

HOWARD HANSON

TRIUMPHAL ODE

Edited by James Ripley

J760
INSTRUMENTATION

Full Score	1	Horn 1 in F	2
Flute 1	3	Horn 2 in F	2
Flute 2	3	Horn 3 in F	2
Oboe	2	Horn 4 in F	2
Clarinet 1 in B \flat	4	Trombone 1	3
Clarinet 2 in B \flat	4	Trombone 2	3
Clarinet 3 in B \flat	4	Trombone 3	3
Bass Clarinet in B \flat	2	Baritone T.C. in B \flat	3
Bassoon 1	1	Baritone B.C.	2
Bassoon 2	1	Tuba	4
Alto Saxophone 1 in E \flat	2	Timpani	1
Alto Saxophone 2 in E \flat	2	Percussion	4
Tenor Saxophone in B \flat	2	Bass Drum, Crash Cymbals, Tam-tam, Suspended Cymbal	
Baritone Saxophone in E \flat	2		
Trumpet 1 in B \flat	3		
Trumpet 2 in B \flat	3		
Trumpet 3 in B \flat	3		
Trumpet 4 in B \flat	3		

All parts may be purchased separately.

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Program Notes

While the exact circumstances behind the origination of *Triumphal Ode*, Op. 11 are unknown, it is likely that Howard Hanson wrote this work in 1918 for a military-type wind band in California. It is just as likely that the work was never performed, as the only extant parts (located in the Sibley Music Library at the Eastman School of Music) are Hanson's own manuscript of the score (planned percussion parts are missing in the score) and three cornet parts. The single-movement composition is in what Hanson called his "free-sonata form," a favorite vehicle for Hanson while in his early twenties. It bears the distinction of being the first symphonic-type composition for band by an American composer. More than a historical curiosity, it is a remarkably crafted work that allows musicians to explore romantic interpretation and phrasing.

Hanson wrote two compositions designated as Opus 11 while a faculty member at the College of the Pacific in San Jose: the *Triumphal Ode for Military Band* and the *Sonata in A minor for Piano*. The "military-band" work is a fully scored instrumental version of the third movement of the Sonata in A minor, also bearing the title *Triumphal Ode*. Both versions appear to have been written in 1918, yet have remained unknown for over eighty years. Most lists of Hanson's compositions include the Sonata in A minor as Opus 11, with no reference to the band version. One can speculate that the band version was withdrawn by Hanson, but there is no written evidence to support this assertion. Instead, what exist are two versions of the same work.

In 2007, an addition to the Hanson music collection at Eastman included a manuscript copy of the Sonata for piano. Prior to this addition there was only a partially completed score in the collection, which was missing most of music for the third movement. An examination of this new source shows the same musical material as the band version, but in a condensed form that eliminates layers of chromatic counterpoint and several cross-rhythmic figures. The most helpful information provided by this discovery is related to tempo. The meter signature for the complete piano version is in "common time", rather than the "cut time" indication of the band version. The series of tempo markings give clarification to the two thematic areas, and give support to the notion that the highly chromatic development section is much slower; in fact the tempo relationship is one of a 2:1 proportion.

Section	Band Version	Piano Version
Theme I	Allegro energico	Allegro marziale, with vigor
Theme II	quietly	cantabile
Devel. TH 1	meno mosso	slowly (eighth = quarter)
Devel. TH 2	appassionata	passionately, with marked rhythm, faster
Retransition	Andante	omitted from this version
Theme I	A tempo	as at first
Theme II	combined with TH 1	combined with TH 1

A tempo of around $\text{♩} = 72$ seems appropriate for the first theme, with $\text{♩} = 96\text{--}100$ in the secondary theme areas. The developmental area settles nicely at $\text{♩} = 72$. All of these suggested tempos may be subjected to a high level of *rubato* to enhance the romantic character of the composition.

There are two occasions where music initially written for piano has been crossed out by the composer. Two measures in the closing group prior to the development section, a literal repeat of music for soli cornets is completely marked out, and an entire twelve measure soli section for horns in the retransition, marked *andante* in the band version is similarly crossed out. These revisions corroborate my assertion that the piano version is a simplified and condensed version of a band version written earlier.

Hanson described his early compositional method as "free form," although a three part, "quasi-sonata" structure is clearly evident in such works as *North and West* and the Symphonic Rhapsody. The first section juxtaposes two distinct themes that are set in contrasting keys, section two manipulates the thematic materials in a highly chromatic context, and the third section reintroduces the two themes before closing with a coda. This framework describes *Triumphal Ode* as well.

