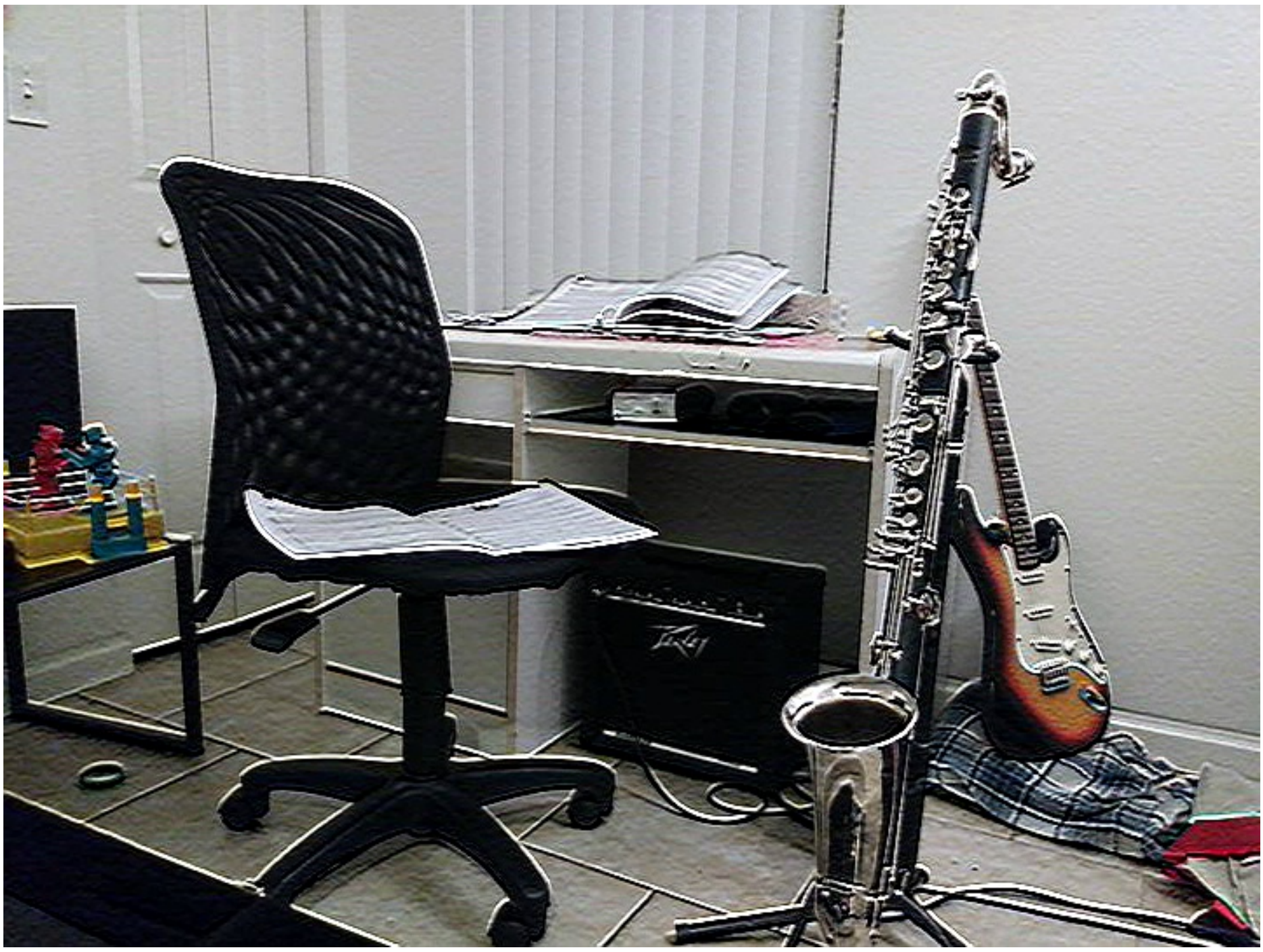
Mother's Journey



Op. 44; Clarinet Concerto in Six Movements

Tyler Boyle

Instrumentation

Solo Clarinist to play
Soprano and Bass Clarinet in Bb

Voice: Baritone or Mezzo-Soprano

Woodwinds (Two of Each)

Piccolo & Concert Flute
Oboe
Clarinet in Bb
Bassoon
Contrabassoon

Brass

2 Horns in F
Solo Trumpet in Bb
2 Cornets in Bb
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Saxophones

2 Sopranos
2 Altos
2 Tenors
2 Baritones
1 Bass

Percussion

Timpani
Cymbals
Side Drum
Bass Drum
Triangle
Crotales
Xylophone
Chimes Rack

Strings

1st & 2nd Violins
Violas
Cellos
Basses w/ Low C Extenstion

Special Thanks to those who have assisted and rightly deserve credit in this project...

Two associates that can be found through these aliases on newgrounds.com; Troisynx, for enlightening perspective, & Qu4drupleForte for explaining the me the finer points of orchestration.

Fingers, my pet pitbull-lab-beagle mix for forever being adorable beyond compare. An inspiration

My Mother; sole reason I composed this piece in her honor

and, of course, you for studying and appreciating this music

Thank you.

