

# the 'Nyaah Nyaah' Digressions

for Concert Band  
version 2

by  
**Ed Roseman**

grade: 3-3.5  
duration: 3:36

**Conductor's Score**

Kurt Weill meets Spike Jones in this deliciously mischievous piece. It ranges from zany and giddy to heavy and serious, with powerful percussion, dramatic climaxes, a little fugue, and dense, dissonant harmonies, all culminating in a tutti "raspberry"! If only school could always be this fun!

copyright © 2000 Ed Roseman, Edly's Musical EdVentures™

Musical EdVentures™  
106 Arundel Road  
Kennebunkport, ME 04046-5206  
(207) 967-5433 fax: (207) 967-3052  
<http://www.edly.com> e-mail: [edly@edly.com](mailto:edly@edly.com)

# the 'Nyaah Nyaah' Digressions

Kurt Weill meets Spike Jones in this deliciously mischievous piece. It ranges from zany and giddy to heavy and serious, with powerful percussion, dramatic climaxes, a little fugue, and dense, dissonant harmonies, all culminating in a tutti "raspberry"! If only school could always be this fun!

## Conductor's notes

Square notes in reeds at the end of the piece: the clarinets remove the mouthpiece and barrel, and alto and tenor saxes remove the mouthpiece and neck, and, using their hand to extend the length of the tube and vary the pitch, play the "Nyaah Nyaah" motif. Encourage them to get the basic melodic contour rather than worrying about exact pitch. (I found it easy to do if I loosely closed my hand for the first (middle) pitch, more tightly closed for the second (low), and open for the third (high) pitch.)

Square notes in percussion: yell or scream.

Square notes at bars 56-57 and 112-113: any note, squawk, or squeak, chosen by each individual player. Each player should use just ONE note, squawk, or squeak for the duration of the two bars, rather than changing pitches or sounds, so that the same sound mass is rearticulated throughout those two bars. A different pitch or sound can be used in bars 112-113.

The second xylophone can double single note sections 8va (or 8vb) ad lib.

All marked solos would preferably be played as solos, but can be doubled or played by the entire section at your discretion.

As in jazz, "hat accents" (^) are staccato accents (> plus .).

Alternate fingering suggestions are noted in the score and parts

This piece gives you and your band an opportunity to have some good plain fun. In the section beginning at bar 114, there are some great theatrical humor opportunities. I invite you and your band to come up with ideas. Here are some to get you started: Have soloists stand and point their horns (and, ideally, their eyes) at each other, or you, or, perhaps, the audience. Have the tutti either point their horns one direction, or rise slightly from their chairs as they play their note. Have the trumpets alternate pointing their horns left and right with each accented note.

On beat one of the last bar, I invite you (the director... THAT you!) to yelp or scream or whatever, as if you know what's coming next (which, of course, you do, but, hey, this is theater). If you really want to have some fun, you can pretend that the percussion solo is not supposed to be there, but is actually the percussion section goofing off, and shake your baton at them, leading up to your aforementioned yelp or scream in the last bar. The final "raspberry" (delicately referred to in some musical circles as "flutter-tonguing outside the mouth without an instrument," but known by the general public simply as "thwwwwpt") could be directed at you, or to other players, or to the audience—again, your call. Enough of my ideas. Time for yours. Enjoy!

## Compositional notes

The "Nyaah Nyaah" motif contains the first three non-tonic notes of the overtone series. I've been intrigued with this motif since reading Leonard Bernstein's lecture "The Unanswered Question." I've used it in several of my pieces, this being its most overt use. The theme beginning at bar 22 is an extension of the "NN" motif. The theme beginning at bar 39 builds a new theme based on the last couple of notes of the bar 22 theme. The bar 22 theme is inverted and reharmonized at bar 102. The trio section beginning at bar 58, and the ensuing fugue are both based on the "NN" motif. Beginning at bar 90, the bar 39 theme is combined with the staccato eighth-note business first heard beginning in bar 46. In the percussion feature at the end, the timpani and tom toms with mallets toss the "NN" motif back and forth.

## Instrumentation

with optional instruments in parentheses

Flute 1, 2

Oboe

B $\flat$  Clarinet 1, 2, 3

(E $\flat$  Alto Clarinet)

B $\flat$  Bass Clarinet

(E $\flat$  Contra Alto Clarinet)

E $\flat$  Alto Sax 1, 2

B $\flat$  Tenor Sax

E $\flat$  Baritone Sax

Bassoon

B $\flat$  Trumpets 1, 2, 3 (with mutes)

F French Horn

Trombone

Baritone Horn

Tuba

("Tuba 8va"—to be used only if lacking

Tubas—in C for Keyboard or Bass, B $\flat$   $\text{tr}$

for Bass Clarinet or Baritone Horn, & E $\flat$   $\text{tr}$

for Baritone Sax)

## Percussion

Up to 14 players, doable by 6 in a pinch:

Bells (optionally 2 players), Xylophone

(optionally 2 players), Timpani tuned to

D, F, and G, Snare, Bass Drum, Crash

Cymbals, Tambourine, Triangle, Guiro,

Claves, Maraca) Trap Set: three Toms (or

3 Rototoms, tuned to D, F, and G), Hi

Hat, & Crash Cymbal. A percussion score

is included.

