Pavanne

From American Symphonette No. 2, Mvt. 2

By Morton Gould
Arranged by Chris M. Bernotas

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INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn
4 Trombone
2 Baritone
2 Baritone T.C.
4 Tuba
2 String Bass
2 Marimba
3 Percussion
(Snare Drum/Suspended Cymbal, Bass Drum)
2 Timpani
(Tune: F, B♭, E♭)

WORLD PARTS
Available for download from www.alfred.com/supplemental

E♭ Alto Clarinet
(B♭ Tenor Saxophone)
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
B♭ Trombone B.C.
B♭ Trombone T.C.
B♭ Baritone B.C.
E♭ Tuba B.C.
E♭ Tuba T.C.
B♭ Tuba B.C.
B♭ Tuba T.C.

PROGRAM NOTES

One of Gould's most famous and frequently performed works, *Pavanne*, has been skillfully arranged for young bands by Chris M. Bernotas. This unabridged arrangement preserves the jazz-influenced style and memorable melodic themes of the original while offering more accessible range demands, modern instrumentation, and orchestration tailored for intermediate-level ensembles. Featuring an exciting part for a trumpet soloist, this piece provides an excellent opportunity for bands to explore lighter textures and dynamic contrasts. With a wealth of teaching opportunities, this rendition of a classic band piece is perfect for developing musicianship and ensemble skills.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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NOTES TO THE CONDUCTOR

One of the challenges of performing this piece is performing with a lighter style and with great contrast. Students should listen to recordings online of the original piece as well as other jazz-style pieces in order to get a better understanding of how to interpret the music. With some research, you may notice a great variety of tempos chosen to perform the piece. Even with recordings conducted by Gould, there is variation in the speed. The piece does work well at different tempos, so feel free to go a little faster or slower, depending on the interpretation you desire.

This arrangement includes a style marking that indicates to swing the eighth notes. In the original, there were many rhythms written as dotted eighth-sixteenths, but that doesn't clearly communicate the swing feel, as there are other rhythmic segments written as eighth notes that should also have the swing feel. Hopefully, the clarity in the notation written here will allow for ease in performing in the correct style. A rolling eighth-note feel should be consistent, except for measures 55 and 63, where they are marked to play the eighth notes straight.

Cup mutes will greatly enhance the sound and authenticity of the arrangement and offer a great opportunity to facilitate discussion about how different mutes affect the sound and feel of the music. The "bend" notes in measure 91 (and echoed in trombone and euphonium in measure 93) should be more of a lip bend/slur using the embouchure for a jazz style. Students can experiment with using half-valves to achieve the right sound. Encourage them to research how to bend notes and listen to reference recordings online.

While percussion scoring is light, there is an added marimba and timpani part that does not appear in the original band scoring. While they are optional, they will enhance the arrangement and also allow for more students to be included in the performance. If a marimba is not available, feel free to substitute it with a xylophone (with softer mallets) and adjust the range of the part as appropriate. The staccato markings for timpani indicate to dampen the note quickly after it is struck, matching the sound that the wind players will create with their staccato quarter notes. The snare drum part features brushes. The roll slashes do not mean to perform 9-stroke rolls but rather to "sweep" the left hand with the brush. The right hand should tap the brush on all four quarter notes. There is a directive on the score and part clarifying this technique.

I have always loved this band classic and am excited to share this arrangement. I hope you and your students enjoy performing *Pavanne*!

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Pavanne

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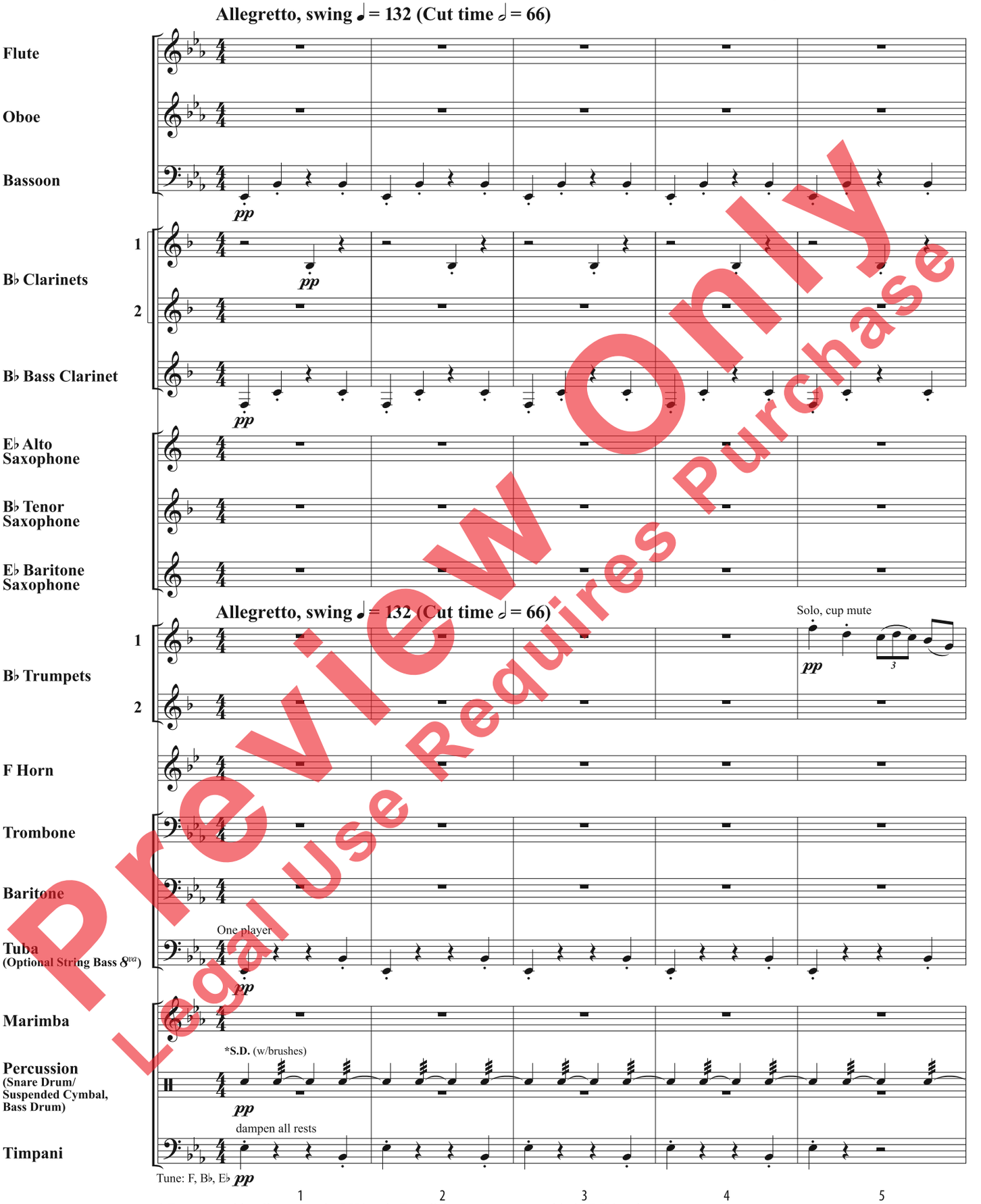
FULL SCORE
Duration - 3:30

By Morton Gould
Arranged by Chris M. Bernotas



* For notes with rolls, sweep the LH brush. Tap all four quarter notes with the RH brush.

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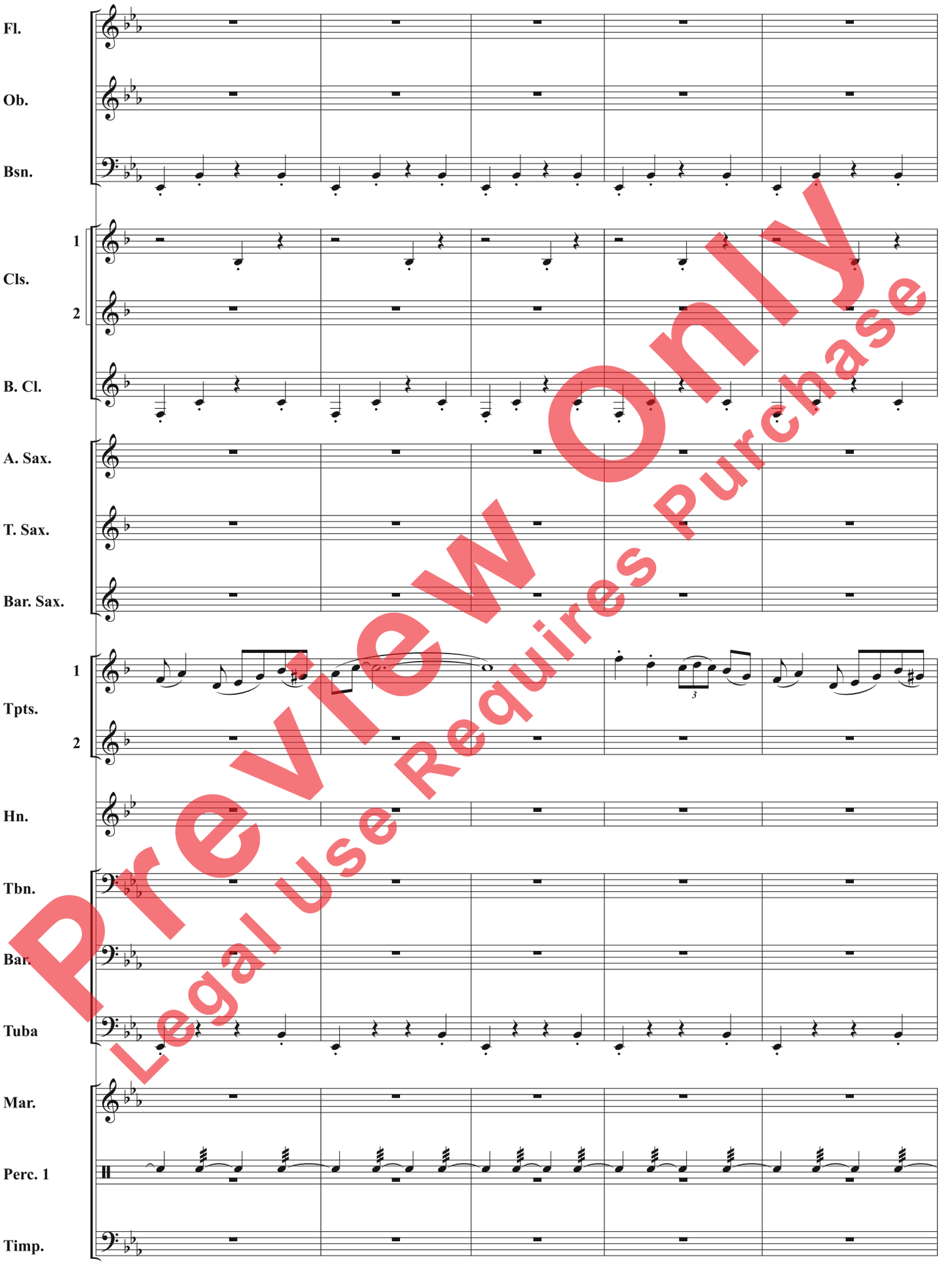