A Word From The Composer

Thank you so much for choosing to study, or even perform, my humble music! This concerto I dedicate to my Mother. In the past three months in creating this work, my Mother shared with me many stories of her past as a band student from elementary school all the way to high school. Since I've not any musically knowledgable friend to meet with, my Mom served as my tangible source of facts and trivia regarding the orchestral families of instruments and their nuances.

Within those discussions, my Mother had shared memories of those days as a young girl playing clarinet and trumpet with excellent skill. Arban's variations, Chopin's Nocturnes, even Czardas. You name a piece, and she's probably played it by the age of 18. Many exciting and revealing retrospection from the first-hand view of a band member. I've never had the joy of performing within a band other than singing a solo with the band when I was a choral tenor in high school.

I was inspired to write this concerto not only because of her stories, but also because my Mother was growing sicker at the time of inspiration. Simply because she's growing older; turns out I overeacted and thought more of her temporary ailments. This concerto serves as a musical retelling of her school days. In doing so, there are some intentionally difficult phrases composed here. As proefficient as she was at her instruments, it'd be an insult to not honor her skill by composing anything too simple without a proper reason in doing so.

With the exception of the prelude, the movements are designed to become increasingly difficult as the concerto progresses. With the prolouge aside, the only notable performance suggestions are as follows. The Bass Saxophone is not necessary, it could be replaced by a bass clarinet, low brass, or even excluded entirely. The soloist on clarinet, naturally, will be someone can communicate lyricism in there playing that could ellicit emotions within the listener. Similar can be said about the solo trumpter, a crying/wailing timbre if possible. A fine substitution for the finale song could be a lyrical baritone voice. The euphonium part is intended for a play that can really "sing with their instrument". I always thought of an alto singer that I swore I fell in love with at a time in my past when I wrote for the euphonium in this piece. Since the euphonium's used as an alto voice, the music'll be notated in treble clef.

Thanks for taking the time to read and appreciate these words and for considering my music. Thank you.

I. Prelude

Tyler Boyle

Moderato ♩=100

A

rubato

A tempo

Solo Clarinet

Piccolo

Flutes

Oboe

Clarinet 1

Clarinet 2

Bass Clarinet in B♭

Bassoons

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bass Saxophone in B♭

Horn in F

Trumpet in B♭

Cornet in B♭

Tenor Trombone

Euphonium

Tuba

Timpani

Cymbals

Bass Drum

Snare Drum

Triangle

Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

1st Bassoonist solo

agitato

poco

dolce

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13

S. Cl. — Right hand trill key

B — poco rall. — A tempo — C — To B. Cl.

Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Tpt.
Cor.
Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
Sn. D.
Tri.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

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poco rall. . . . . A tempo

Bass Clarinet in B♭

8

D

S. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

Sn. D.

Tri.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

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30

To Coda

1.

2. D.S. al Coda

S. Cl.

Picc. *p*

Fl. *mp pianissimo possibile*

Ob. *ppp pianissimo possibile*

Cl. *mp*

Cl.

B. Cl. *p*

Bsn. *pp*

Cbsn. *mp*

mp *mf* *mf fortissimo possibile*

mp *mf* *mf fortissimo possibile*

mf *ff*

ff

f

ff fortissimo possibile

f

ff fortissimo possibile

Sop. Sax. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax. *mf*

Bass Sax.

f *ff* *fortissimo possibile*

Hn. *f* *fff*

Tpt. *fff*

Cor. *fff*

Tbn. *fff*

Euph. *fff*

Tba. *fff*

Timp. *p* *ffff*

To Coda

1.

2. D.S. al Coda

Cym. *f*

B. D.

Sn. D. *f*

Tri. *pp* *f*

Xyl. *f*

Vln. I *mf* *mp* *fff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *f*

Db. *fff*

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35 **Coda** **molto rall.** **E** **molto accel.** **rit.** **A tempo** **F**

S. Cl.
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Tpt.
Cor.
Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
Sn. D.
Tri.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *poco. dim*
1st Bassoonist solo
p
pp
mp
ff
ppp cresc.
expressivo; eccentric and frantic rather
dolce

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42

S. Cl.
p menancingly *ff* *mf*
catch your breath
take your time

Picc.
pp *ff* *ppp* *ppp pianissimo possibile* *f*

Fl.
ease into those tremolos,
accellerate into it.
ppp *mf* *mp*

Ob.
ppp

Cl.
ppp (pianissimo possibile)

Cl.
p *ppp*

B. Cl.
accent every
~~first eigth note~~
pp *f* *ppp* *pp*

Bsn.
2nd Bassoonist solo
mp accent
A note
ppp *p*
accent higher Bb

Cbsn.
p *mp* *ppp* *pp*

Sop. Sax.
ppp *mp dim.* *p*

Alto Sax.
solo *tutti*
ppp *p*

Ten. Sax.
ppp *p*

Bari. Sax.
ppp *pp*

Bass Sax.
ppp *p*

Hn.
ppp

Tpt.
ppp

Cor.
mp *ppp*

Tbn.
p *ppp*

Euph.
pp cresc. *mf* *mp* *ppp*

Tba.
f *ppp*

Timp.
mp *ppp*

Cym.

B. D.

Sn. D.

Tri.

