

What if Aaron Copland had been commissioned to write a piece for the Partridge Family, and (rock group) Chicago sat in on the session?

Bowen's Big Night Out

for Concert Band

by
Ed Roseman

grade: 2.5?
duration: 3:48

Conductor's Score

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Bowen's Big Night Out

Conductor's notes

Less common instruments (especially horn & bassoon) are doubled or cued in other parts.

Where alternate octave choices are notated, the more extreme is the preferable choice. Those unable to hit the harder notes can stick with the easier ones.

"Tuba 8va" parts should **not** be used unless tubas are weak or missing entirely. The Acoustic/Electric Bass part, on the other hand should ideally be used, if you can draft a bassist. It doubles the tuba part, with octave displacements and a few idiomatic additions.

The rhythms in the standard ending (beginning at letter I) are harder than those of the main section. An easier alternate ending is provided, with rhythms closer in difficulty to those of the main section. Both endings are included in the score and parts, with parallel bar numbers and rehearsal markings (alternate version bar numbers are doubled, i.e., "MM" rather than "M." This way, you have both options available to you with your current and future ensembles.

Percussion notes

Snare and Tom Tom part should be given to your two strongest players.

Snare & Tom Tom (one player) part is a condensation of the two players part. Use it if you are short on percussionists, or if you only have one person up to the part. It may also be easier for one player even though s/he'll be playing more notes.

Two toms may be used rather than a snare (with snares off) and a tom.

The Cymbals part can be played by one, two, or three players. One is ideal, unless you have too many unemployed percussionists.

The Percussion 4 part is intended for two players, but can be played by one with some minor adjustments. Also, if you don't have sleigh bells, substitute tambourine throughout.

For small percussion sections, the most dispensable parts, in order of most to least dispensable, are Bell 2, Timpani, and Percussion 4.

Where staccatos and/or rests are written in on the bell parts, if the player is up to it, the note(s) can be muted with one hand.

Compositional notes

Intro: Dramatic chords alternate with assertive percussion.

Letters A-D: In the main section, ambiguous chords slithering over an insistent bass line quickly give way to naïve simplicity, followed by an intimate moment or two, culminating in an affable tutti.

Letters E-H: Truncated loose paraphrase of the main section, with some reorchestration and melodic embellishment.

Letters I-N: In this section, I tried to invoke the effect of the end of some songs by the group Chicago, where a repeating groove forms the structure over which good things happen. The repeating groove is based on the bass rhythms and accompaniment motifs of the main section. The bass rhythms are extended and expanded, and the accompaniment motifs are harmonically sweetened. New melodic material alternates with material recycled from the main section.

Letters O-P: Coda. Thematic material from the intro and main section are juxtaposed.

Instrumentation

with optional instruments in parentheses

Flute 1, 2

Oboe

B \flat Clarinet 1, 2, 3

B \flat Bass Clarinet

E \flat Alto Sax 1, 2

B \flat Tenor Sax

E \flat Baritone Sax

Bassoon

B \flat Trumpets 1, 2, 3

F French Horn

Trombone

Baritone Horn

Tuba

(String or Electric Bass)

("Tuba 8va"—to be used only if lacking Tubas—in C for Keyboard or Bass, B \flat for Bass Clarinet or Baritone Horn, & E \flat for Baritone Sax)

Percussion

For six to nine players: Bells (optionally two players), two Timpani tuned to F and B \flat , Snare with snares off (or high Tom Tom), Bass Drum, Sleigh Bells, Triangle, Tom Tom, Hi Hat, & Crash Cymbals or suspended Crash Cymbal. A percussion score is included.

