

Suite on Canadian Folk Songs

Morley Calvert (1928-1991)

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6 85462 00457 7

Instrumentation:

Flute 1 / Piccolo - 5

Flute 2 - 4

Oboe 1, 2 - 2

Bb Clarinet 1 - 4

Bb Clarinet 2 - 4

Bb Clarinet 3 - 4

Eb Alto Clarinet - 1

Bb Bass Clarinet - 1

Bassoon 1, 2 - 2

Eb Alto Saxophone 1 - 2

Eb Alto Saxophone 2 - 2

Bb Tenor Saxophone - 1

Eb Baritone Saxophone - 1

Bb Trumpet 1 - 2

Bb Trumpet 2 - 2

Bb Trumpet 3 - 2

F Horn 1, 2 - 2

F Horn 3, 4 - 2

Trombone 1 - 2

Trombone 2 - 2

Trombone 3 - 2

Baritone Bass Clef - 1

Baritone Treble Clef - 1

Tuba - 4

Triangle, Timpani - 1

Snare Drum, Bass Drum, Woodblock - 1

Suspended Cymbal, Crash Cymbals - 1

PREVIEW ONLY

Eighth Note Publications

Suite on Canadian Folk Songs

Morley Calvert

THE WORK:

Suite on Canadian Folk Songs was written as a Centennial project in 1967 and originally scored for brass band, although the music of the first movement had appeared in *Suite from the Monteregeian Hills* in 1961. The Earls Court Citadel Band performed the first two movements in October 1967, during the National Congress of the Salvation Army held in Toronto. The New York Staff Band premiered the entire Suite at its annual festival in New York in February 1968, and also featured the work at the Band Masters' Councils programme given in the Royal Albert Hall, London, England, on June 1, 1968. The brass band version is published by Salvationist Publications. Calvert re-scored the Suite for concert band late in 1967 and conducted the first performance with the Lakeshore Concert Band of Montreal in 1968. Until this edition, the concert band version has remained unpublished, although it has attracted the admiration of many band directors.

The suite is in three movements; the first and last being arrangements of French Canadian folk songs, and the middle movement an arrangement of folk song from the province of Newfoundland.

I. *Marianne s'en va-t-au moulin* This is a "rewrite" of the first movement of the composer's own suite for brass quintet *Suite from the Monteregeian Hills*. The English translation of the title is *Marianne went to the mill*, and is the story of a young girl who went to the mill to grind some grain. While there, her donkey was eaten by a wolf.

II. *She's Like the Swallow* This melody, in the *Dorian* mode, is typical of the slow-melody folk songs of the island province of Newfoundland with its simple, unhurried way of life, dictated largely by the isolation of the remote and myriad fishing villages dotting the vast and rugged coastline. The words of the first verse of this poignant love-song are as follows:

She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunlight on the lee-shore
I'll love my love, and my love is no more.

III. *J'entends le Moulin* Another French Canadian folk song about a mill - *I hear the mill-wheel*. Cast in the form of theme and variations, time is taken out in the middle of the movement for yet another feature of rural life in the Province of Quebec - the country dance - complete with a fiddle-tune and hand clapping. The intensity of the movement increases from variation to variation, concluding in a swirling frenzy.

NOTES TO THE CONDUCTOR:

In the preparation of this edition, all three scores—Calvert's concert band manuscript, the published brass band score, and *Suite from the Monteregeian Hills*—were carefully consulted, in order to ensure that the edition is note perfect and accurately represents the composer's intentions.

I. Marianne s'en va-t-au Moulin:

In the introduction, ensure that the sustained notes do not cover the entries of the pyramid. Between bar 9–24, the low register *diminuendos* are a lovely touch. At bar 67, and at 119/121, the short melodic figure starts on the second beat and needs the accent to make that clear. The brass quintet version calls for an *accelerando* in the last four bars, but this does not appear in either of the band settings. Conductors are encouraged to consider adding an *accelerando* at this point.