This piece was intended for a large percussion section, although it can be played by a smaller

one if necessary. The trap set, bells, and

xylophone parts can each be played by one

proficient player. Two per part will be

necessary for less proficient players. The

mallets parts can be covered by one player if

necessary, with two to four mallets, opting for

xylophone rather than bells wherever both are

written simultaneously. The guiro & maraca

part can be played by one player, omitting

maraca notes as needed. If you need to omit

parts, here's a list of the optional percussion

parts from most to least dispensable: claves,

maraca, tambourine, guiro. Alternatively, pass

out copies of the percussion score rather than

parts, and let your players hop from part to

part.





the 'Nyaah Nyaah' Digressions ~ page 3

21 23 25 27

**B**

Flute 1 2  
mp

Oboe  
mp

Clar 1-3  
fp > p mp p

B. Cl  
fp mp

Altos 1 2  
mp p

Ten Sax  
mp p

Bari Sax  
fp mp

Bsn  
mp mp

Tpt 1 2 3  
mp

Horn  
fp p mp p

Trombone  
mp p

Bari Hn  
mp p

Tuba  
mp

Timpani  
mp 2 3 4 5 6 7 8 9

Sn/BD  
p 2 3 4 5 6 7 8 9

Cr/Tamb

Gvir/Mar  
p 2 3 4 5 6 7

Bells  
mp

Xylop  
mp





E

47

49

Flute 1 2  
Oboe  
Clar 1-3  
B. Cl  
Altos 1 2  
Ten Sax  
Bari Sax  
Bsn  
Tpt 1 2 3  
Horn  
Trombone  
Bari Hn  
Tuba  
Timpani  
Sn/BD  
Cr/Tamb  
Traps  
Tri/Clave  
Guir/Mar  
Bells  
Xylop

*f* *mp* *ff*  
*f* *mp* *ff*  
*f* *mp* *ff*  
*ff*  
*p* *mp* *ff*  
*p* *mp* *ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf* *f* *ff*  
*mf* *f* *ff*  
*mf* *f* *ff*  
*f* *ff*



the 'Nyaah Nyaah' Digressions ~ page 8

59 61 63 65 67

G H

Fl 1 solo *mp*

Fl 2 *mp* play cues 58-62, solo, only if no oboe

Oboe solo *mp*

Clar 1 solo *mp*  $B^{\flat} = B^{\flat} + R3$

B. Cl *mp* play cues, solo, only if no bassoon  $B^{\flat} = B^{\flat} + R3$

Alto 1 *mp*  $F^{\sharp} = F + R3$  play cues 62-65, solo, only if no oboe  $F^{\sharp} = F + R3$

Bsn solo *mp*

Tpt 1 solo *mf*

Tri/Clave *pp*

69 71 73 75 Play! solo

Fl 1 *mf* solo

Oboe *mf* solo

Clar 1 solo *mf*

B. Cl *mf* play cues, solo, only if no bassoon

Altos 1 2 *mf* PLAY! solo  $F^{\sharp} = F + R3$  *mp* play cues, solo, only if no bassoon or bass clar

Bari Sax *mf* solo

Bsn *mf* solo

Tpt 1 *mp* solo

Tuba *mf* solo

Sn/BD *pp*

Tri/Clave *p*



85 87 89 91

Flute 1 2 *tutti* *p* *mf* *mp* *f*

Oboe *tutti* *p* *mf* *mp* *f*

Clar 1-3 *tutti* *L* *p* *mf* *mp* *f*

B. Cl *p* *mf* *mp* *f*

Altos 1 2 *tutti* *p* *mf* *mp* *f*

Ten Sax *p* *mf* *f*

Bari Sax *mf* *ff*

Bsn *mf* *ff*

Tpt 1 2 3 *mp* *f* *mp* *f* *f*

Horn *p* *mf* *ff*

Trombone *mf* *ff*

Bari Hn *mf* *ff*

Tuba *mf* *ff*

Timpani *mp*

Sn/BDr *p* *mp*

Cr/Tamb *p* *mp*

Traps *f* *mp* HH foot toms *ff*

Tri/Clave *ff*

Gvir/Mar *p* *ff*

Bells *p* *mf*

Xylop *p* *mf* two players

This musical score is for the piece "the 'Nyaah Nyaah' Digressions" on page 11. It is a full orchestration for a symphony orchestra, including woodwinds, brass, and percussion. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The woodwind section includes Flute 1 & 2, Oboe, Clarinet 1-3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, and Bassoon. The brass section includes Trumpets 1, 2, & 3, Horns, Trombone, Baritone Horn, and Tuba. The percussion section includes Timpani, Snare Drum/Bass Drum, Cymbals/Tam-tam, Traps, Triangle/Clave, and Gongs/Maracas. The score is divided into five measures. The first measure is marked *mp*. The second measure is marked *f* and includes a dynamic marking of *93* with an accent (>). The third measure is marked *mp*. The fourth measure is marked *f* and includes a dynamic marking of *95* with an accent (>). The fifth measure is marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

97 99 101 103

[K]

Flute 1 2  
*fmp* *ff* *mp*

Oboe  
*fmp* *ff* *mp*

Clar 1-3  
*mp* *ff* *mf*

B. Cl  
*ff* *mp*

Altos 1 2  
*fmp* *ff* *mf* C = B + R side 2

Ten Sax  
*mp* *ff* *mf*

Bari Sax  
*ff* *mp*

Bsn  
*ff* *mp*

Tpt 1 2 3  
 put in mute *ff* *mp* 2., 3.

Horn  
*ff* *mf* hn: 102-109: tacet if too hard

Trombone  
*ff* *mp*

Bari Hn  
*ff* *mp*

Tuba  
*ff* *mp*

Timpani  
 hit center of timp and yell *ff*

Sn/BD  
*ff*

Cr/Tamb  
*ff*

Traps  
*ff*

Tri/Clave  
*mf* 2

Gvir/Mar  
*mf* 2

Bells  
*mp* *ff* *ff*

Xylop  
*mp* *ff* *ff* *mp*