Xyl.
p *f* *ppp*

Vln. I
mf *ppp* *pp*

Vln. II
p *ppp*

Vla.
mp *ppp* *ppp*

Vc.
pp *ppp* *ppp*

Db.
ppp *mf* *ppp* *pp*

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51

accel.

G Prestissimo ♩=180

S. Cl. — mp normale — mf — p — mp — poco dim. — p — fp

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

Euph.

Tba.

Timp.

accel.

G Prestissimo ♩=180

Cym.

B. D.

Sn. D.

Tri.

Xyl.

Vln. I

Vln. II

Vla. — pp

Vc. — pp

Db. — ppp

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62

S. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

Sn. D.

Tri.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

rit. . . . . poco rit.

mf *sfz* *mp* *fff*

ppp *pp* *mf* *p cresc.* *mp poco cresc.* *p poco cresc.* *f poco cresc.* *mf poco cresc.* *fff ricochet* *fff*

8va

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73

S. Cl.

To Cl.

I ♩=90

Clarinet in B♭

mf *expressivo, dolce marcato*

J

Consider the trill key if the timbral changes between register's too abrupt.

Picc.

Fl.

Ob.

Cl.

mp

Cl.

mp

B. Cl.

mp

mp

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

Euph.

Tba.

Timp.

I ♩=90

J

Cym.

B. D.

Sn. D.

Tri.

Xyl.

Vln. I

mf

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

mp

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90

K

Cl. — *f* — *mp* — *f*

Picc. — *pp*

Fl. — *pp*

Ob. — *p*

Cl. — *pp*

Cl. — *pp*

B. Cl. — *p*

Bsn. — *p*

Cbsn. — *p*

Sop. Sax. — *pp*

Alto Sax. — *p* — *pp*

Ten. Sax. — *p dolce* — *pp*

Bari. Sax. — *p dolce* — *pp*

Bass Sax. — *p dolce* — *pp*

Hn. — *ppp*

Tpt.

Cor.

Tbn.

Euph.

Tba.

Timp. — *ppp*

K

Cym.

B. D.

Sn. D.

Tri.

Xyl. — *pp*

Vln. I — *pp sul tasto* — *p* — *pp*

Vln. II — *pp* — *pp*

Vla. — *pp* — *pp*

Vc. — *pp*

Db. — *pp*

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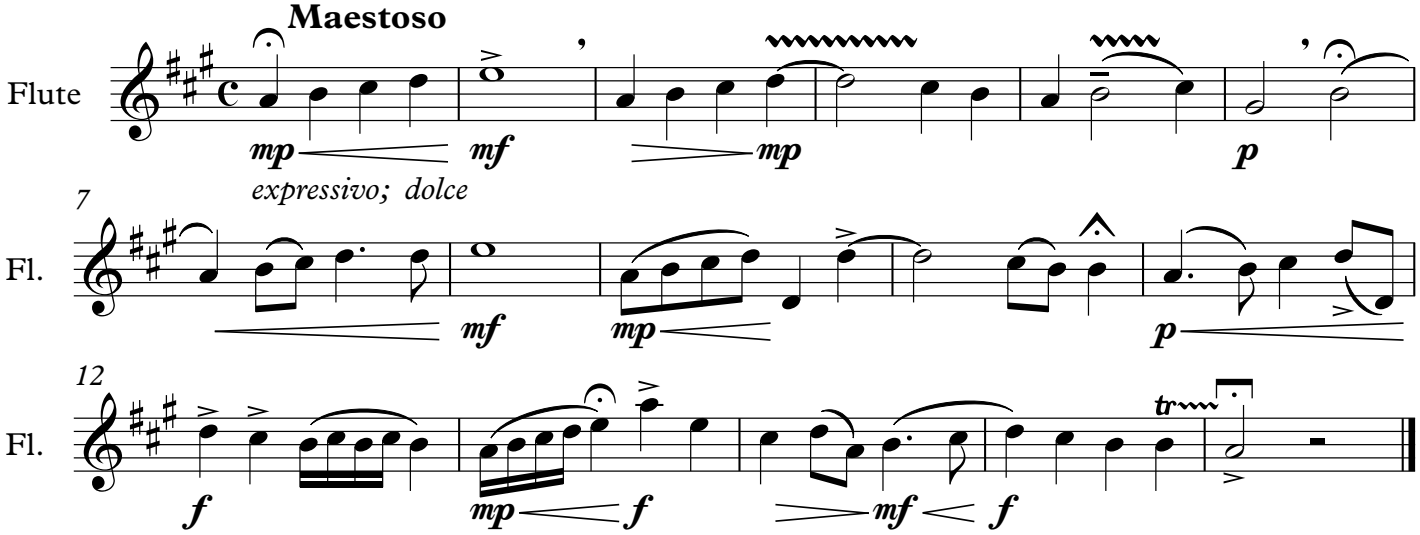
II. Childhood

My Mother started her career in elementary school band class. Her first instrument was violin. She very much wanted to play the viola, for it's more "husky, nasal, yet robust" timbre. Violas in the late 1960's early 1970's were very expenisve due to the nature of manufacturing orchestral string instruments in those times. She was place into the flute section, briefly playing piccolo as well. Many fine piccolo parts plague the remainder or the concerto. Since this is a clarinet concerto, and I feel the clarinet can sing this melody to, I've placed the soloist here. However, since my Mom played flute in this time of her life, the flute soloist should be more-so present than the solo clarinet.