II. She's Like the Swallow:

In the introduction, the baritone, alto clarinet and 1st bassoon may need to play a bit stronger than the marked dynamic to ensure that an entry on each beat of the bar can be heard. When the melody enters, maintain a singing style with only enough tongue to start the notes. Bring out the saxophone passage and the first trombone answer after bar 15. The *crescendo/decrescendo* in low woodwinds at bar 45–46 sounds wonderful, but is not easy to accomplish. In bars 71–74, do enough *ritardando* to allow for a right hand circular release after the second beat of 74, which places the right hand in the perfect position to continue to the third beat.

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Concert Band

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Morley Calvert

III. J'entends le Moulin:

Start this movement at exactly the marked tempo—no faster. Save most of the *accelerando* for later in the movement. The two trombone entries in bar 11 are surprisingly tricky. Rehearse it with the whole section before assigning soloists. Encourage the second entry (muted) to play a bit stronger than the first. Bar 28 has another tricky trombone entry. Players want to match their part to the trumpets. The modulation to a minor at bar 33–35 is very skillful, especially in the use of the opening motive from the main theme. Make sure the trombones are listening for the moving line in low brass/woodwinds, and later in horns and saxes. After bar 48, consider using solo players on these difficult woodwind figures. The clapping has to be rehearsed separately, and if the group does not clap exactly together, the woodwind players will not be correct either. The syncopated accompaniment at bar 69 is perhaps the most challenging section of the entire composition. Work it out carefully and ensure that it doesn't cover the melody. At 79 the group has to be encouraged to balance to the second part of the canon. Since it is written in the lower register, this part often gets covered. The baritone solo in the second last bar is indeed marked *piano* and is very dramatic when played that way. Despite the *marcato* accent on the last note, play a full length eighth note to ensure that the chord (c minor) is heard.

Chords like this sound more resonant if the length is altered by register. In this case, the low voices would play a full length eighth note, the middle voices a *staccato* eighth, and the high voices play as short as they can (a *staccato* sixteenth?). Try it. You'll like it!

ABOUT THE COMPOSER:

Morley Calvert (1928-1991) was born in Brantford, Ontario, Canada and received his musical education in the Salvation Army and at McGill University. He graduated from McGill with a Bachelor of Music in 1956.

Calvert had a multi-faceted career. From 1950-72 he taught high school in Montreal, where he developed a highly respected band program at Westmount High School. In 1972 he moved to Barrie Central Collegiate and remained there until his retirement in 1985. Concurrent with his high school teaching, he founded the Monteregian Music Camp in 1953, the McGill Concert Band in 1960, the Lakeshore Concert Band in 1967, served as the conductor of the Imperial Singers of Montreal (1954-56) and the Montreal Citadel Band of the Salvation Army (1960-70). While a resident of Barrie, he conducted the King Edward Choir. After his retirement, Calvert moved to Hamilton, Ontario, and continued his involvement with community groups, as well as teaching at Mohawk College. He was artistic director of the Hamilton Civic Concert Choir in 1987, and assumed a similar role with the Weston Silver Band in 1988.

Calvert was constantly active as a composer. Many of his works were written for the brass bands of the Salvation Army; however, a number of them have assumed important places in the worldwide brass band literature. His brass quintet, *Suite from the Monteregian Hills*, was commissioned by the Montreal Brass Quintet in 1961 and has become essential repertoire for brass quintets. It has been recorded many times. Introduction, Elegy and Caprice was commissioned in 1978 as the test piece for the first European Brass Band Championships, held at the Royal Albert Hall in London, England, and remains among the most challenging works in that medium. A Song for Our Time, for band and choir, was performed at the Canada Day celebrations in Ottawa in 1984.

His abrupt death in 1991 silenced a vital voice in the Canadian music scene.

*Notes by Keith Kinder, McMaster University May 2006
Notes about each movement are in the composers' own words*

*Special thanks to Keith for bringing this piece to my attention and to Jeff Reynolds, of the University of Toronto,
for his assistance and input with preparing this edition. dM*

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SUITE ON CANADIAN FOLK SONGS

Morley Calvert
(1928-1991)

I. MARIANNE S'EN VA-T-AU MOULIN (Quebec)

Brisk but not too fast

$\text{♩} = 126$

4

5

6

7

8

9

no Picc
Flute 1
Piccolo
Flute 2
Oboe 1, 2
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon 1, 2
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1, 2
F Horn 3, 4
Trombone 1
Trombone 2
Trombone 3
Baritone
Tuba
Triangle
Timpani
Snare Drum
Bass Drum
Wood Block
Suspended Cymbal
Crash Cymbal

