



RBC SYMPHONIC BAND SERIES

Dance Poem

...and the morning stars sang together

...and all the sons of God shouted for joy

Job

By

Leroy Osmon
(ASCAP)

*Commissioned by and dedicated to Doerre Intermediate School Honor Band, Klein, Texas,
Susan Scarborough, conductor, for the
2006 Midwest International Band and Orchestra Clinic, Chicago, Ill.*

RBC
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DANCE POEM

INSTRUMENTATION

- 1 Full Score
- 1 Piccolo
- 6 Flute
- 2 Oboe
- 2 Bassoon
- 4 Clarinet 1
- 4 Clarinet 2
- 4 Alto Saxophone
- 2 Tenor Saxophone
- 1 Baritone Saxophone
- 4 Trumpet 1
- 4 Trumpet 2
- 4 F Horn 1&2
- 6 Trombone 1&2
- 3 Euphonium BC
- 4 Tuba
- 1 Timpani
- 2 Percussion 1
(Bells, Timpani, Crash Cym.)
- 2 Percussion 2
(Triangle, Bass Drum, Sus. Cym.)
- 2 Percussion 3
(Xylophone, Chromatic Pitch Pipe,, Temple Blocks)
- 2 Percussion 4
(Vibraphone, Sus. Cym., Snare Drum)
- 2 Percussion 5
(Marimba, High Hat, Snare Drum, Bongos)

Program notes:

Dance Poem was commissioned by and is dedicated to the Doerre Intermediate School Honor Band (Klein, Texas), Susan Scarborough, conductor, for performance at the 2006 Midwest Band and Orchestra Clinic in Chicago, Ill. The work is a Grade III composition designed for performance by more advanced Middle/Intermediate school bands. However, the scoring is sophisticated and with the usage of multiple meter changes it would lend itself equally as well to high school or college students.

As with most of the “young band” works by composer Leroy Osmon the percussion section is treated in equal balance with the wind players, requiring Timpani and 5 multi-percussionists. Percussion instruments required are:

Percussion I: Bells, Inverted Cymbal placed on Timp., Crash Cymbal

Percussion II: Triangle, Bass Drum, Suspended Cymbal, Bell Tree

Percussion III: Xylophone, Chromatic Pitch Pipe, Metal Bowl placed on Timp., Temple Blocks

Percussion IV: Vibraphone, Suspended Cymbal, Snare Drum, Triangle

Percussion V: Marimba, High Hat, Snare Drum, Bongos

The Dance Poem is in two contrasting sections. It starts with textures that are representative of a line from the Book of Job; “...and the morning stars sang together”. The tempo is moderately slow and the chords are reminiscent of the French Impressionist School. The first trumpets enter from “off stage” – one stage left playing “open” and one stage right playing “muted”. The melodic material comes from a Lutheran hymn. Lutherans founded the community of Klein and the directors at Doerre wanted a musical connection to the past. Because it is from the past the composer wanted the sound to be equally distant (thus the placement off stage). The improvisational section (trumpet 2, horns, trombone, euphonium and tuba) should remain within the texture and not increase in tempo. The dynamic in the final three measures (41-43) increases with the rest of the ensemble. The over all mood is gentle, reflective and celestial throughout the first section, with the exception of measures 41 – 43. At this point the first trumpet and timpani should be the dominating sounds. After a brief pause (measure 44 with the first trumpet decrescendo) there is a return to the original mood of reflective repose.

The second section (“...and all the sons of God shouted for joy” – another line from the Book of Job), is very rhythmical. The bass line gives a feeling of continuously moving forward while the upper voices interject snippets of melodic material. The chords played by the horns, euphonium and trombones add a darker Stravinsky-esque sound and texture. All the while the excitement builds in a continuous altering of the meter from 4/4 to 7/8. Dance Poem ends with a musical “shout for joy”.

Composer Leroy Osmon can be contacted through RBC Music (1-800-548-0917) or at:
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Dance Poem

Leroy Osmon
ASCAP

$\text{♩} = 72$ and the morning stars sang together

The musical score is arranged in three systems. The first system includes Piccolo, Flute, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F 1 + 2, Euphonium, Trombone 1 + 2, and Tube. The third system includes Timpani, Bells, Percussion 1, Triangle, Xylo., Vib., and Marimba. The score features various musical notations such as dynamics (mf, mp), articulation (accents, slurs), and performance instructions (cues, mutes). A large diagonal watermark 'RBC Publications Preview Only' is overlaid across the score.

9

15

Picc.
Fl.
Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.

9

B \flat Tpt. 1
B \flat Tpt. 2
Hn. 1 + 2
Euph.
Tbn. 1 + 2
Tba.

9

Timp.
Bells
Perc. 1
Tri.
Xylo.
Perc. 3
Vib.
Perc. 4
Mar.
Perc. 5

16

dim. e rit.