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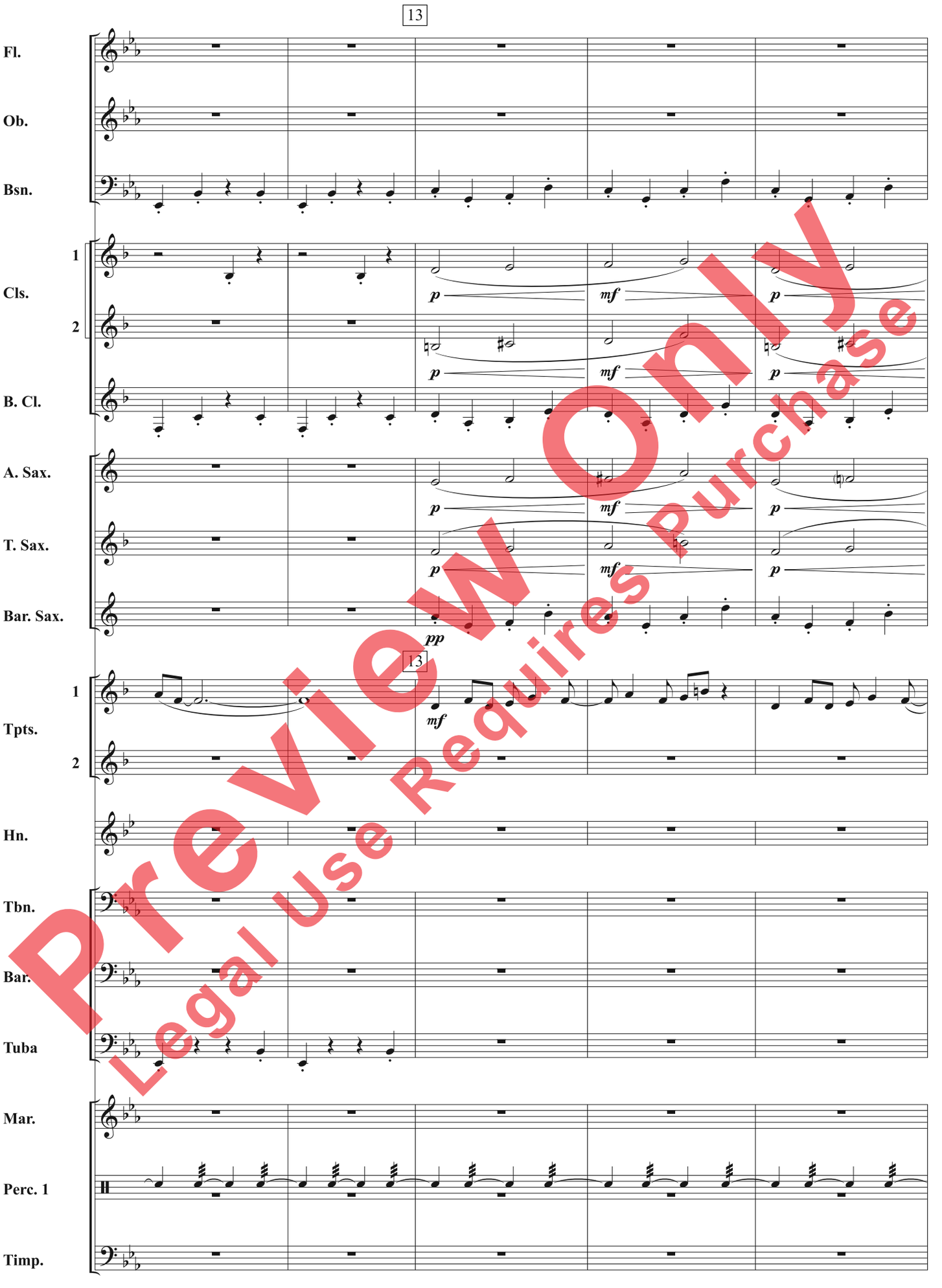

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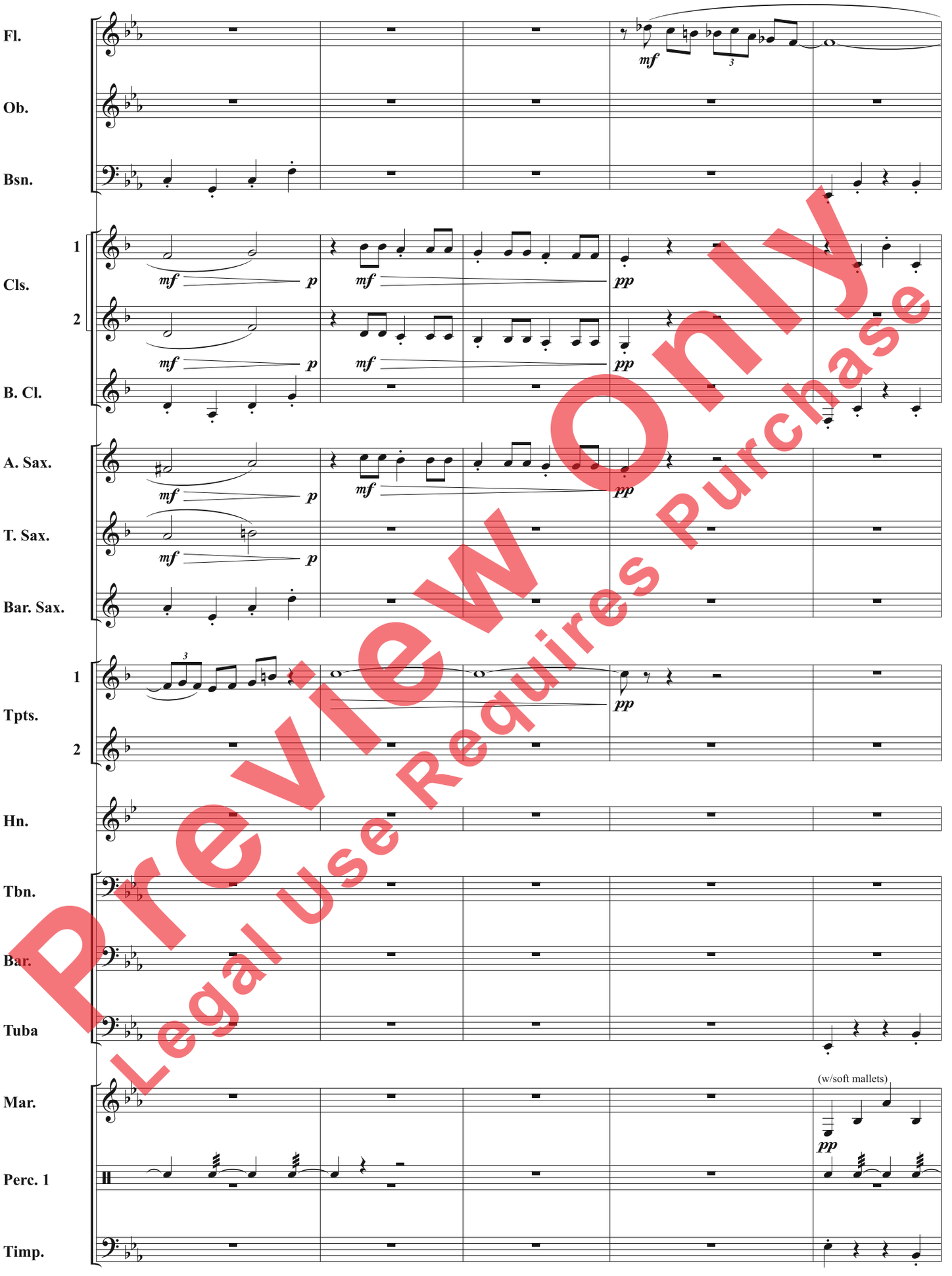