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Fl 1 Picc
Fl 2
Ob 1.2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1.2
Hn 3.4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri Timp
S.D.
B.D.
W.B.
S.C.
C.C.

mf *leggiero*
mf *leggiero*
mf *leggiero*
mf *leggiero*
mf *leggiero*
mp *f* *mp*
mp *f* *mp*
f
Hn cues
mp
Hn cues
mp
mp *f* *mp*
mp *f* *mp*
f
f
f
f
f *mp*
f *mp*
f
f *mp*
p *f* *p*

PREVIEW ONLY

Fl 1 Picc
Fl 2
Ob 1, 2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1, 2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1, 2
Hn 3, 4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri Timp
S.D.
B.D.
W.B.
S.C.
C.C.

30

31

32

33

34

35

36

37

38

39

50

51

52

53

54

55

56

57

58

59

The musical score is arranged in a standard concert band layout. It begins with measures 50-59. The Flute 1 and Flute 2 parts start with a dynamic of *mp* in measure 52. The Clarinet and Bass Clarinet parts also have *mp* markings. The Bassoon part starts with *mp* in measure 53. The Saxophone parts (Alto, Tenor, Baritone) have *mp* markings. The Triangle and Timpani part has a *p* marking in measure 53. The Percussion parts (S.D., B.D., W.B., S.C., C.C.) are marked with rhythmic patterns. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the center of the page.

Fl 1 Picc

Fl 2

Ob 1.2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1.2

Hn 3,4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Tri Timp

S.D.

B.D.

W.B.

S.C.

C.C.

p

f

mf

Hn cues

Trbn 3 cues

PREVIEW ONLY

80

81

82

83

84

85

86

87

88

89

Fl 1 Picc
Fl 2
Ob 1, 2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1, 2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1, 2
Hn 3, 4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri Timp
S.D.
B.D.
W.B.
S.C.
C.C.

mp *fp* *mf*

PREVIEW ONLY

Fl 1 Picc

Fl 2

Ob 1.2

Cl 1 Hn 1 cues: *p*

Cl 2 Hn 2 cues: *p*

Cl 3 Hn 3 cues: *p*

A Cl *f* *p*

B Cl *f* *p*

Bsn 1.2 *f* *p*

A Sax 1 *f* *p*

A Sax 2 *f* *p*

T Sax *f* *p*

B Sax *f* *p*

Tpt 1 *f* *p* *f* one player - st. mute

Tpt 2 *f* *p*

Tpt 3 *f* *p*

Hn 1.2 *f* *mp*

Hn 3,4 ^{a2} *mf* *f* *mp* ^{3.}

Trbn 1 *f* *p*

Trbn 2 *f* *p*

Trbn 3 *f* *p*

Bari *f* *p*

Tuba *f* *p* *mf* *sol*

Tri Timp *f* *mf* *p* *Timp.*

S.D. *f* *p*

B.D.

W.B.

S.C.

C.C.

PREVIEW ONLY

Fl 1 Picc

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Tri Timp

S.D.
B.D.
W.B.

S.C.
C.C.

PREVIEW ONLY

Fl 1 Picc. *mp* *ff*

Fl 2 *mp* *ff*

Ob 1, 2 *mp* *ff*

Cl 1 *mp* *ff*

Cl 2 *mp* *ff*

Cl 3 *mp* *ff*

A Cl *mp* *ff*

B Cl *mp* *ff*

Bsn 1, 2 *mf* *ff*

A Sax 1 *mp* *ff*

A Sax 2 *mp* *ff*

T Sax *mp* *ff*

B Sax *mp* *ff*

Tpt 1 *mp* *ff*

Tpt 2 *mp* *ff*

Tpt 3 *mp* *ff*

Hn 1, 2 *mf* *ff*

Hn 3, 4 *mf* *ff*

Trbn 1 *mp* *ff*

Trbn 2 *mp* *ff*

Trbn 3 *mf* *ff*

Bari *mp* *ff*

Tuba *non-soli mp* *ff*

Tri Timp

S.D. *mp* *ff*

B.D.

