

Three Phrases from Yugoslav Folk Songs

Daniel Bukvich

1 Full Score

6 Flute 1,2

2 Oboe

2 Bassoon

3 Clarinet 1

3 Clarinet 2

3 Clarinet 3

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

3 Trumpet 1

6 Trumpet 2,3

4 F Horn 1,2

3 Trombone 1

3 Trombone 2

2 Baritone

2 Baritone T.C.

5 Tuba

1 Timpani

2 Snare Drum, Bass Drum

2 Tambourine, Triangle

2 Sus. Cymbal, Tenor Drum

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THREE PHRASES from YUGOSLAV FOLK SONGS

About This Composition

This original three-movement work was commissioned by the Oregon Music Educators Association, and was first performed by one of their honor bands under the direction of the composer. It provides an excellent opportunity for students to become more aware of other cultures; in this case, the former Yugoslavia. Yugoslavia was a country in the southern part of Europe, bordering on the Adriatic Sea. It was established in 1918 as a kingdom – the Kingdom of the Serbs, Croats, and Slovenes – and became a federal republic in 1945. This federation has now been replaced by a group of smaller independent states.

Each of the movements in *Three Phrases from Yugoslav Folk Songs* is based on traditional melodic material from Yugoslavia, and the mood and style of each movement reflects the words. This material is then presented incorporating the historic melodic ideas in combination with extensive use of dynamic percussion sounds and contemporary compositional techniques.

- I. "The Flowers are more beautiful in the spring
... I lead a black lamb,"

The plaintive traditional introduction is followed by vigorous percussion, which leads to a building of momentum, intensity, and excitement that ultimately leads to a strong conclusion of this movement.

- II. "...and my little one begins to weep."

A quiet, beautiful, melancholic melody begins this movement. The introspective music is enhanced by use of imitation and by the beautiful orchestration and voicing. This beginning eventually evolves into a quiet, serene, haunting aleatoric section, in which students have the freedom to create their own rhythms and musical concepts.

- III. "Even if you were a grey falcon, you could not escape."

This adventuresome movement begins with bold, extensive use of percussion and hand clapping, and the unison melody that introduces the third phrase. This is followed by a plaintive Yugoslavian melody that is in parallel harmonies. There is a ostinato background that eventually leads us to the final aleatoric section. A strong, loud percussion ensemble solo leads us to the resounding rhythmic finale.

About the Composer

Daniel Bukvich has been a member of the faculty of the Lionel Hampton School of Music at the University of Idaho since 1978. He holds a Master of Music degree in composition and arranging from the University of Idaho.

In 1954, Daniel Bukvich was born in Butte, Montana, where he began composing while still in high school. His compositions and arrangements are performed worldwide by symphonic bands, wind ensembles, orchestral winds, choirs, jazz bands, symphony orchestras, and marching bands. He presently resides in Moscow, Idaho, where he is Professor of Music at the Lionel Hampton School of Music. He teaches percussion, freshman music theory and ear training, composition and jazz choirs. He continues to perform regularly as a jazz drummer throughout the United States and Canada. In July 1999, he was the "Commissioned Composer" for the National Intercollegiate Band, which was part of the national convention of Kappa Kappa Psi/Tau Beta Sigma, national honorary band fraternity and sorority, in St. Louis Missouri.

THREE PHRASES FROM YUGOSLAV FOLK SONGS

Daniel Bukvich

1. The Flowers are more beautiful in the spring...I lead a black lamb,

$\text{♩} = 108$

Flutes 1 2 *mp*

Oboe *mp*

Bassoon *mp*

Clarinet 1 2 3 *mp*

Bass Clarinet *mp*

Alto Sax 1 2 *mp*

Tenor Saxophone *mp*

Baritone Saxophone *mp*

Trumpets 1 2 3 *mp*

F Horns 1 2 *mp*

Trombones 1 2 *mp*

Euphonium *mp*

Tuba

Timpani

Snare Drum
Bass Drum

Tambourine

Susp. Cymbal W/Mallet
Tenor Drum *mp* *l.v.*

[illegible]

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes 1 2 *mf*

T. Sax

Bar. Sax

Tpts. 1 2 3 *mf*

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

21

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Bsn.