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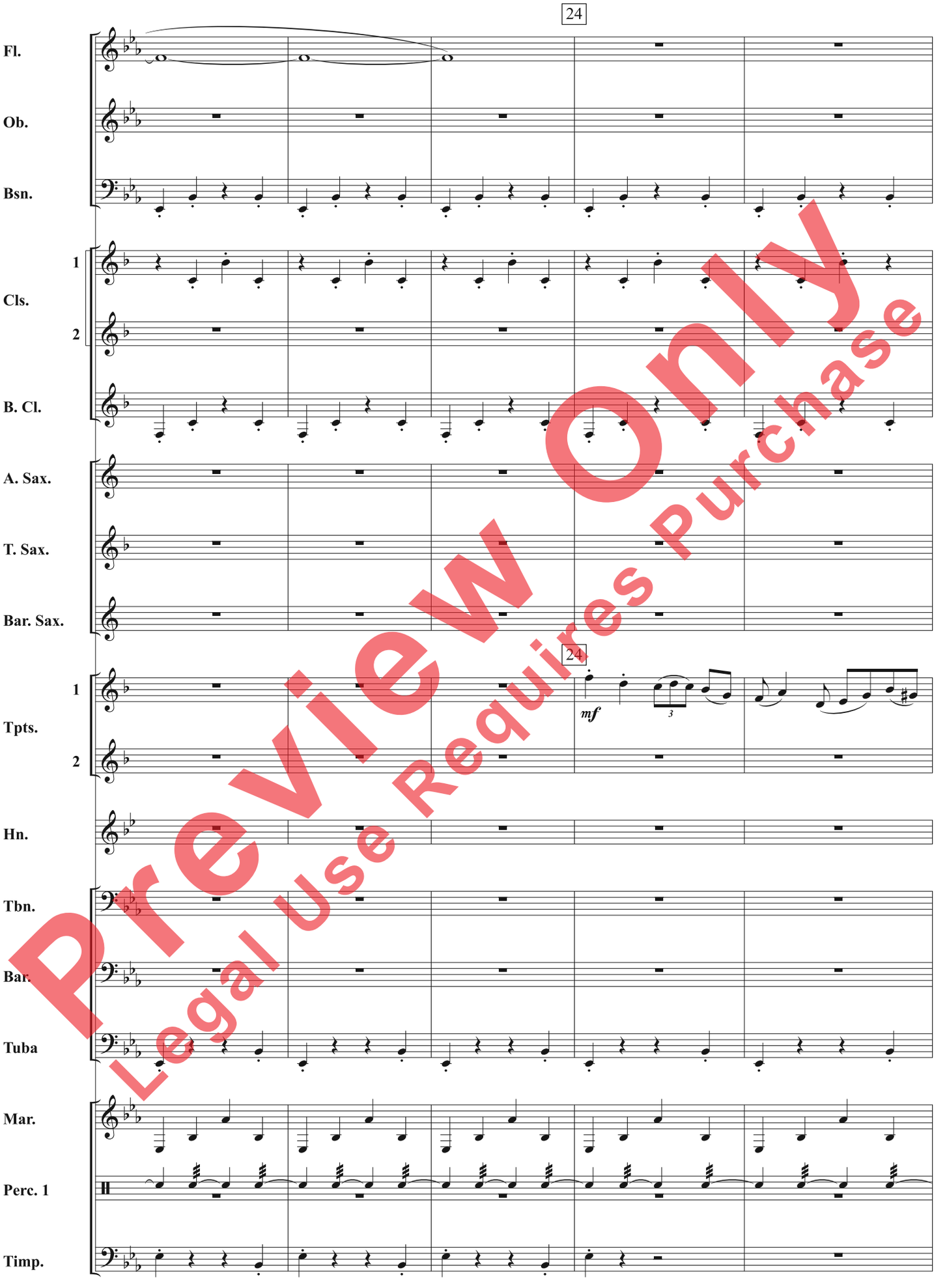

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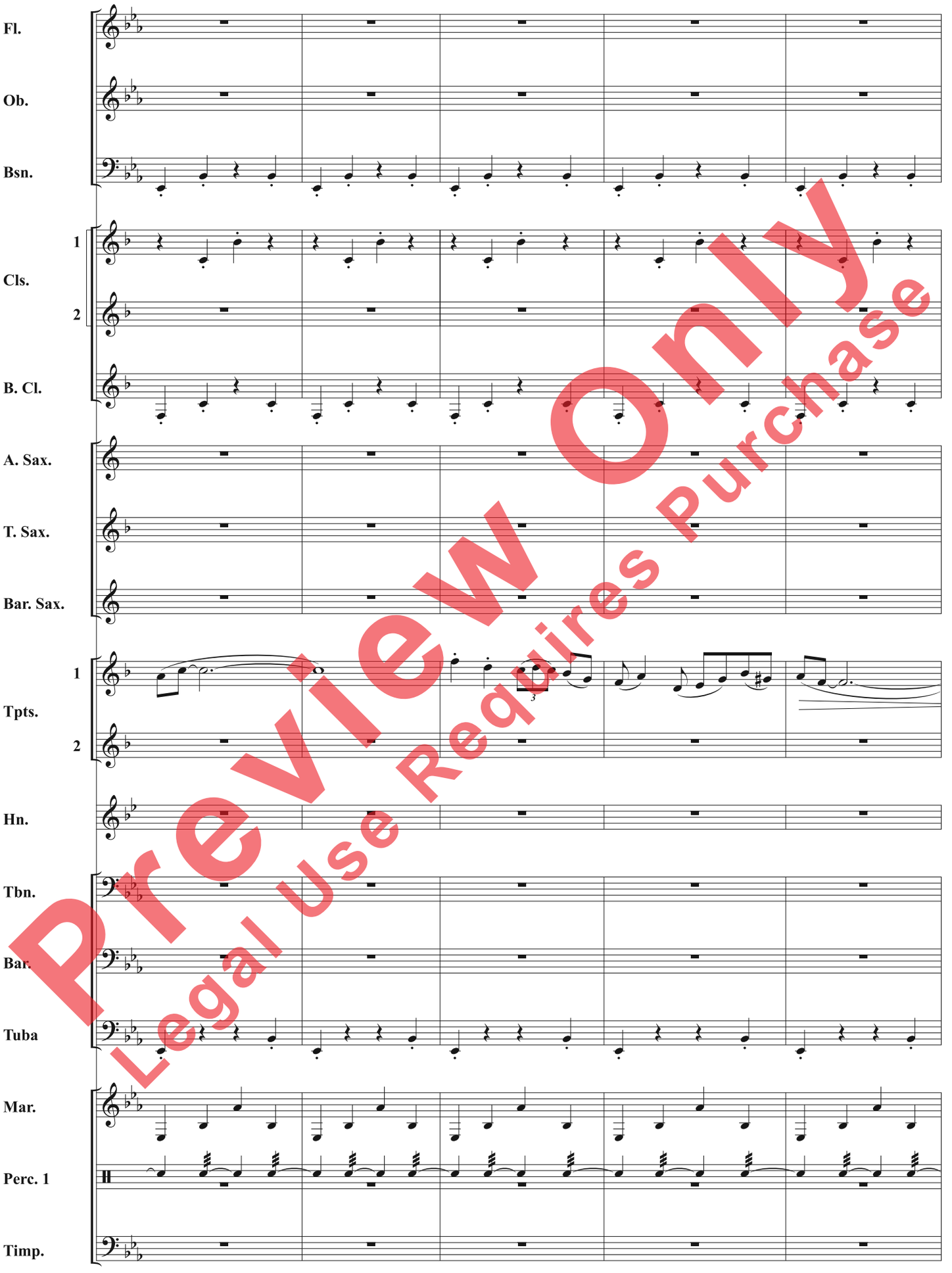

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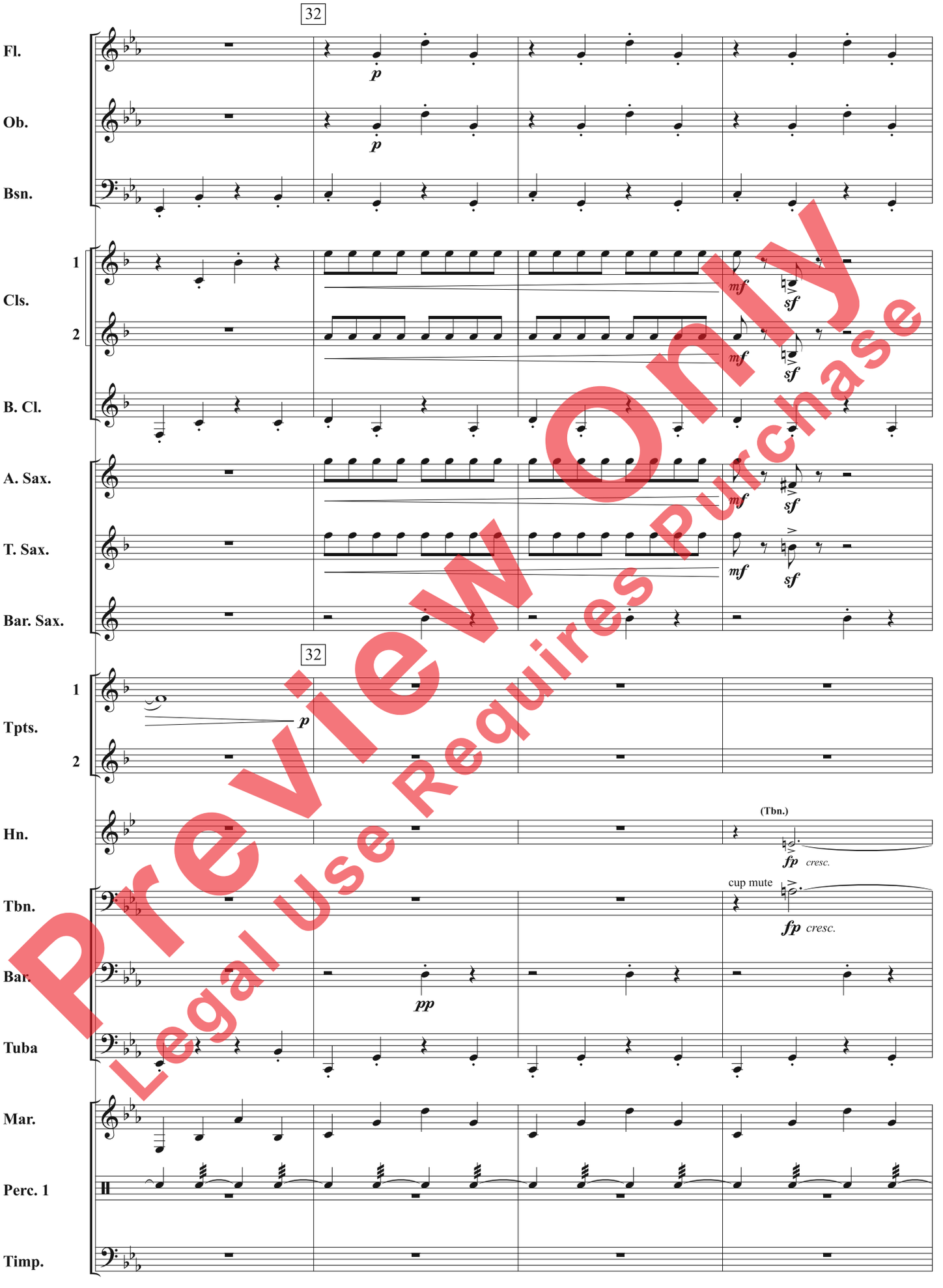