W.B.

S.C.

C.C.

PREVIEW ONLY

Fl 1 Picc
Fl 2
Ob 1.2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1.2
Hn 3.4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri Timp
S.D. B.D. W.B.
S.C. C.C.

PREVIEW ONLY

II. SHE'S LIKE THE SWALLOW (Newfoundland)

Moderato con espressivo ♩ = *ss*

4

5

6

7

8

9

10

sempre sostenuto

poco rit. a Tempo

Fl 1 Picc
Fl 2
Ob 1.2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1.2
Hn 3.4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri
Timp
S.D.
B.D.
W.B.
S.C.
C.C.

PREVIEW ONLY

Fl 1
Picc

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Tri
Timp

S.D.
B.D.
W.B.

S.C.
C.C.

PREVIEW ONLY

Fl 1 Picc, Fl 2, Ob 1.2, Cl 1, Cl 2, Cl 3, A Cl, B Cl, Bsn 1.2, A Sax 1, A Sax 2, T Sax, B Sax, Tpt 1, Tpt 2, Tpt 3, Hn 1.2, Hn 3,4, Trbn 1, Trbn 2, Trbn 3, Bari, Tuba, Tri/Timp, S.D., B.D., W.B., S.C., C.C.

PREVIEW ONLY

31

32

33

34

35

36

37

38

39

40

The musical score is written for a symphonic band and includes the following parts and markings:

- Flute 1 (Fl 1):** Piccolo part, starting with an accent on the first measure of measure 31.
- Flute 2 (Fl 2):** Starts in measure 32 with a mezzo-forte (*mf*) dynamic.
- Oboe 1 and 2 (Ob 1, 2):** Oboe 1 starts in measure 31 with a mezzo-piano (*mp*) dynamic.
- Clarinet 1 (Cl 1):** Starts in measure 33 with a mezzo-piano (*mp*) dynamic.
- Clarinet 2 (Cl 2) and Clarinet 3 (Cl 3):** Start in measure 33 with a mezzo-piano (*mp*) dynamic.
- Alto Clarinet (A Cl) and Bass Clarinet (B Cl):** Both instruments have continuous melodic lines throughout the section.
- Bassoon 1 and 2 (Bsn 1, 2):** Bassoon 1 has a melodic line, while Bassoon 2 provides harmonic support.
- Saxophones (A Sax 1, A Sax 2, T Sax, B Sax):** Saxophones 1 and 2 play melodic lines, Tenor Saxophone plays harmonic support, and Baritone Saxophone provides a low-frequency accompaniment.
- Trumpets (Tpt 1, 2, 3):** Trumpet 1 has a melodic line, while Trumpets 2 and 3 play harmonic support.
- Horns (Hn 1, 2, 3, 4):** Horn 1 and 2 play melodic lines, while Horn 3 and 4 play harmonic support. Horn 1 has a trill in measure 37.
- Trombones (Trbn 1, 2, 3):** Trombone 1 plays a melodic line, while Trombones 2 and 3 play harmonic support. Trombone 1 has a *mp unis.* marking.
- Baritone (Bari):** Plays a melodic line.
- Tuba (Tuba):** Provides a low-frequency accompaniment.
- Triangle/Timpani (Tri Timp):** Empty staves, indicating no part for these instruments in this section.
- Snare Drum (S.D.), Bass Drum (B.D.), Wood Block (W.B.), Snare Gong (S.C.), and Cymbal (C.C.):** Empty staves, indicating no part for these instruments in this section.

A large, semi-transparent "PREVIEW ONLY" watermark is overlaid across the center of the page, spanning from approximately measure 31 to measure 39.