Cls. 1 2 3 *p* *mf*

B. Cl.

A. Saxes 1 2 *p* *mf*

T. Sax

Bar. Sax

21

Tpts. 1 2 3 *p* *mf*

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

29

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

29

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

snare on

Fls. 1 2 *mp* 37

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax *mf*

Bar. Sax *mp*

Tpts. 1 2 3 *mp* 37

F Hns. 1 2 *mf*

Trbs. 1 2 *mf*

Euph. *mf*

Tuba *mp*

Timp. *mp*

Sn. Dr. *mp* *p*

B. Dr. *mp* *p*

Tamb. *mp* *p*

Susp. Cym. *w/stick p*

Ten. Dr. *mp*

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

1 2

A. Saxes

T. Sax

Bar. Sax

1 2 3

Tpts.

F Hns. 1 2

1 2

Trbs.

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

This page contains the musical score for page 8 of a symphony. The score is written for a large orchestra, including woodwinds, brass, and percussion. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), and Saxophones (A. Saxes, T. Sax, Bar. Sax). The brass section includes Trumpets (Tpts.), French Horns (F Hns.), Trombones (Trbs.), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Tambourine (Tamb.), Suspended Cymbal (Susp. Cym.), and Tenor Drum (Ten. Dr.). The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. A large, diagonal watermark reading "Wingert Jones Publications" is overlaid across the center of the page.

55

Fls. 1 2 *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *mf* *cresc.*

Cls. 1 2 3 *mf* *cresc.*

B. Cl. *mf* *cresc.*

A. Saxes 1 2 *mf* *cresc.*

T. Sax *mf* *cresc.*

Bar. Sax *mf* *cresc.*

55

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Sn. Dr. B. Dr. *mf* *cresc.*

Tamb. *mf* *cresc.*

Susp. Cym. Ten. Dr. *mf* *cresc.*

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 1 2 3

B. Cl.

1 2

A. Saxes

T. Sax

Bar. Sax

1 2 3

Tpts.

1 2

F Hns.

1 2

Trbs.

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Ten. Dr.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets, numbered 1, 2, 3)
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones, numbered 1, 2)
- T. Sax (Tenor Saxophone)
- Bar. Sax (Baritone Saxophone)
- Tpts. (Trumpets, numbered 1, 2, 3)
- F Hns. (French Horns, numbered 1, 2)
- Trbs. (Trombones, numbered 1, 2)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Sn. Dr. (Snare Drum)
- B. Dr. (Bass Drum)
- Tamb. (Tambourine)
- Susp. Cym. (Suspended Cymbal)
- Ten. Dr. (Tenor Drum)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*). A large, diagonal watermark reading "Preview Only" is overlaid across the page.

2. ...and my little one begins to weep.

$\text{♩} = 60$

Flutes 1 2 *p*

Oboe *p*

Bassoon *p*

Clarinet 1 2 3 *p*

Bass Clarinet *p*

Alto Sax 1 2 *p*

Tenor Sax *p*

Baritone Sax *p*

$\text{♩} = 60$

Trumpets 1 2 3 *p*

F Horns 1 2 *p*

Trombones 1 2 *p*

Euphonium *p*

Tuba *p*

Timpani (Tacet)

Snare Drum Bass Drum *pp*

Triangle *p* (l.v.)

Suspended Cymbal Mallets *p* (l.v.)

76

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

76

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

B. Dr.

Trgl.

Susp. Cym.

p

pp

81

Fls.

Ob.

Bsn.

1

Cls.

2

3

B. Cl.

A. Saxes

1

2

T. Sax

Bar. Sax

81

Tpts.

1

2

3

F Hns.

1

2

Trbs.

1

2

Euph.

Tuba

Sn. Dr.
B. Dr.

Trgl.

Susp. Cym.
Ten. Dr.