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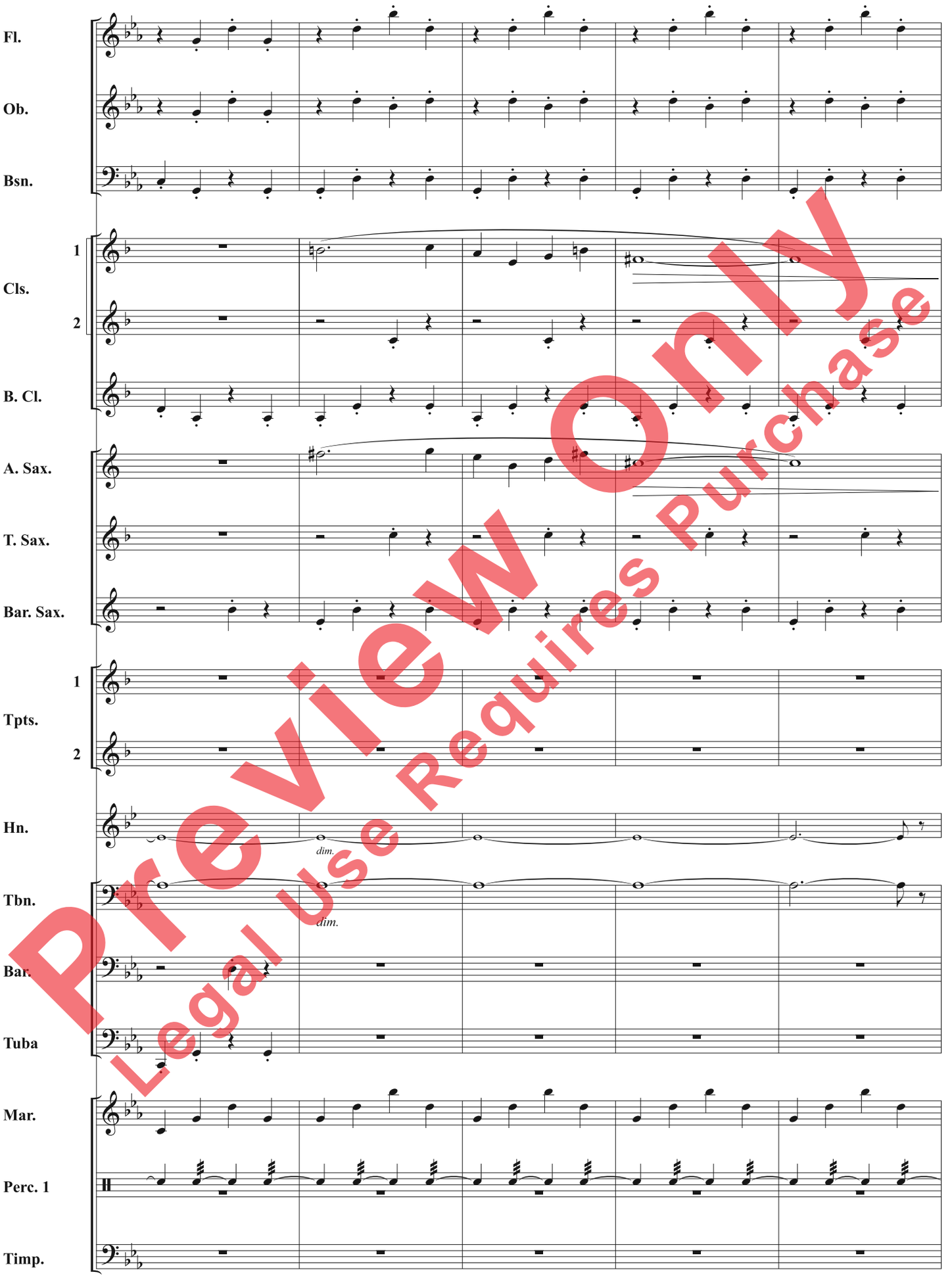

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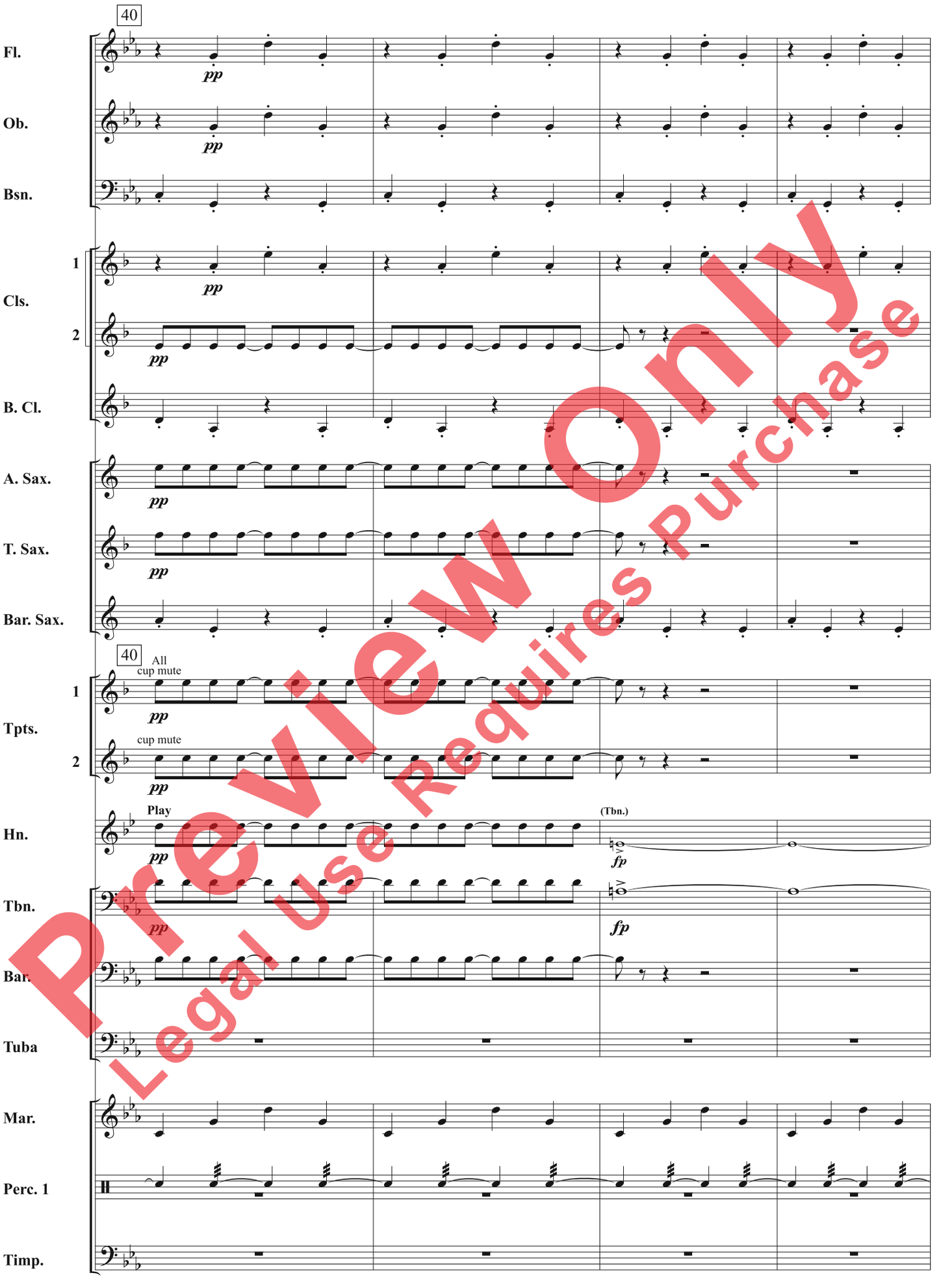