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1 3 5 7 9 **A** 11

Flute 1 2

Oboe

Clar 1 2

Bass Clar

Alto 1 2

Ten Sax

Bari Sax

Bassoon

Tpt 1 2

Horn

Tbone/Baritn

Tuba

Timpani in F & Bb

Snare & Tom (two players)

Snare & Tom (one player)

Cymbals

Bass Drum

Percussion 4

Bells 1

Bells 2

tutti throughout, except where noted

preferably low

HH: closed, except "o" = open (with stick)

cues: play only if cued instrument is missing or weak
 octave choices: more extreme range notes preferred; div ok
 bar (and double bar) repeats: notated: "2" or "3" etc.
 part specific passages: notated: "1." or "2."

B

Fl 1 2 *mf* preferably high

Oboe *mf*

Clar 1 2 *mf*

B Cl *mf*

Alto 1 2 *mf* *mp*

Tenor *mf*

B Sax *mf*

Bsn *mf*

Tpt 1 2 2. *mp* *mf* *mp*

Horn *mf*

Tbn/B Hn *mf*

Tuba *mf*

Timps *mf*

Sn/TT2 *mf*

Sn/TT1 *mf*

Cymbals ride crash HH *mp*

B.D. 13

Bells 1 *mf*

Bells 2 *mf*

C Still lighter

31 33 35 37 39 41

Fl 1 2 *mp* *mf*

Oboe *mf*

Clar 1 2 *p*

B Cl *p*

Alto 1 2 *mf*

Tenor

B Sax *p* b. clar & F hn

Bsn *p* b. clar & F hn

Tpt 1 2

Horn *p*

Tbn/B Hn

Tuba

Timps

Sn/TT2 *ff*

Sn/TT1 *ff*

Cymbals *ff* crash

B.D.

Perc 4 triangle *p* sleigh bells (or tambourine) *p*

Bells 1

Bells 2

Pressing forward, with gusto

Score for Bowen's Big Night Out, page 5. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, and percussion. The tempo is marked "Pressing forward, with gusto".

Key Elements:

- Chords:** D major (measures 43-45) and E major (measures 49-50).
- Tempo/Performance:** "Pressing forward, with gusto".
- Measure Numbers:** 43, 45, 47, 49.
- Dynamic Markings:** *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mf* (mezzo-forte), *mf* (mezzo-forte).
- Performance Instructions:** *tutti* (for Flute, Oboe, Alto, Tenor, B Sax, and Tuba), *ride* (for Cymbals), *triangle* (for Percussion 4).

Instrumentation: Fl 1 2, Oboe, Clar 1 2, B Cl, Alto 1 2, Tenor, B Sax, Bsn, Tpt 1 2, Horn, Tbn/B Hn, Tuba, Timps, Sn/TT2, Sn/TT1, Cymbals, B.D., Perc 4, Bells 1, Bells 2.

Fl 1 2

Oboe

Clar 1 2

B Cl

Alto 1 2

Tenor

B Sax

Bsn

Tpt 1 2

Horn

Tbn/B Hn

Tuba

Sn/TT2

Sn/TT1

Cymbals

B.D.