Snares off

Right Hand Fingers and Thumb
p

pp

p

Right Hand Fingers and Thumb
p

Fls. 1 2 *p*

Ob. *p*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

Tpts. 1 2 3 *p*

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Sn. Dr.
B. Dr.

Trgl.

Susp. Cym.
Ten. Dr.

2 93 improvised solos ① ②

Fls. 1 2 *sfp*

Ob.

Bsn.

Cls. 1 2 3 *sfp* *sfp* *sfp*

B. Cl. *sfp*

A. Saxes 1 2 *mp* Solo *sfp* *sfp*

T. Sax *sfp*

Bar. Sax

Tpts. 1 2 3 93 ① ② *sfp* *mp* Solo *sfp*

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Sn. Dr. B. Dr. (Fingers) *sfp* *mp*

Susp. Cym. Ten. Dr. (Fingers) *sfp* *mp*

3 4 5 Solo 98

Fls. 1 2 *mp* *a tempo* *p*

Ob. Solo *mp* *a tempo* *p*

Bsn. *a tempo* *p*

Cls. 1 Solo *a tempo* *p*

2 *a tempo* *p*

3 *a tempo* *p*

B. Cl. *a tempo* *p*

A. Saxes 1 *a tempo* *p*

2 *a tempo* *p*

T. Sax *a tempo* *p*

Bar. Sax *a tempo* *p*

Tpts. 1 3 4 5 98 *a tempo* *p*

2 3 *a tempo* *p*

F Hns. 1 2 *a tempo*

Trbs. 1 *a tempo* *p* *a tempo* *mf*

2 *a tempo* *p*

Euph. *a tempo* *p*

Tuba *a tempo* *p*

Sn. Dr. *a tempo* *p* Right Hand Fingers and Thumb

B. Dr. *a tempo* *pp*

Trgl. *a tempo* *pp*

Susp. Cym. *a tempo* *pp*

Ten. Dr. *a tempo* *pp*

3. Even if you were a grey falcon, you could not escape.

Flutes

1
2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpets

1
2
3

F Horns

1
2

Trombones

1
2

Euphonium

Tuba

Timpani

Snare Drum

R. S.

f

Bass Drum

Tambourine

f

Susp. Cym.

W / Sticks

Tenor Drum

R. S. f

Preview Only Publications

109

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr. R. S.

Tamb.

Susp. Cym. Ten. Dr.

109

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.

123

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

123

Tpts. 1 2 3 *mf*

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

B. Dr.

Tamb.

Ten. Dr.

132

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

132

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

Tamb. Solo (improvised)

Fls. 1 2 **hand clapping**
f

Ob. **hand clapping**
f

Bsn.

Cls. 1 **hand clapping**
f
2 **hand clapping**
f
3 **hand clapping**
f

B. Cl.

A. Saxes 1 **hand clapping**
f
2 **hand clapping**
f

T. Sax **hand clapping**
f

Bar. Sax

Tpts. 1 **hand clapping**
f
2 3 **hand clapping**
f

F Hns. 1 2 **hand clapping**
f

Trbs. 1 **hand clapping**
f
2 **hand clapping**
f

Euph. **hand clapping**
f

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Susp. Cym.
Ten. Dr.

Fls. 1 2

Ob.

Bsn.

1 2 3

Clas.

B. Cl.

1 2

A. Saxes

T. Sax

Bar. Sax

1 2 3

Tpts.

F Hns.

1 2

Trbs.

1 2

Euph.

Tuba

Timp.

Sn. Dr.

B. Dr.

Tamb.

Ten. Dr.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

1 2

A. Saxes

T. Sax

Bar. Sax

1 2 3

Tpts.

F Hns. 1 2

1 2

Trbs.

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Ten. Dr.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Sn. Dr.
B. Dr.

Tamb.

Ten. Dr.

175

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax *ff*

Bar. Sax *ff*

175

Tpts. 1 2 3 *ff*

F Hns. 1 2 *ff*

Trbs. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Tamb. *ff*

Susp. Cym. *ff*

Ten. Dr. *ff*

R. S.

Choke

R. S.