II. Childhood

Tyler Boyle



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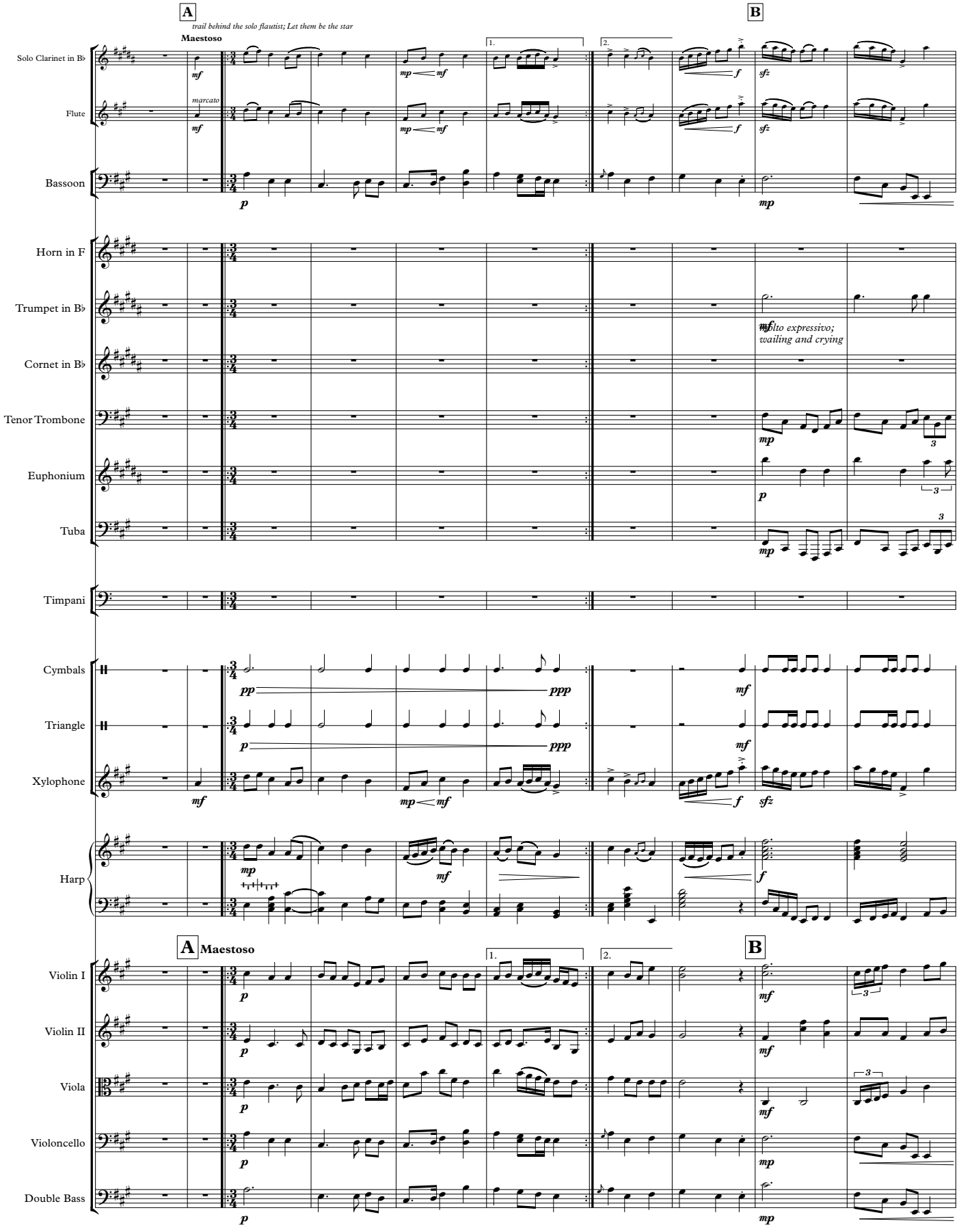
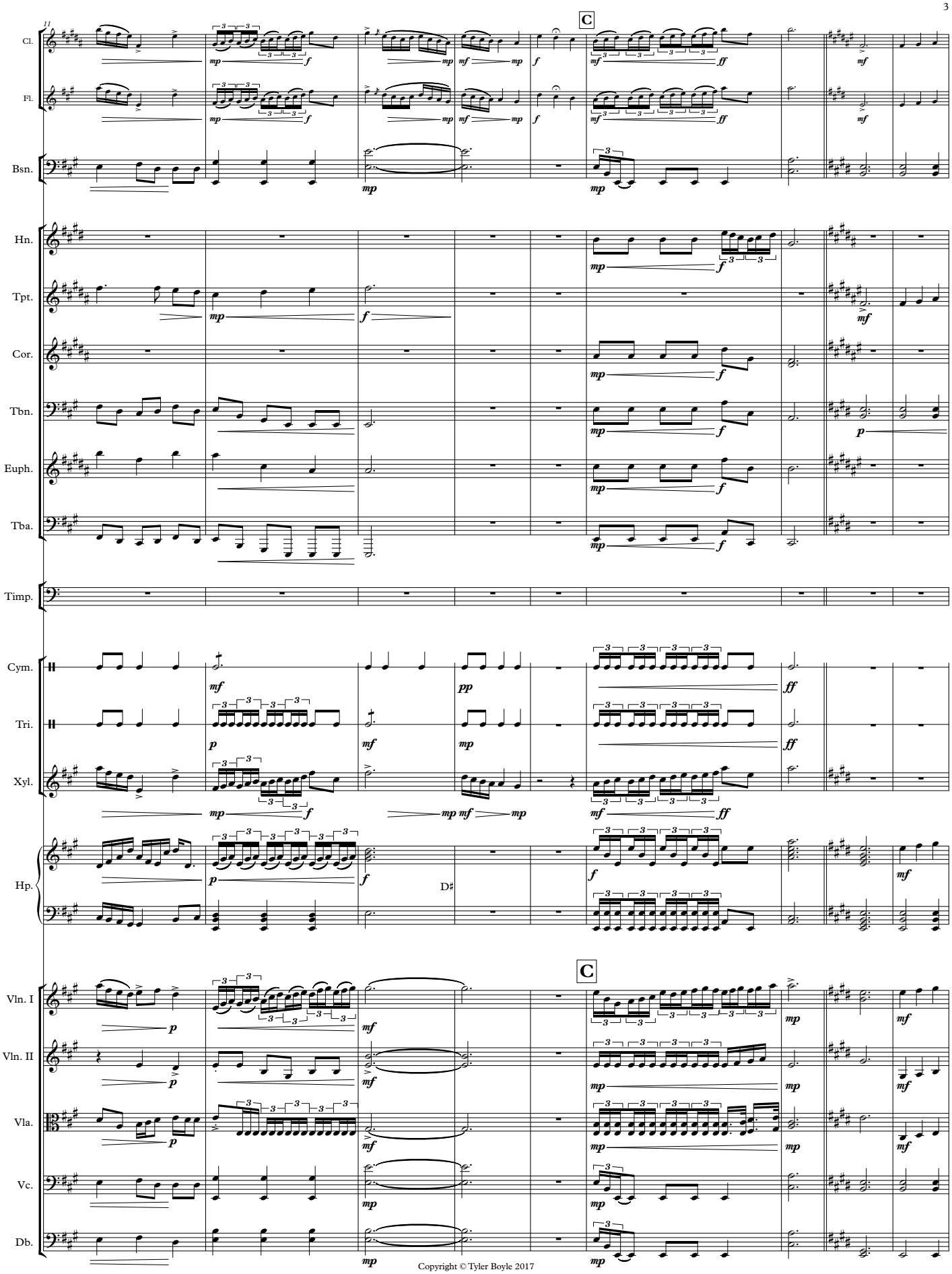

