solo oboe, solo alto saxophone and solo euphonium are featured throughout the middle section. There is a choral-like brass feature beginning at measure 88. The thick texture returns in measure 113 with the orchestration of the full band. The second section ends in a similar fashion as the first as the texture thins to only flutes and clarinets for the last two measures prior to the third section starting at 125. The third section continues this thin texture but with brass timbres as only trumpets and horns are playing. Flutes, clarinets and trombones join for short sections before the full band returns in measure 144. The full band continues to play for the remainder of the piece.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Fanfare	1-10	Boldly; Opening fanfare; B-flat major; measures per phrase: 6,4
Transition	11-16	Transitional material; measures per phrase: 6
A	17-25	First melody; Measures per phrase: 4, 4
Fanfare Variation	25-34	Measures per phrase: 6, 4
Transition	35-57	Transitional material; measures per phrase: 3, 3, 2, 5, 2, 2, 4, 2
A	58-65	First melody again; measures per phrase: 4, 4
Transition	66-77	Transitional material with changing time signatures- 4/4, 5/8, 4/4, 6/8, 4/4, 5/8, 4/4, 6/8, 4/4; measures per phrase: 1, 1, 1, 1, 1, 1, 1, 4
B	78-87	Slowly, with rubato; f minor; woodwinds; measures per phrase: 2, 2, 2, 2, 1, 1,
B	88-95	Continuing second melody; woodwinds; measures per phrase: 2, 2, 4
B	96-104	Continuing second melody; woodwinds with addition of french horn; measures per phrase: 2, 1, 2, 2, 2
B	105-112	Continuation of second melody; primarily brass with clarinets; moving forward; measures per phrase: 2, 2, 2, 2
B	113-124	Continued second melody; woodwinds with french horn; measure per phrase: 2, 2, 2, 2, 2, 1, 1
Anticipated Fanfare	125-148	Tempo I; B-flat major; beginning fanfare is hinted at; measures per phrase: 7, 4, 4, 4, 5
Fanfare	149-158	Fanfare as in the beginning; measures per phrase: 6, 4
Ending	159-164	Primarily whole notes; rhythmic percussion; unison rhythm and B-flat in last measure

Unit 8: Suggested Listening

Florida High School Honors Band. "Grace," by Brian Balmages. On *2018 Florida Music Education Association*. Cynthia Berry. Mark Records 53145-MCD, 2018, compact disc.

Killian Middle School Honors Band. "Winter Dances," by Brian Balmages. On *2018 Texas Music Educators Association: Killian Middle School Honors Band*. Rob Chilton. Mark Records 53234-MCD, 2018, compact disc.

Stiles Middle School Honors Band. "Into the Artic," by Brian Balmages. On *2015 Midwest Clinic: Stiles Middle School Honors Band*. Darcy Williams. Mark Records 52020-MCD, 2015, compact disc.

Westbrook Intermediate School Band 3C Honor Band. "Summer Dances," by Brian Balmages. On *2012 Texas Music Educators Association: Westbrook Intermediate School Band 3C Honor Band*. Rick Brockway. Mark Records 9842-MCD, 2012, compact disc.

Unit 9: Additional References and Resources

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Brian Balmages. "Biography". Accessed September 7, 2019.
<https://brainbalmages.com/biography>.

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The Wind Repertory Project. "Brian Balmages". Accessed September 7, 2019.
https://windrep.org/Brain_Balmages.

The Wind Repertory Project. "Winter Dances". Accessed September 7, 2019.
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