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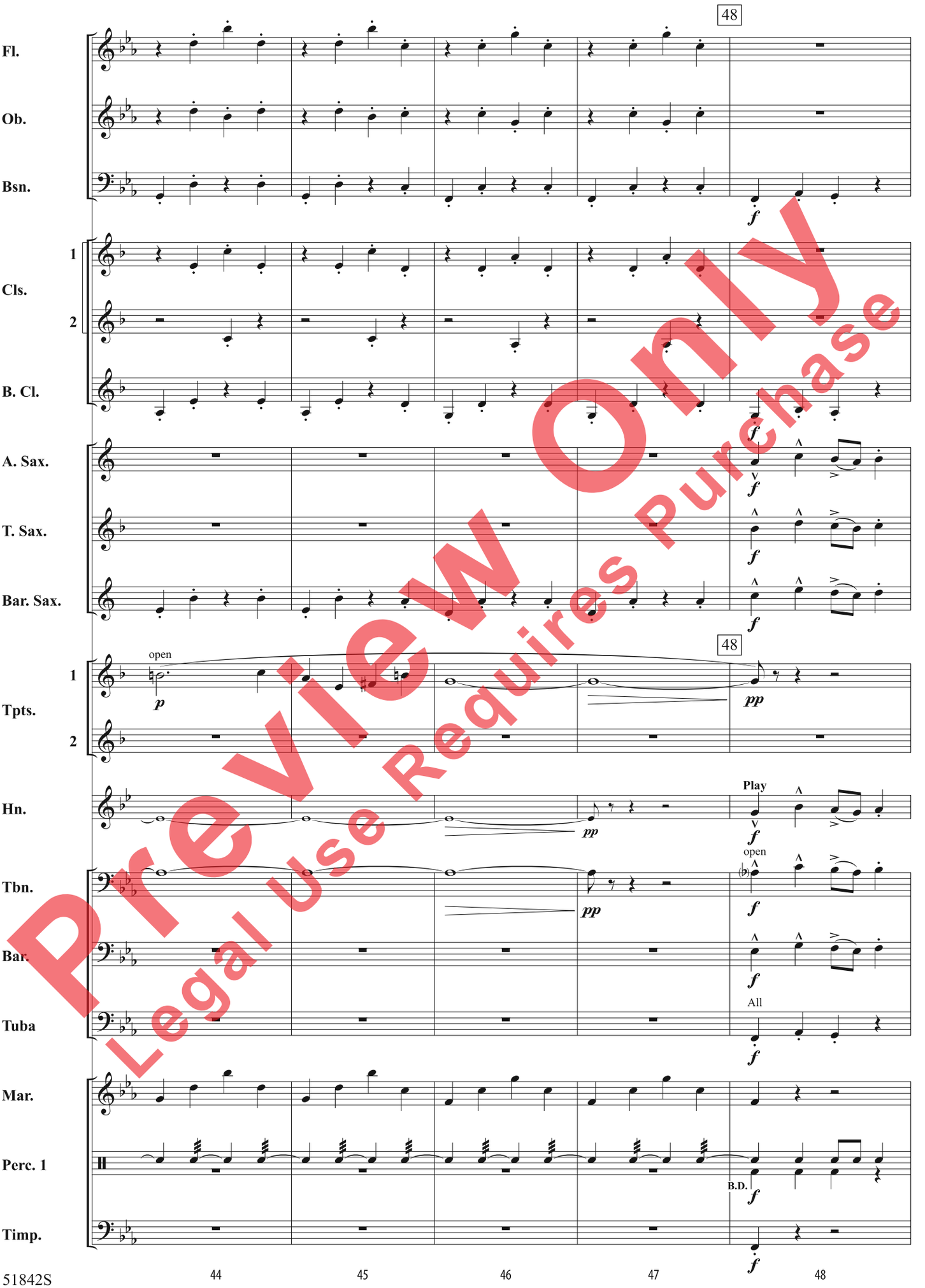

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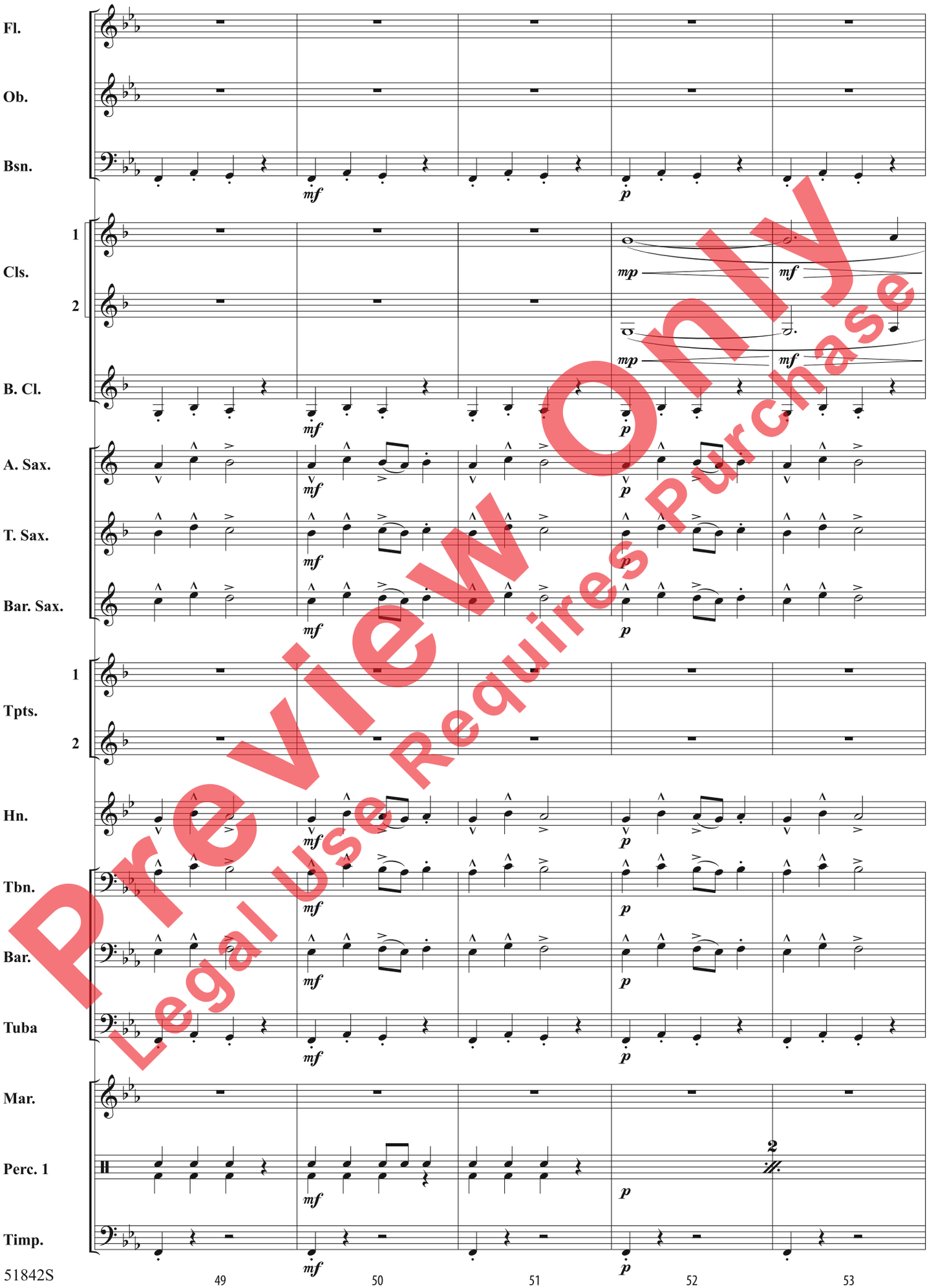

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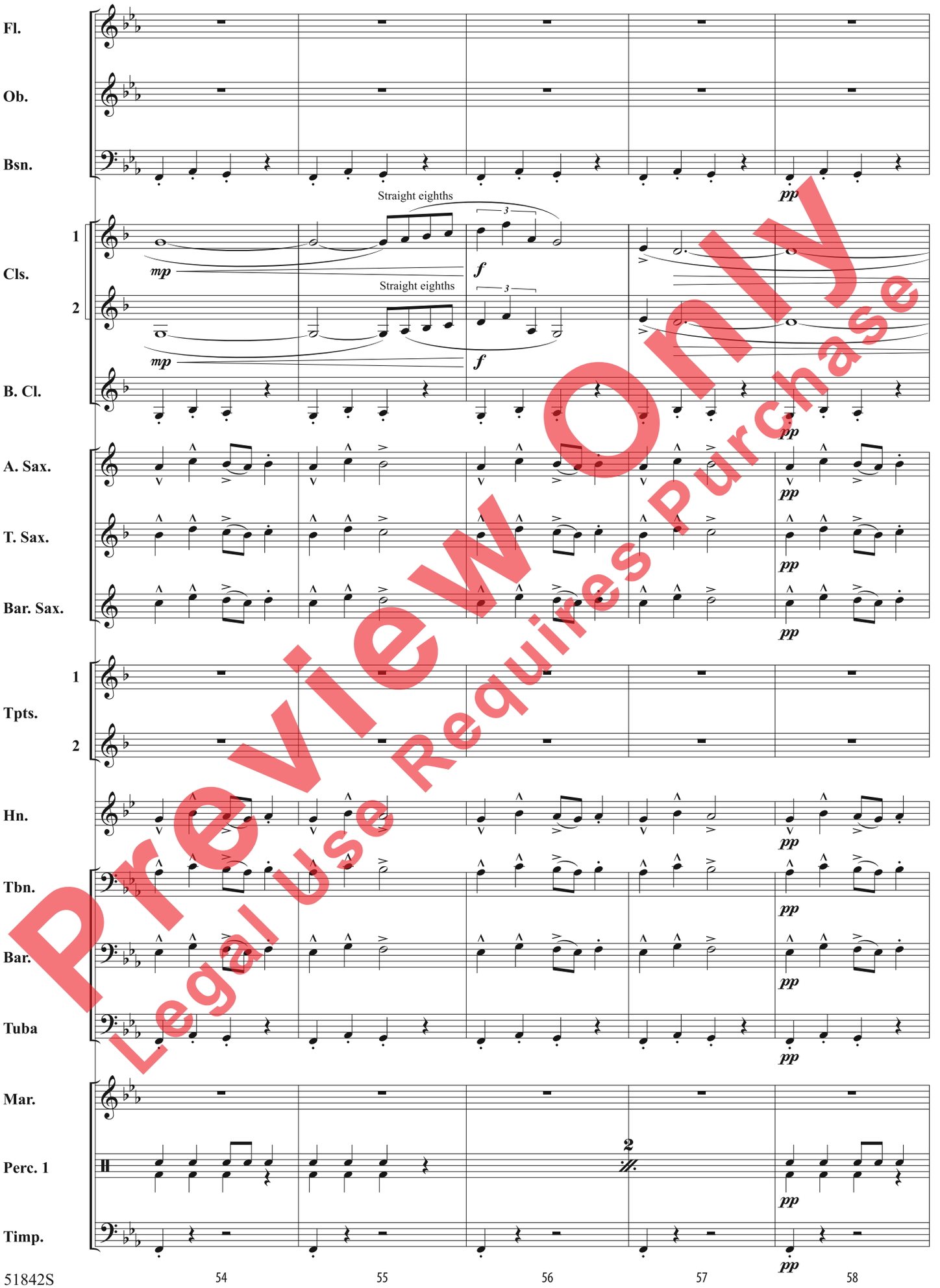