Perc 4

Bells 1

Bells 2

mp

p

mf

mp

p

mf

p

mp

p

mp

p

mp

p

bell chimes

tamb or sleigh bells

2

3



Pressing forward, with gusto

71 73 75 77 79

Fl 1 2 *mp* *ff* *p*

Oboe *mp* *ff* *p*

Clar 1 2 *mp* *ff* *mp*

B Cl *mp* *ff* *mp*

Alto 1 2 *mp* *ff* *p*

Tenor *mp* *ff* *mp*

B Sax *mp* *ff* *mp*

Bsn *tutti* *ff* *f* *f*

Tpt 1 2 *tutti* *ff* *f*

Horn *ff* *f*

Tbn/B Hn *tutti* *ff* *f*
tbn: slide, bari: fingered

Tuba *ff* *f*

Timps *f* *p*

Sn/TT2 *p* *ff* *p*

Sn/TT1 *p* *ff* *p*

Cymbals *ride* *crash ff* *p*

B.D. *ff* *p*

Perc 4 *s.b.* *tri* *triangle* *mp*

Bells 1 *mf*

Bells 2 *mf*

O Come prima

119 121 123 125 127

Fl 1 2 *f* *mf* *fp*

Oboe *f* *mf* *fp*

Clar 1 2 *f* *mf* *fp*

B Cl *f* *mf* *ff* *fp*

Alto 1 2 *f* *mf* *fp*

Tenor *f* *mf* *fp*

B Sax *f* *mf* *ff* *fp*

Bsn *f* *mf* *ff* *fp*

Tpt 1 2 *mf* *f* *mp* *fp*

Horn *f* *mf* *fp*

Tbn/B Hn *f* *mf* *ff* *fp*

Tuba *f* *mf* *pref low* *ff* *fp*

Timps *mf*

Sn/TT2 *mf*

Sn/TT1 *mf*

Cymbals 12 *mf* *crash* *f*

B.D. *mf*

Perc 4 *mf*

Bells 1 *f*

Bells 2 *f*



With gusto

137 pref high

129

131

135

137

Fl 1 2 *fp* *mp* *ff* *mp*

Oboe *fp* *mp* *ff* *mp*

Clar 1 2 *fp* *mp* *ff* *f* *mp*

B Cl *ff* *fp* *mp* *ff* *f* *mp*

Alto 1 2 *fp* *mp* *ff* *mp*

Tenor *fp* *mp* *ff* *mp*

B Sax *ff* *fp* *mp* *ff* *f* *mp*

Bsn *ff* *fp* *mp* *ff* *f* *mp*

Tpt 1 2 *fp* *mf* *ff* *mp*

Horn *fp* *mp* *ff* *mp*

Tbn/B Hn *ff* *fp* *mp* *ff* *f* *mp*

Tuba *ff* *fp* *mp* *ff* *f* *mp*

Timps *ff* *mp*

SN/TT2 *f* *mp* *ff* *mp*

SN/TT1 *f* *mp* *ff* *mp*

Cymbals *mp*

B.D. *ff* *mp*

Perc 4 triangle *ff*

Bells 1 *mp* *f* *mp*

Bells 2 *mp* *f* *mp*

102 104 106 LL 108

Fl 1 2

Oboe

Clar 1 2

B Cl

Alto 1 2

Tenor

B Sax

Bsn

Tpt 1 2

Horn

Tbn/B Hn

Tuba

Timps

Sn/TT2

Sn/TT1

Cymbals

B.D.

Perc 4

Bells 1

Bells 2

mp *mf* *f*

tbones high, bari hns low pref low

2 pref. high, or div. 3

MM
114

110

112

116

118

Fl 1 2

Oboe

Clar 1 2

B Cl

Alto 1 2

Tenor

B Sax

Bsn

Tpt 1 2

Horn

Tbn/B Htn

Tuba

Timps

Sn/TT2

Sn/TT1

Cymbals

B.D.

Perc 4

4 5 6 7 8

3 4 5 6 7 8 9 10 11

PP With gusto

preferably high

Fl 1 2 *mp* *ff* *mp*

Oboe *mp* *ff* *f* *mp*

Clar 1 2 *mp* *ff* *f* *mp*

B Cl *fp* *mp* *ff* *f* *mp*

Alto 1 2 *mp* *ff* *mp*

Tenor *mp* *ff* *mp*

B Sax *fp* *mp* *ff* *f* *mp*

Bsn *fp* *mp* *ff* *f* *mp*

Tpt 1 2 *mf* *ff* *mp*

Horn *ff* *mp*

Tbn/B Hn *fp* *mp* *ff* *f* *mp*

Tuba *fp* *mp* *ff* *f* *mp*

Timps *ff* *mp*

Sn/TT 2 *f* *mp* *ff* *mp*

Sn/TT 1 *f* *mp* *ff* *mp*

Cymbals *mp*

B.D.

Perc 4 triangle *ff*

Bells 1 *mp* *f* *mp*

Bells 2 *mp* *f* *mp*