Part one (mm.1–46) presents two thematic ideas, a majestic fanfare based on an ascending triad, and a cantabile melody formed from a descending triad. Part two (mm. 47–98) generates a metamorphosis of the two themes with an additional layer of chromatic countermelody. Finally, part three (mm. 99–132) presents a return of the main themes in a majestic setting reminiscent of the opening. An inversional relationship between the two themes is found in a number of Hanson compositions, including the first movement of Symphony No. 2.

The instrumentation of *Triumphal Ode* is for a standard military band, quite similar to the instrumentation of Gustav Holst's two suites for military band, composed in 1909 and 1911. The instrumentation for the performing edition conforms to that of the holograph score, with the exception of horns in F to replace the obsolete E \flat alto horns. A more contemporary sonority can be achieved by including the optional parts for saxophones, second flute, second oboe, and bass clarinet. Percussion parts were indicated in the sketch score for timpani, traps, and bass drum, although the composer wrote out only seven measures of the bass drum part. The holograph score indicates that the bottom staff is for traps and bass drum, although no parts were written out by Hanson. There is no indication for timpani on the holograph score. The performing edition includes parts for timpani, snare drum, bass drum, tam tam, crash and suspended cymbals that are based on characteristic percussion writing of Hanson's early orchestral works: *Night and Dawn*, *March Carillon*, *Symphonic Rhapsody*, *Symphony No. 1*, and *Symphony No. 2*.

About the Editor

James C. Ripley is Associate Professor of Music, Chair of the Music Department, and Director of Instrumental Music Activities at Carthage College. He also serves as Conductor and Music Director of the Sakuyo Wind Orchestra at Sakuyo University in Kurashiki, Japan. At Carthage, Dr. Ripley conducts the Wind Orchestra and Concert Band, is head of the music education program, and teaches classes in conducting, teaching methods and orchestration. Prior to his appointment at Carthage, Dr. Ripley served as Assistant Professor of Conducting and Ensembles at the Eastman School of Music, where he was the Associate Conductor of the Eastman Wind Ensemble and Wind Orchestra, and conductor of the Symphonic Wind Ensemble at the River Campus of the University of Rochester.

Dr. Ripley received his D.M.A. in conducting from the Eastman School of Music, where he studied with Donald Hunsberger. He has a M.M. in Wind Conducting from Northwestern University in Evanston, Illinois, and a B.A. in Music Education from Luther College in Decorah, Iowa. Former positions held by Dr. Ripley were at Northern Arizona University in Flagstaff, and at Luther College in Decorah, Iowa. In addition, Dr. Ripley has taught for eleven years in the public schools of Minnesota and Iowa.

Dr. Ripley is an active arranger and editor of wind ensemble music. He collaborated with Morton Gould on the completion of the *American Ballads* for band and has recently created performing editions of Howard Hanson's *Pan and the Priest* for chamber winds and piano, and *Triumphal Ode* for Military Band, the first symphonic work for band by an American composer. Two of Dr. Ripley's works are published in the Donald Hunsberger Wind Library by Warner Brothers Publications. Several articles authored by Dr. Ripley on repertoire, programming practices and conducting have been published in *The Instrumentalist*, *Wind Works*, *BDGGuide*, and *Journal of Band Research*.

Triumphal Ode

for Military Band (Opus 11)

HOWARD HANSON
Edited by James Ripley

Allegro energico ♩ = 120

1 2

Flute

Oboe

1 2 3

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

1 2

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Allegro energico ♩ = 120

1 2 3 4

Trumpet in B \flat

1 2 3 4

Horn in F

1 2 3

Trombone

Baritone

Tuba

Timpani

Percussion
(Bass Drum, Crash Cymbals, Tam-tam, Suspended Cymbal)

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Fl. 1 2 *f* 3 *cresc.*

Ob. *f* *cresc.* 3 3

Cl. in B \flat 1 2 3 *f* *cresc.* 3 3 3 3

B. Cl. in B \flat *mf* *cresc.* 3 3 3

Bsn. 1 2 *f* *cresc.* 3 3

A. Sax. in E \flat 1 2 *mf* *cresc.*

T. Sax. in B \flat *mf* *cresc.*

Bar. Sax. in E \flat *mf* *cresc.*

Tpt. in B \flat 1 2 3 4 *mf* *cresc.* 3 3 3 3

Hn. in F 1 2 3 4 *mf* *cresc.* a2

Tbn. 1 2 3 *mf* *cresc.*

Bar. *mf* *cresc.* 3

Tuba *mf* *cresc.*

Timp. *mf cresc.*

Perc. to Cr. Cyms.