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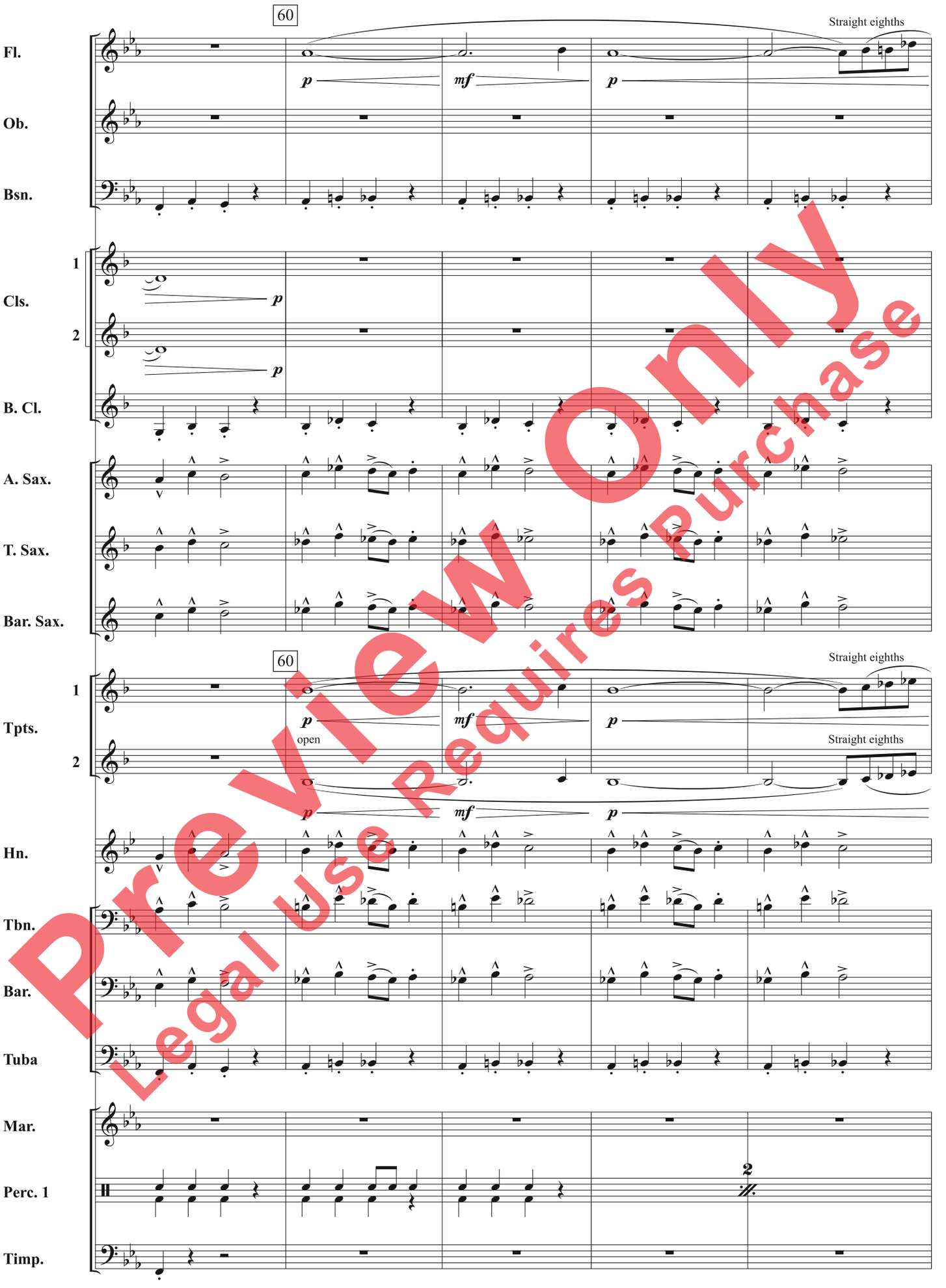

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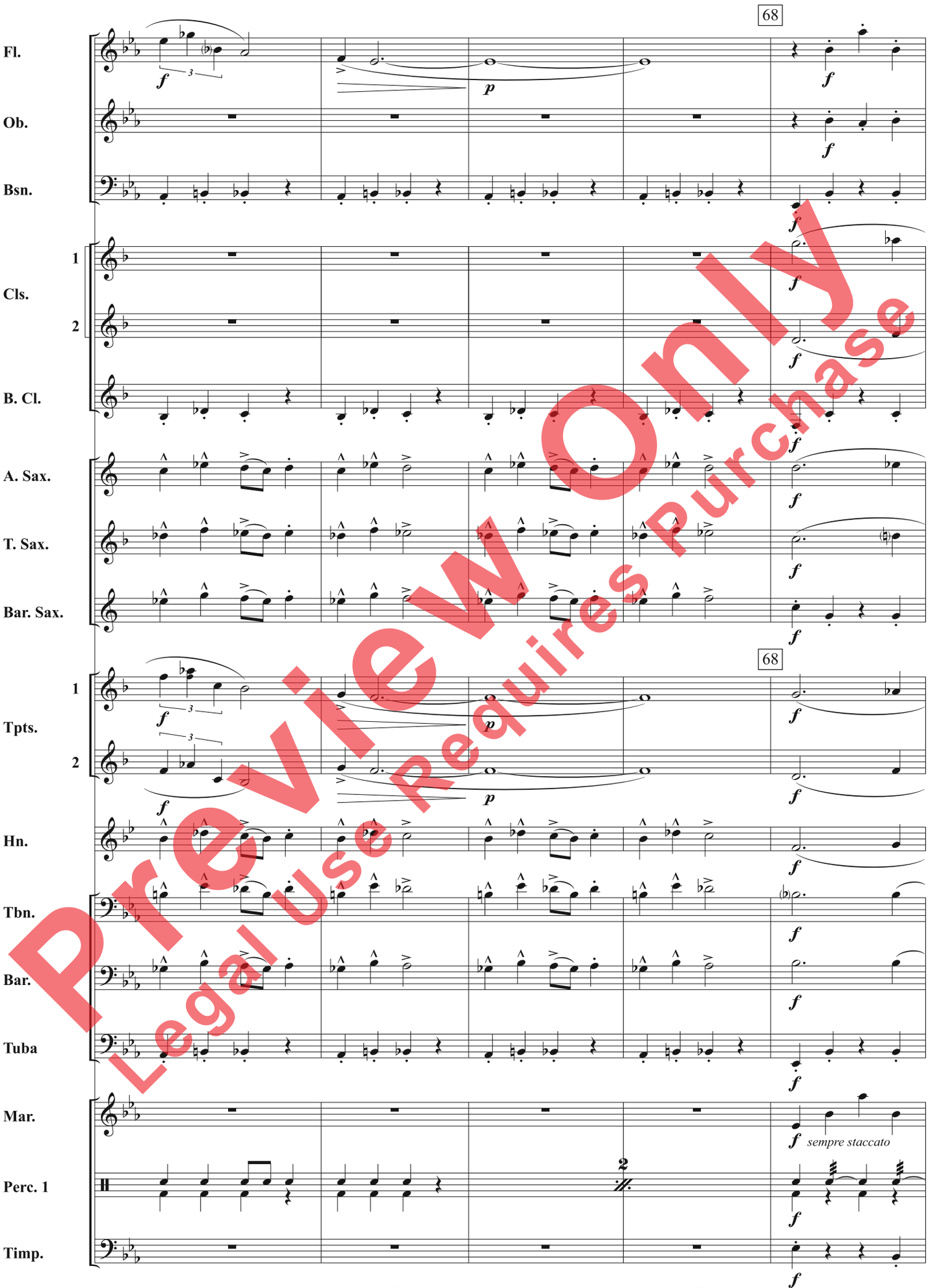