20 ♩ = 66

Picc. *mf* *dim. e rit.*

Fl. *fp* *fp* *div.* *dim. e rit.*

Ob. *fp* *fp* *dim. e rit.*

B♭ Cl. 1 *mf* *dim. e rit.*

B♭ Cl. 2 *div.* *fp* *fp* *dim. e rit.*

B. Cl. *fp* *fp* *dim. e rit.*

Bsn. *fp* *fp* *dim. e rit.*

A. Sax. *div.* *fp* *mf* *dim. e rit.*

T. Sax. *fp* *dim. e rit.*

B. Sax. *fp* *dim. e rit.*

B♭ Tpt. 1 *fp* *Two Tpts. off stage. Stage left open and stage right with mute.* *dim. e rit.* *Stage left upper notes* *Stage right lower notes* *open* *mute* ♩ = 66

B♭ Tpt. 2 *fp* *fp* *dim. e rit.* *open*

Hr. 1 + 2 *fp* *dim. e rit.* *open*

Euph. *fp* *fp* *dim. e rit.*

Tbn. 1 + 2 *fp* *fp* *dim. e rit.* *open*

Tba. *fp* *fp* *dim. e rit.*

Timp. *fp* *dim. e rit.* ♩ = 66

Bells *mp*

Perc. 1 *mp*

B. Dr. *mp* *to Tri.*

Xylo. *Chromatic Pitch Pipe* *Place Pitch Pipe in mouth on B_♭ then slide it in the mouth playing B_♭ and C_♮ then B_♭-C_♮ and A* *mf* *mf* *mp*

Vib. *mp*

Mar. *opt. 5^{no}* *mp*

23

25

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tuba cues

Tuba cues

Trombone cues

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 + 2

Euph.

Tbn. 1 + 2

Tbn.

Timp.

Bells

Perc. 1

Tri.

Perc. 2

Chromatic Pitch Pipe

Vib.

Mar. opt. 8^{va}

Perc. 5

to Sus cym.

30

poco rit.

In tempo

Picc.

Fl. *mf* *div.* *sfz* *p* *pp* *div.*

Ob.

B♭ Cl. 1 *mf* *div.* *pp*

B♭ Cl. 2 *sfz* *p* *pp*

B.Cl. *sfz* *p* *div.* *pp*

Bsn. *sfz* *p* *pp*

A. Sax. *div.* *sfz* *p* *pp*

T. Sax. *sfz* *p* *pp*

B. Sax. *sfz* *p* *opt. 8va* *pp*

30

dim.

Return to stage

In tempo

B♭ Tpt. 1 *dim.* *poco rit.* *legato* *mp*

B♭ Tpt. 2 *sfz* *mp*

Hrn. 1 + 2 *sfz*

Euph. *mf* *legato* *mp*

Tbn. 1 + 2 *sfz* *mp*

Tba. *sfz*

30

poco rit.

In tempo

Timp.

Bells *dim.* *sfz* *mp* *pp*

Perc. 1 *dim.* *sfz* *mp* *pp*

Perc. 2 *Sus cym.* *mp* *gently*

Chromatic Pitch Pipe *mp* *mp* *pp*

Vib. *p* *dim.* *f* *poco dim.* *pp* *Ped. and motor*

Mar. *dim.* *f* *poco dim.* *pp* *opt. 8va*

Move to large Timpani

Place inverted cym. on Timp. Roll on cym. and ped. up and down.

Move to small Timpani

Place metal bowl (pewter if possible) on Timp. and strike with mallet. Ped Timp. up and down.

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 + 2

Euph.

Tbn. 1 + 2

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

opt. (8th)

pp

div. legato

legato

mp

mf

cresc.

f

mp cresc. to Bell tree

Repeat at random independently

42 *poco rit.* 45 48

Picc. *f*

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf* *div.*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *f* *open* *ff* *poco rit.*

B♭ Tpt. 2 *mf* *div.*

Hn. 1 + 2 *mf*

Euph. *mf*

Tbn. 1 + 2 *mf* *div.*

Tba. *mf*

Timp. *ff* *poco rit.*

Perc. 1 *mf* *to Bells* *Bells* *mp* *dim.*

Perc. 2 *Sus cym.* *molto cresc.* *to Tri.* *to Bass Dr.*

Perc. 3 *Bowl on small Timp.* *Bell Tree* *gliss. up and down* *dim.* *to Xylo.*

Perc. 4 *Vib.* *mf* *mp* *dim.*

Perc. 5 *Mar.* *mf* *to High Hat* *Closed High Hat* *With Dr. sticks* *f fp poco cresc.*

49

Pic.

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1 + 2

Euph.

Tbn. 1 + 2

Tba.

49

Timp.

Bells

Perc. 1

Perc. 2 B. Dr.

Xylo.

Vib.

Perc. 4

High Hat (closed) to Sn. Dr.

Perc. 5

Pic.