A
trail behind the solo flautist; Let them be the star
Maestoso
B
Solo Clarinet in B♭
Flute
Bassoon
Horn in F
Trumpet in B♭
Cornet in B♭
Tenor Trombone
Euphonium
Tuba
Timpani
Cymbals
Triangle
Xylophone
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass
marcato
molto expressivo;
wailing and crying



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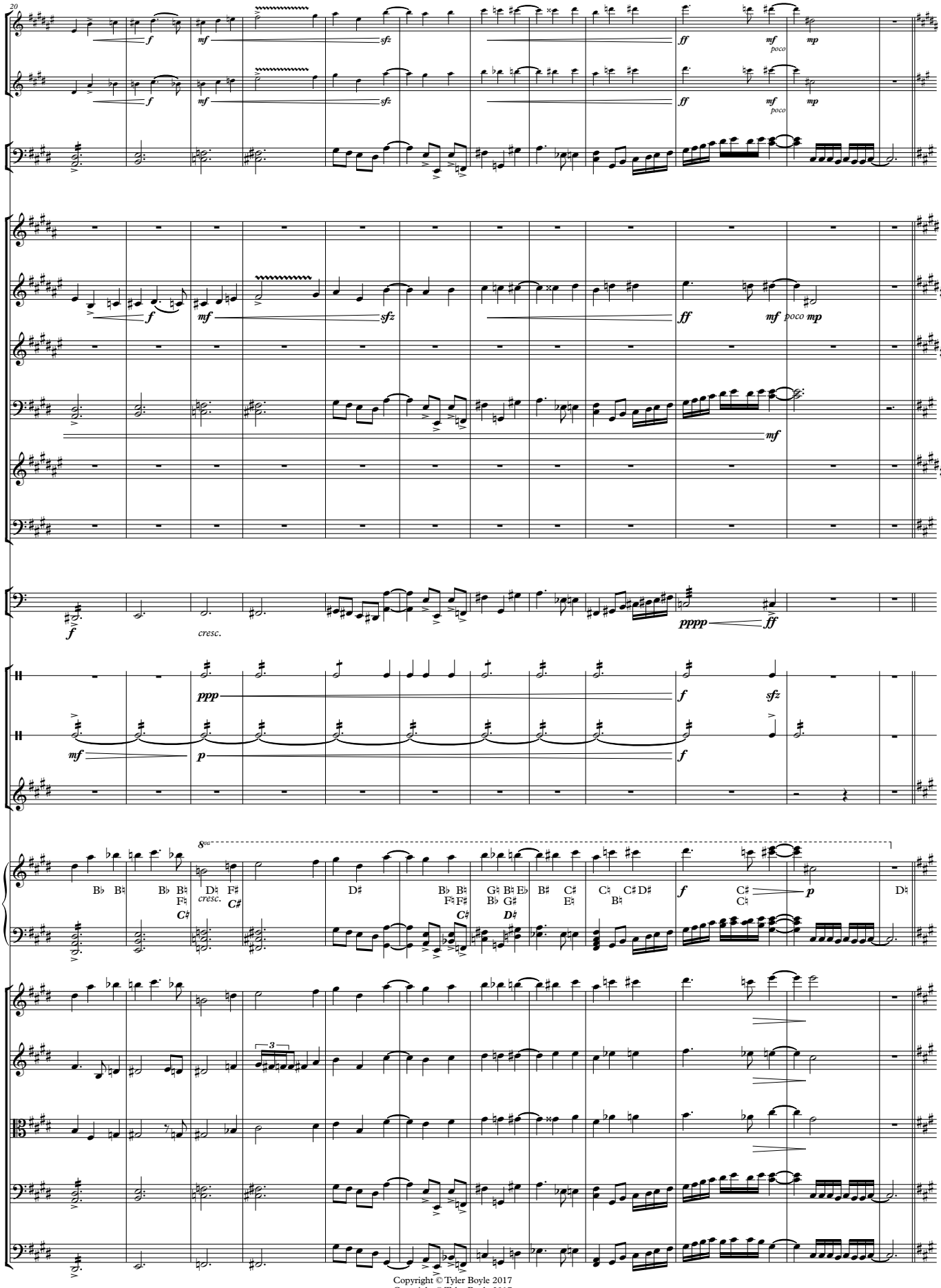