15 Andante ♩ = 96

Quietly 1st only

Fl. 1 2 *mf*

Ob. *mf*

Cl. in B \flat 1 2 3 *mf*

B. Cl. in B \flat *mf*

Bsn. 1 2 *mf*

A. Sax. in E \flat 1 2 *p*

T. Sax. in B \flat *p*

Bar. Sax. in E \flat

15 Andante ♩ = 96

Quietly

Tpt. in B \flat 1 2 3 4 *p*

Hn. in F 1 2 3 4 *p*

Tbn. 1 2 3 *p*

Bar.

Tuba *p*

Timp. *p*

Perc.

Soli 3rd Trpts. *mf*

a2

21

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

12

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

Cr. Cyms.
 ◊ Lv.

B.D.

ff 35 36 37 38 39

Fl. *dim.*

Ob.

Cl. in B \flat

B. Cl. in B \flat

Bsn. *mp*

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat *dim.* 1st only

Hn. in F

Tbn.

Bar.

Tuba *mp*

Timp. *mf*

Perc.

47 **Animato**

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

47 **Animato**

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

55 $\text{♩} = 72-76$

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

55 $\text{♩} = 72-76$

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

61 *Meno mosso* ♩ = 66

Fl. 1 2

Ob. *f* *mf* *Soli*

Cl. in B♭ 1 2 3 *mf* *Soli* *a2*

B. Cl. in B♭ *sfz* *mf* *a2*

Bsn. 1 2 *f* *mf* *a2*

A. Sax. in E♭ 1 2 *ff*

T. Sax. in B♭ *ff* *mf*

Bar. Sax. in E♭ *mf*

61 *Meno mosso* ♩ = 66

Tpt. in B♭ 1 2 3 4 *ff* *mf* *a2* *Soli*

Hn. in F 1 2 3 4 *ff* *mf* *a2*

Tbn. 1 2 3 *mf*

Bar. *mf*

Tuba *sfz* *mf*

Timp. *f*

Perc.

67 *Appassionata* ♩ = 80

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn. 1 2

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭ 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

Cr. Cyms. l.v.

Tam-tam B.D.

f *ff* *a2* *mf*

dim. poco a poco

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

dim. poco a poco

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

Fl. 1 2 *Soli*

Ob.

Cl. in B \flat 1 2 3 *Soli*

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3 4 *1st only Soli* *p*

Hn. in F 1 2 3 4 *1st Soli* *p* *a2* *p*

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

rit.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

rit.

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

87 Andante ♩ = 96

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

87 Andante ♩ = 96

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

rit.

rit.

99 A Tempo

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

99 A Tempo

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

Fl. 1 2 *a2* *f* *cresc.* *rit.*

Ob. *f* *cresc.*

Cl. in B \flat 1 2 3 *f* *cresc.* *f* *3 cresc.*

B. Cl. in B \flat

Bsn. 1 2 *f* *cresc.*

A. Sax. in E \flat 1 2 *f* *cresc.*

T. Sax. in B \flat *f* *cresc.*

Bar. Sax. in E \flat *f* *cresc.*

Tpt. in B \flat 1 2 3 4 *f* *cresc.* *rit.*

Hn. in F 1 2 3 4 *f* *cresc.* *3* *3*

Tbn. 1 2 3 *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Timp. *mf*

Perc.

108 Poco allargando ♩ = 96

Fl. 1 2

Ob. *ff*

Cl. in B \flat 1 2 3 *ff*

B. Cl. in B \flat *ff*

Bsn. 1 2 *ff*

A. Sax. in E \flat 1 2 *ff*

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

108 Poco allargando ♩ = 96

Tpt. in B \flat 1 2 3 4 *ff*

Hn. in F 1 2 3 4 *ff*

Tbn. 1 2 3 *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff* \diamond l.v.

Fl. 1 *dim.*

Ob.

Cl. in B \flat 1 *dim.*

2 *a2*

3

B. Cl. in B \flat

Bsn. 1 *a2*

2

A. Sax. in E \flat 1

2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 *dim.*

2 *a2*

3 *a2*

4

Hn. in F 1 *a2* *3*

2

3

4

Tbn. 1 *Soli*

2

3

Bar. *f*

Tuba

Timp.

Perc.

118

Tempo I

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. 1 2

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

118

Tempo I

Tpt. in B \flat 1 2 3 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc.

7

Picc.

FL. 1 2 3

Ob.

CL. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc. 1 2

23

Solo (Stand Up)

23

Solo (Stand Up)

One Player Only

One Player Only

Snare Drum

Choke

J759F 20 21 22 23 24

8

Picc.

FL. 1 2 3

Ob.

CL. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc. 1 2

25

26

27

28

29

Solo (Stand Up)

Turn

Turn

Turn

Turn

Wood Block

J759F 25 26 27 28 29



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