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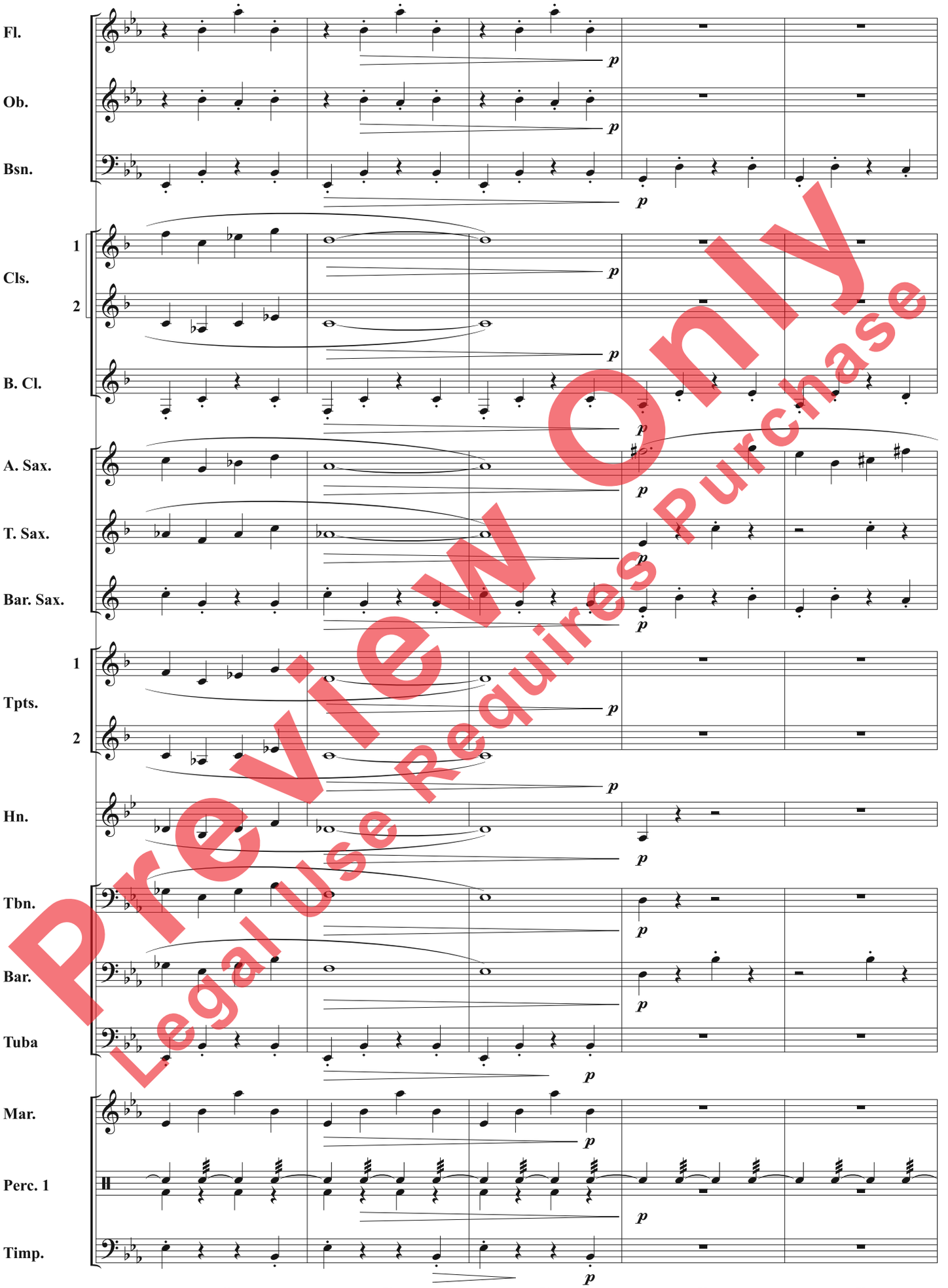

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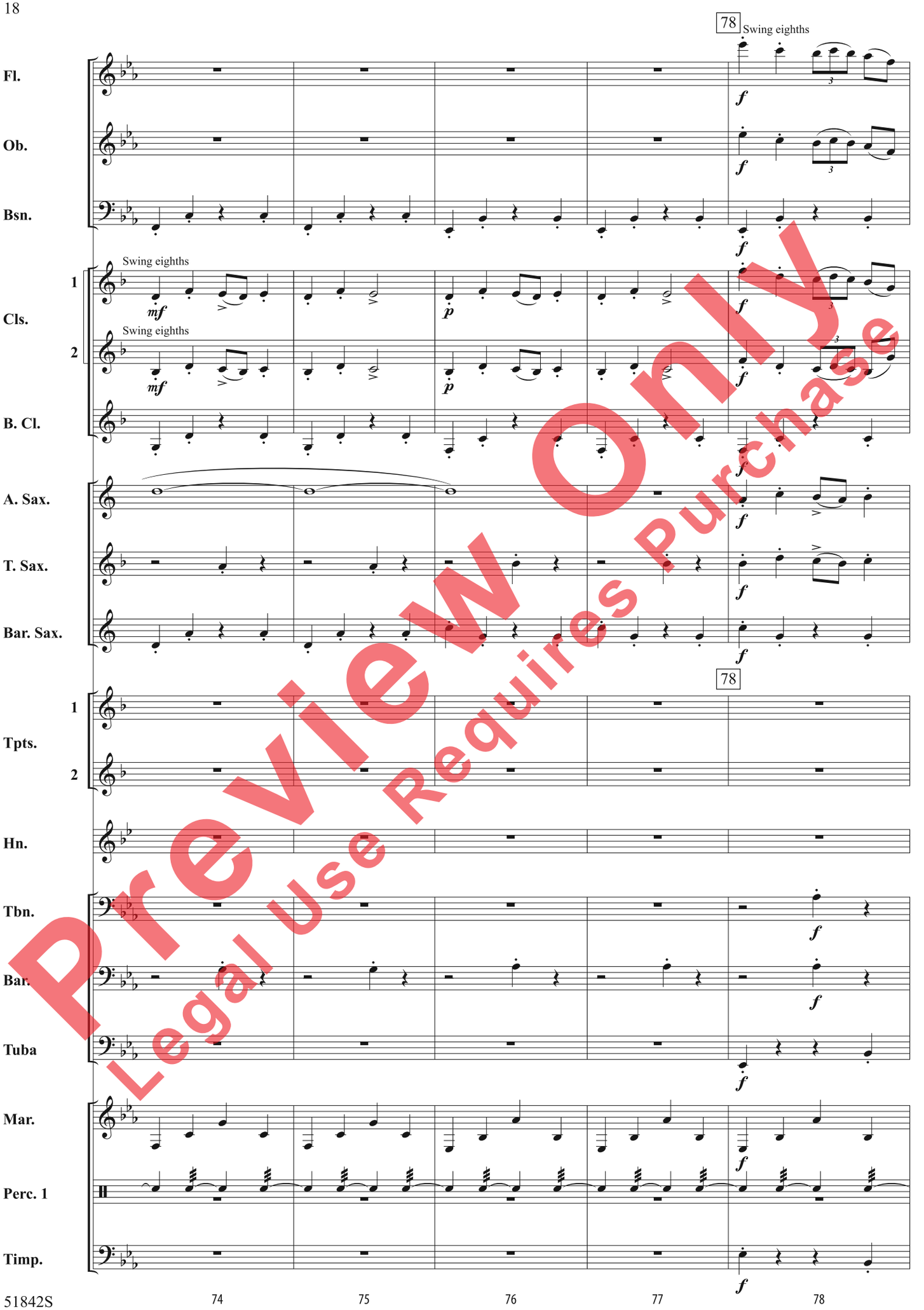

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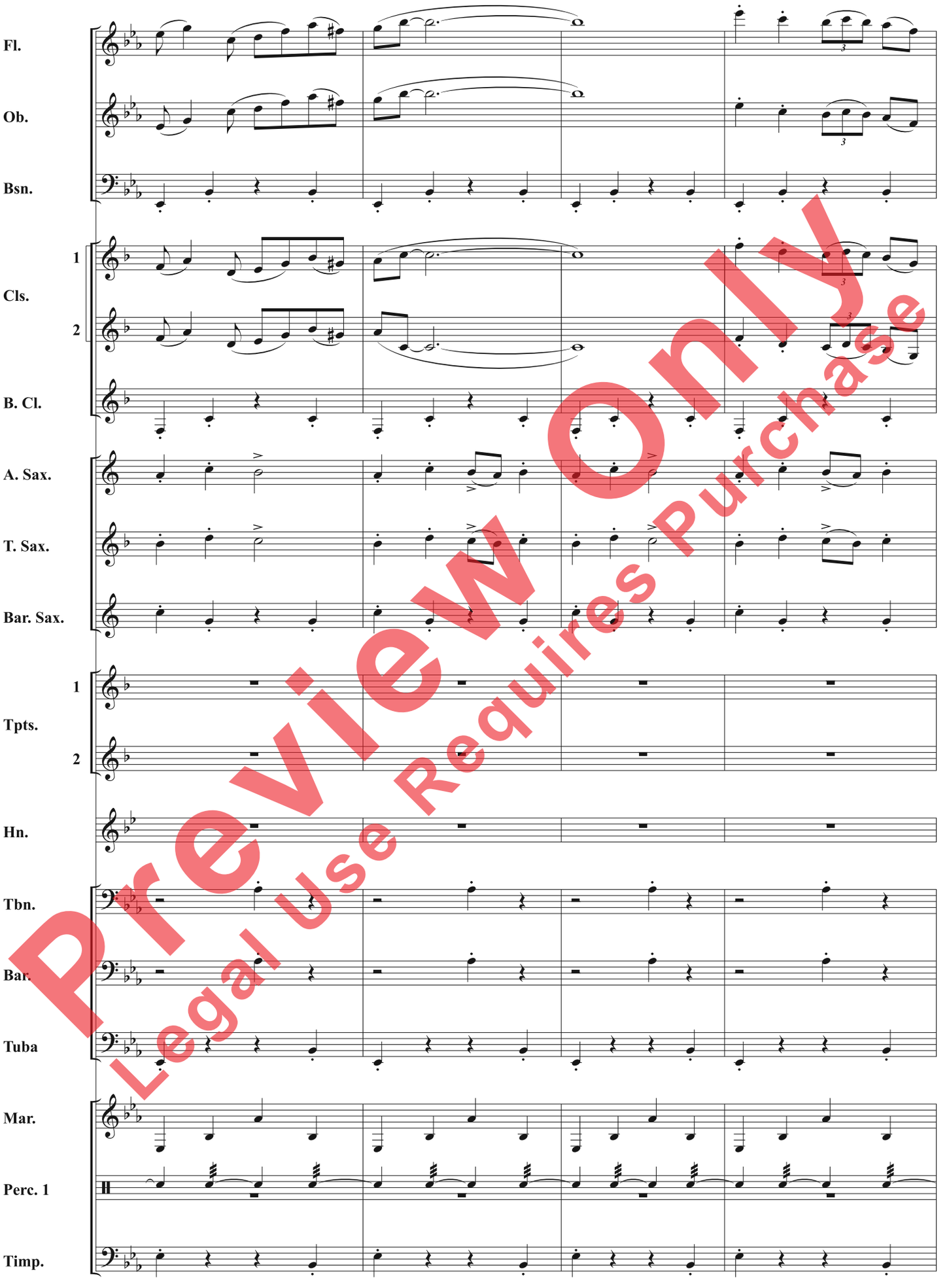