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III. Saxophonal Affairs

Playing Tenor Saxophone in middle school, for my Mother, felt like a chore. She did not enjoy it so much.

III. Saxophonal Affairs

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Andante ♩=80

A

B

Solo Clarinet in B♭

Piccolo

Flute

Oboe

Bass Clarinet in B♭

Bassoon

Contrabassoon

Soprano Saxophone — *p solo* — *mp* *pp* — *mf* — *f* — *f* — *mp tutti*

Alto Saxophone — *p solo* — *p* *pp* — *f* — *mp* — *mf tutti*

Tenor Saxophone — *mp solo* — *mp* *pp* — *mp* — *f* — *mf* — *mf* *f* — *tutti*

Baritone Saxophone

Bass Saxophone

Horn in F

Trumpet in B♭

Cornet in B♭

Bass Trombone

Euphonium

Tuba

Timpani

Cymbals

Bass Drum

Triangle

Crotales

Xylophone

Harp — *mp*

A

B

Andante ♩=80

Violin I — *ppp* — *mf* — *mf* *punta d'arco* — *normale*

Violin II — *mp* *portato*

Viola — *legato* *normale* — *expressivo con poco agiatato*

Violoncello — *pizz* — *ppp cre* — *scen* — *do* *mp* — *arco*

Contrabass — *pizz* — *ppp* — *mf* — *mp*

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10

C

1.

2.

Cl.

Picc.

Fl.

Ob.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

Tri.

Crot.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

grazia, or gracefully

normale

legato

arco

pizz

sul pont

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19

D

Cl.

Picc.

Fl.

Ob.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

Tri.

Crot.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rall. . . . . . **A tempo**

expressivo

soft attacks, don't tounge

normale

soft attack, don't tounge

dolce

strum

sul pont

expressivo con portato; normal bowing position

arti. harm.

sautille

normale

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27

E

F

Cl.

Picc.

Fl.

Ob.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

Tri.

Crot.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

normale

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33

G

Cl.
Picc.
Fl.
Ob.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Tpt.
Cor.
B. Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
Tri.
Crot.
Xyl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff mf f pp marcato Subtone- sfz mp

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IV. Nocturne

This Nocturne represents the time when Mom was placed on Tenor Sax for awhile until the following year when that class' students where asked to choose instruments. She wanted to play the Horn, however none were available at the time. Playing Tenor Sax for sometime after this. Being a Saxophonist in that class meant being placed directly in front of the clarinets. Hearing their timbre had Mom decided. She'd resume playing Clarinet thereafter.

IV. Nocturne

Tyler Boyle

Moderato
Aprx. ♩ = 100

A

Solo Clarinet in B♭
Piccolo
Flute
Oboe
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bass Saxophone
Horn in F
Cornet in B♭
Tenor Trombone
Euphonium
Tuba
Timpani
Triangle
Crotales
Chimes
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass

p *poco cresc.* *mf* *mp* *p* *mp* *mf*

solo *mf*

mp *p* *mp* *mf* *p*

Moderato
Aprx. ♩ = 100

A

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12

B

8

S. Cl.

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Cor.

Tbn.

Euph.

Tba.

Timp.

Tri.

Crot.