41

42

43

44

45

46

47

48

49

50

poco rall.

a Tempo

Fl 1 Picc *p mp mf mp*

Fl 2 *p mp mf mp p*

Ob 1, 2 *p mp mf mp*

Cl 1 *p mp mf mp Solo (with Horn 1) mf*

Cl 2 *p mp mf mp mp p*

Cl 3 *p mp mf mp mp p*

A Cl *p p*

B Cl *p p*

Bsn 1, 2 *p p*

A Sax 1 *p mp mf mp mp p mp*

A Sax 2 *p mp mf mp mp p mp*

T Sax *p mp mf mp mp p mp*

B Sax *p mp mf mp mp p mp*

Tpt 1 *p mp mf mp*

Tpt 2 *p mp mf mp*

Tpt 3 *p mp mf mp*

Hn 1, 2 *p mp mf mp 1. (with Cl 1) mf*

Hn 3, 4 *p mp mf mp*

Trbn 1 *p mp mf mp p unis.*

Trbn 2 *p mp mf mp p*

Trbn 3 *p mp mf mp p*

Bari *p B Cl cues p mf p mp*

Tuba *p*

Tri Timp

S.D.
B.D.
W.B.

S.C.
C.C.

Susp Cym *mf*

PREVIEW ONLY

Fl 1 Picc *p* *mf*

Fl 2

Ob 1, 2

Cl 1 *p* *mf* *div.*

Cl 2 *mp* *div.*

Cl 3 *mp* *div.*

A Cl *mp*

B Cl *mp*

Bsn 1, 2

A Sax 1

A Sax 2

T Sax *p*

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1, 2 *all* *p*

Hn 3, 4 *3.* *p*

Trbn 1 *p*

Trbn 2 *p*

Trbn 3

Bari *B Cl cues*

Tuba *p*

Tri Timp *Tri.* *mp*

S.D.

B.D.

W.B.

S.C.

C.C.

PREVIEW ONLY

60

61

62

63

64

65

66

67

68

Fl 1 Picc

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Tri

Timp

S.D.

B.D.

W.B.

S.C.

C.C.

PREVIEW ONLY

one player on

mf

1.

mf

unis.

unis.

unis.

p

p

p

p

p

p

mp

p

p

p

p

p

69

70

71

72

73

74

75

76

77

dim. e rall.

Musical score for Suite on Canadian Folk Songs, page 21, measures 69-77. The score includes parts for Flute 1 & 2, Oboe 1, Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Bassoon 1, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, & 3, Horn 1, 2 & 3, 4, Trombone 1, 2, & 3, Baritone, Tuba, Triangle/Timpani, and Percussion (S.D., B.D., W.B., S.C., C.C.).

Measures 71-72 include the instruction *dim. e rall.*. Measures 73-77 feature *pp* dynamics. The score includes various performance instructions such as "one player only", "one player st. mute", and "Hn c.". A large "PREVIEW ONLY" watermark is overlaid across the center of the page.

III. J'ENTENDS LE MOULIN (Quebec)

Allegro ma non troppo $\text{♩} = 120$

3

4

5

6

7

Fl 1 Picc

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Tri Timp

S.D.
B.D.
W.B.

S.C.
C.C.

All
p

pp

PREVIEW ONLY

Fl 1 Picc

Fl 2

Ob 1, 2

Cl 1 *mp*

Cl 2 *mp*

Cl 3 *mp*

A Cl *mp*

B Cl *mp*

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3

Hn 1, 2

Hn 3, 4

Trbn 1 *All mp*

Trbn 2 *All mp*

Trbn 3 *mp*

Bari *All mp*

Tuba *All mp*

Tri Timp

S.D.
B.D.
W.B.

S.C.
C.C.

PREVIEW ONLY

Fl 1 Picc

Fl 2

Ob 1.2 *mf*

Cl 1 *mf* *div.* *unis.*

Cl 2 *mf* *div.* *unis.*

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1 *mf* *div.* *unis.*

Tpt 2 *mf* *div.* *to st. mute*

Tpt 3 *mf* *to st. mute*

Hn 1.2

Hn 3,4 ^{a2}

Trbn 1 *mf*

Trbn 2 *mf*

Trbn 3 *mf*

Bari

Tuba

Tri Timp

S.D.
B.D.
W.B.

S.C.
C.C.