Fl. *fp* *ff* *fp*

Ob. *fp* *ff* *fp*

B♭ Cl. 1 *fp* *ff* *fp*

B♭ Cl. 2 *fp* *ff* *fp* *div.*

B. Cl. *fp* *ff* *fp*

Bsn. *fp* *ff* *fp*

A. Sx. *fp* *ff* *fp*

T. Sx. *fp* *ff* *fp*

B. Sx. *fp* *ff* *fp*

B♭ Tpt. 1 *fp* *ff* *fp* *muted*

B♭ Tpt. 2 *fp* *ff* *fp* *muted*

Hn. 1 + 2 *ff* *f* *ff* *div.*

Euph. *ff* *f* *ff*

Tbn. 1 + 2 *ff* *f* *ff* *div.* *gliss.*

Tba. *ff* *f* *ff*

55

Timp. *f*

Perc. 1 *to Crash Cym.*

Perc. 2 B. Dr. *f*

Perc. 3 Xylo.

Perc. 4 *to Sus cym.* *Sus cym.* *mf*

Perc. 5 Sn. Dr. *mp* *f* *mp* *mp* *f* *mp*

61

Picc. *f*
 Fl. *mp* *mf*
 Ob. *mp* *mf*
 B♭ Cl. 1 *mp*
 B♭ Cl. 2 *mp*
 B. Cl. *mp*
 Bsn. *mp*
 A. Sax. *mp*
 T. Sax. *mp*
 B. Sax. *mp*
 B♭ Tpt. 1 *mp*
 B♭ Tpt. 2 *mp*
 Hn. 1 + 2 *mp*
 Euph. *mp*
 Tbn. 1 + 2 *mp*
 Tba. *mp*
 Timp. *ff*
 Perc. 1 Crash Cym. *f* *L. K.* to Bells Bells *mf*
 Perc. 2 B. Dr. *f* *L. K.*
 Perc. 3 Xylo. *mp* to Temple Blocks
 Perc. 4 Sus cym.
 Perc. 5 Sn. Dr. *mp* to Bongos (with Sn. Dr. sticks)

67

Fl. *legato*

Ob. *legato*

B♭ Cl. 1 *legato*

B♭ Cl. 2 *legato*

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

67

B♭ Tpt. 1 *mute*

B♭ Tpt. 2 *mute*

Hn. 1 + 2

Euph.

Tbn. 1 + 2

Tba.

67

Timp.

Perc. 1 *to Crash Cym.*

B. Dr.

Perc. 2

Temple Blocks

Perc. 3

Perc. 4 *to Sn. Dr.*

Bongos

Perc. 5

79

poco rit. Slower $\text{♩} = 104 - 100$

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

79

poco rit. Slower $\text{♩} = 104 - 100$

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 + 2

Euph.

Tbn. 1 + 2

Tba.

79

poco rit. Slower $\text{♩} = 104 - 100$

Timp.

Crash Cym.

Perc. 1

B. Dr.

Perc. 2

Perc. 3

Sn. Dr.

High Hat (closed)

Perc. 5

86

Picc. *mp*

Fl. *mp*

Ob.

Bb Cl. 1

Bb Cl. 2

B. Cl. *dim.*

Bsn. *dim.*

A. Sax.

T. Sax.

B. Sax. *dim.*

86

Bb Tpt. 1

Bb Tpt. 2

Hrn. 1 + 2

Euph. *dim.*

Tbn. 1 + 2 *dim.*

Tbn. *div. dim.*

86

Timp. *Db to Db*

Perc. 1

Perc. 2 B. Dr. *dim.*

Perc. 3 Xylo. *mp*

Perc. 4 Sn. Dr. *dim.*

Perc. 5 High Hat (closed)

poco rit. Allegro

93

Picc. *ff* *f*

Fl. *div.* *ff* *f*

Ob. *ff* *f*

B♭ Cl. 1 *ff* *f*

B♭ Cl. 2 *div.* *ff* *f*

B. Cl. *f*

Ban. *f*

A. Sx. *ff* *f*

T. Sx. *ff* *f*

B. Sx. *f*

93

poco rit. Allegro

B♭ Tpt. 1 *ff* *f*

B♭ Tpt. 2 *div.* *ff* *f*

Hr. 1 + 2 *ff* *f*

Euph. *ff* *f* *Tbn. cues play*

Tbn. 1 + 2 *ff* *f*

Tbn. *f*

93

poco rit.

F C B♭

Timp. *ff*

Perc. 1

B. Dr. *ff*

Perc. 2

Xylo. *ff* *f*

Perc. 3

Sn. Dr. *ff*

Perc. 4

Perc. 5 *to Marimba* *ff* *f*

100

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *div.*

Bsn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hr. 1 + 2 *div.*

Euph.

Tbn. 1 + 2

Tba.

Timp.

Perc. 1 *Crash Cym.* *choke* *L.V.*

Perc. 2 *B. Dr.* *f*

Perc. 3 *Xylo.*

Perc. 4 *Sn. Dr.* *R.S.* *to Tri.*

Perc. 5 *Mar.*

106 109

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

106

B♭ Tpt. 1

B♭ Tpt. 2

Hr. 1 + 2

Euph.

Tbn. 1 + 2

Tbn.

106

Timp.

Crash Cym. choke L. V. choke

Perc. 1

B. Dr.

Perc. 2

Xylo.

Perc. 3

Tri. to Sn. Dr. Sn. Dr.

Perc. 4

Mar.

Perc. 5