Chm.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

marcato
lyrically, with sweetness

1.

dolce

sempre

lyrically, with sweetness

legato

dolce

poco cresc.

div.

arco

pizz

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22

S. Cl.
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Cor.
Tbn.
Euph.
Tba.
Timp.
Tri.
Crot.
Chm.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

C

tutti

legato

spicatto

pizz

poco cresc.

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D

lyrically, with sweetness

1.

2.

E

S. Cl.

Picc.

lyrically, with sweetness

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

expressivo; vibrato

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Cor.

Tbn.

Euph.

Tba.

Timp.

Tri.

Crot.

Chm.

Hp.

Cb Fb Fb Fb

arco

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz

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42

S. Cl.
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Cor.
Tbn.
Euph.
Tba.
Timp.
Tri.
Crot.
Chm.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

F

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G

poco rit.

S. Cl.
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Cor.
Tbn.
Euph.
Tba.
Timp.
Tri.
Crot.
Chm.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

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V. Sousa's a Jerk

Fast Forward a couple years. My Mother's now in High School Band Class, and marching season has come! During one notable half-time show, a somewhat careless Tubist is handling their instrument inadequtely. Whether on accident or not is not important, but the fact of the matter is that the Tubist bumped is my Mother and dinged her Cornet. Thankfully it was an easy fix at the repair shop, but that Drum Major was certainly not happy to see two dinged instrument in his Corp. Also, John Philip Sousa was a godsend to the orchestral music realm and the only reason for such title is because this is how many High School Students felt about marching to his already energetic music.

V. Sousa's a Jerk

Tyler Boyle

Both Firsts and Seconds should slur phrases where written.

Allegro **A** **accel.** **Allegro**

Solo Clarinet in B♭

Piccolo

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bass Saxophone

Horn in F

Trumpet in B♭ (Lead)

p

Cornet in B♭

Tenor Trombone

Bass Trombone

Euphonium

If the audience laughs, wait for them to finish before resuming.

Tuba

solo ad. lib.

molto expressive; funny and enthusiastic

ff *con spirito* ***mp*** ***f mf***

Timpani

Allegro **A** **accel.** **Allegro**

Cymbals

Side Drum

Bass Drum

Triangle

Violin I

Violin II

Viola

Violoncello

Double Bass

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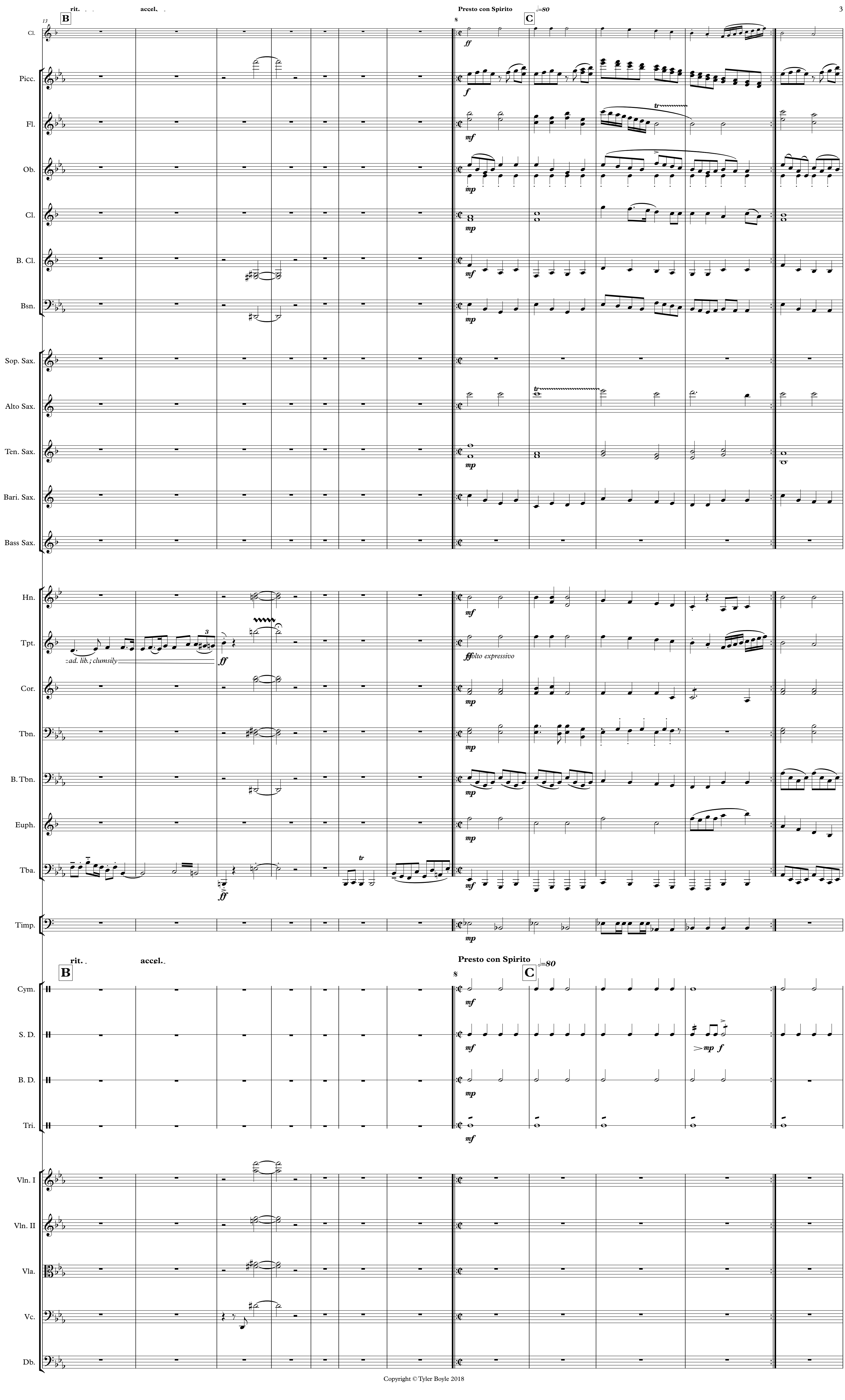