PREVIEW ONLY

Fl 1 Picc. *f* + Picc.
 Fl 2 *f*
 Ob 1, 2 *f* clap
 Cl 1 *f*
 Cl 2 *f*
 Cl 3 *f*
 A Cl *f*
 B Cl *f*
 Bsn 1, 2 *f*
 A Sax 1 *f* clap
 A Sax 2 *f* clap
 T Sax *f* clap
 B Sax *f* clap
 Tpt 1 *f* to st. te clap
 Tpt 2 *f* clap
 Tpt 3 *f* clap
 Hn 1, 2 *f* clap
 Hn 3, 4 *f* clap
 Trbn 1 *f* div.
 Trbn 2 *f*
 Trbn 3 *f*
 Bari *f*
 Tuba *f*
 Tri Timp *f* clap
 S.D. *f*
 B.D. *f* W.B.
 W.B. *f*
 S.C. *f*
 C.C. *f* c.c.

PREVIEW ONLY

Fl 1
Picc. *mp*

Fl 2 *mp*

Ob 1.2 *mp*

Cl 1 *mp*

Cl 2 *mp*

Cl 3 *mp*

A Cl *mp*

B Cl *mp*

Bsn 1.2 *mp*

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1 *open*

Tpt 2 *open*

Tpt 3 *open*

Hn 1.2

Hn 3.4

Trbn 1 *st. mute mp*

Trbn 2 *st. mute mp*

Trbn 3 *st. mute mp*

Bari *mp*

Tuba *mp*

Tri
Timp

S.D.
B.D.
W.B. *p*

S.C.
C.C. *p*

Piu mosso

$\text{♩} = 144$

69

70

71

72

73

74

Fl 1 Picc *f*

Fl 2 *f*

Ob 1.2 *f*

Cl 1 *f*

Cl 2 *f*

Cl 3 *f*

A Cl *f*

B Cl *f*

Bsn 1.2 *f*

A Sax 1 *f*

A Sax 2 *f*

T Sax *f*

B Sax *f*

Tpt 1 *f* unis.

Tpt 2 *f* unis.

Tpt 3 *f* unis.

Hn 1.2 *f*

Hn 3.4 *f*

Trbn 1 *f* open

Trbn 2 *f* open

Trbn 3 *f* open

Bari *f*

Tuba *f*

Tri Timp

S.D. B.D. W.B.

S.C. C.C.

PREVIEW ONLY

75

76

77

Presto ♩ = 152

79

80

Score for Suite on Canadian Folk Songs, page 32, measures 75-80. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1, 2, & 3, Bassoon 1 & 2, Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1, 2, & 3, Bari, Tuba, Triangle/Timpani, and Percussion (S.D., B.D., W.B., S.C., C.C.). The score is in 4/4 time, key of D major, and marked 'Presto' with a tempo of 152 beats per minute. The dynamic marking 'ff' (fortissimo) is present throughout. A large 'PREVIEW ONLY' watermark is overlaid across the score. Performance instructions include 'div.' (divisi) for the Trombone 1 part and 'unis' (unison) for the Bari part in measure 80.

81

82

83

84

85

86

Fl 1
Fl 2
Ob 1.2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1.2
Hn 3.4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri
Timp
S.D.
B.D.
W.B.
S.C.
C.C.

87

Furioso $\text{♩} = 166$

89

90

91

92

93

Musical score for 'Suite on Canadian Folk Songs, page 34', measures 87-93. The score is in the key of B-flat major (three flats) and 2/4 time. The tempo is marked 'Furioso' with a metronome marking of quarter note = 166. The score is for a large ensemble including Piccolo (Fl 1, 2), Oboe (Ob), Clarinets (Cl 1, 2, 3), Bass Clarinet (B Cl), Bassoon (Bsn), Saxophones (Sax 1, 2, Tenor, Baritone), Trumpets (Tpt 1, 2, 3), Horns (Hn 1, 2, 3, 4), Trombones (Trbn 1, 2, 3), Baritone (Bari), Tuba, Triangle (Tri), and Timpani (Timp). The score includes various dynamic markings such as mf , f , fff , and p . Performance instructions like 'one player - alone' and 'choke' are present. The score is overlaid with a large 'PREVIEW ONLY' watermark.

Fl 1
Fl 2
Ob 1.2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Hn 1.2
Hn 3.4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Tri
Timp
S.D.
B.D.
W.B.
S.C.
C.C.

mus. cues
Hn cues
Hn cues
unis.
one player - alone
All
choke