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25

D.S. al Fine

D

E

Cl.

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

have fun with the double tounging here :)

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

D.S. al Fine

D

E

Cym.

S. D.

B. D.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Db.

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F

mp

(tr)

Cl.
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Tpt.
Cor.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
Cym.
S. D.
B. D.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.

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39

G

rit. . . . .

Moderato

To B. Cl.

Cl.

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

S. D.

B. D.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

p

f

pp

pizz

gradually reduce tremelo

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VI. Appassionata

The finale has come. Being a first chair Clarinetist was hard earned and her class was grateful. Armed with a 1960's Selmer clarinet, and many years of practice, the band takes on State competition with excerpts from the Beethoven symphonies! Ending the year, they took a crack at "The Rite of Spring" too. The best I could do to represent this is a recapitulation in D minor that includes a jarring bass clarinet melody (Mom played the bass clarinet part in her school's performance of "The Rite of Spring"). This ends the tale.

Performance Note: At Figure "D", those strings are intended to be molto dolce. Think whispering. MIDI mockups don't do it justice.

VI. Apassionata

Tyler Boyle

Moderato

A

Solo Bass Clarinet in B♭

Piccolo

Flute

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet in B♭

Bassoon

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bass Saxophone

Horn in F

Trumpet in B♭

Cornet in B♭

Tenor Trombone

Bass Trombone

Euphonium

Tuba

Timpani

Moderato

A

Cymbals

Bass Drum

Side Drum

Triangle

Crotales

Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

don't tounge this tremelo

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B

1.

2.

To Coda

D.S. al Coda

S. B. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hold for first repeat only

Hn.

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

S. D.

Tri.

Crot.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

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14 **Coda**

C

1.

2.

molto rit.

D

S. B. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

S. D.

Tri.

Crot.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mf* *mp* *pp* *p* *niente* *ppp* *whole bows* *normale* *pizz* *arco* *fp* *mf mp* all strings dim. al niente

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molto rit. . . . . . **E**

F *expressivo lyrico*

S. B. Cl. — *mf* — *p*

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax. — 3 — *ppp*

Alto Sax. — 3 — *ppp*

Ten. Sax. — 3 — *ppp*

Bari. Sax. — 3 — *ppp*

Bass Sax. — 3 — *pp*

think emerging light from the darkness. sweetly, yet heroic

Hn. — *ppp* — *p* — *p* — *mp* — *p*

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

molto rit. . . . . . **E** **F**

Cym.

B. D.

S. D.

Tri.

Crot.

Xyl.

Vln. I — *dolce* — *ppp* — *p* — *p* — *whole bows*

Vln. II — *dolce* — *ppp* — *pp* — *p* — *whole bows*

Vla. — *dolce* — *ppp* — *pp* — *p* — *whole bows*

Vc. — *dolce* — *ppp* — *p* — *p* — *whole bows*

Db. — *dolce* — *ppp* — *p* — *whole bows*

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G

S. B. Cl.
pp
mp
p

Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Cbsn.

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.

Hn.
Tpt.
Cor.
Tbn.
B. Tbn.
Euph.
Tba.

Timp.

G

Cym.
B. D.
S. D.
Tri.
Crot.
Xyl.

Vln. I
p agitato pizz
Vln. II
p agitato pizz
Vla.
p agitato pizz
Vc.
mp
cresc. al 61
agitato
Db.
mp
cresc. al 61
agitato

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55

accel. accel.

S. B. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

S. D.

Tri.

Crot.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *itato*

p

arco

piu agitato

pp

pp

pp

piu agitato

piu agitato

ff

ff

molto agitato

ff

ff

ff

ff *olto agitato*

mf

8vb

p

Totally fine if strained; just hang in there, I believe in you ;)

p

Totally fine if strained; just hang in there, I believe in you ;)

p

p

p

pp

p

8vb *p*

piu agitato *gliss.*

tr

accel. accel.

piu agitato
arco

molto agitato

ff

piu agitato
arco

molto agitato

ff

piu agitato
arco

molto agitato

ff

piu agitato

molto agitato

ff

piu agitato

molto agitato

ff

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63

S. B. Cl.

Picc.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn.

Tpt.

Cor.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Cym.

B. D.

S. D.

Tri.

Crot.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp pianissimo possibile

ppp pianissimo possibile

ppp niente

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68

S. B. Cl.
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn.
Tpt.
Cor.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
S. D.
Tri.
Crot.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

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