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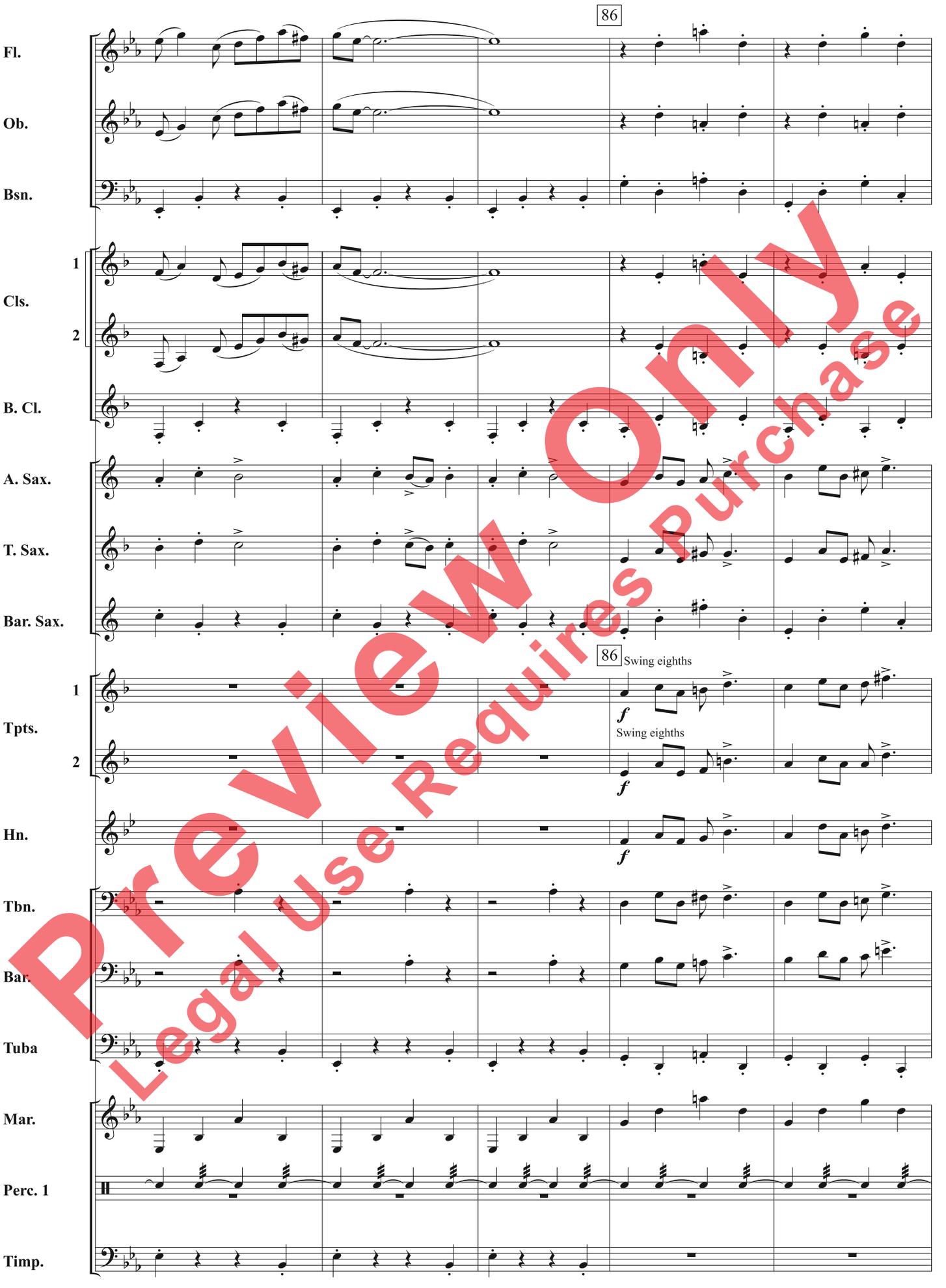

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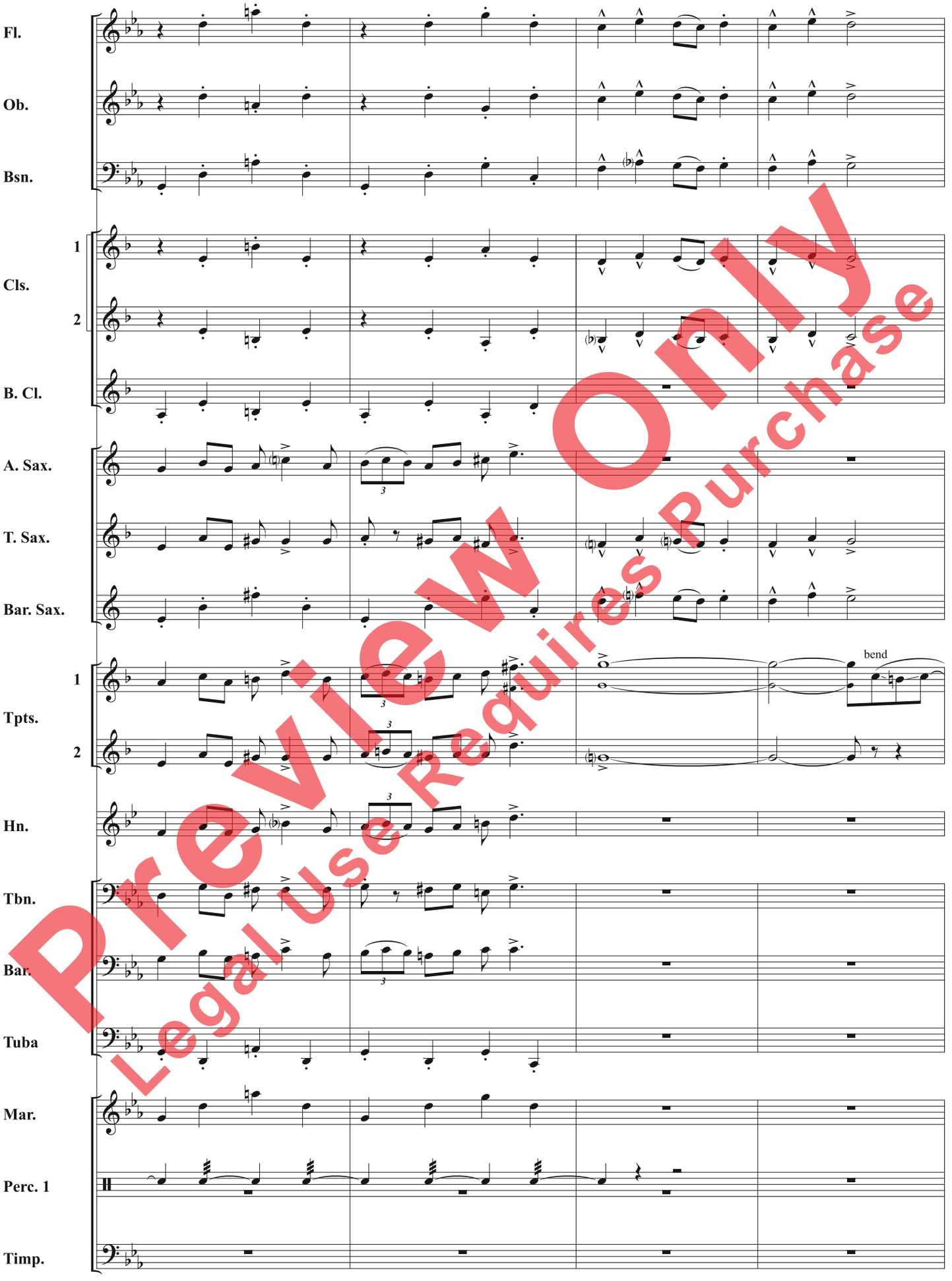

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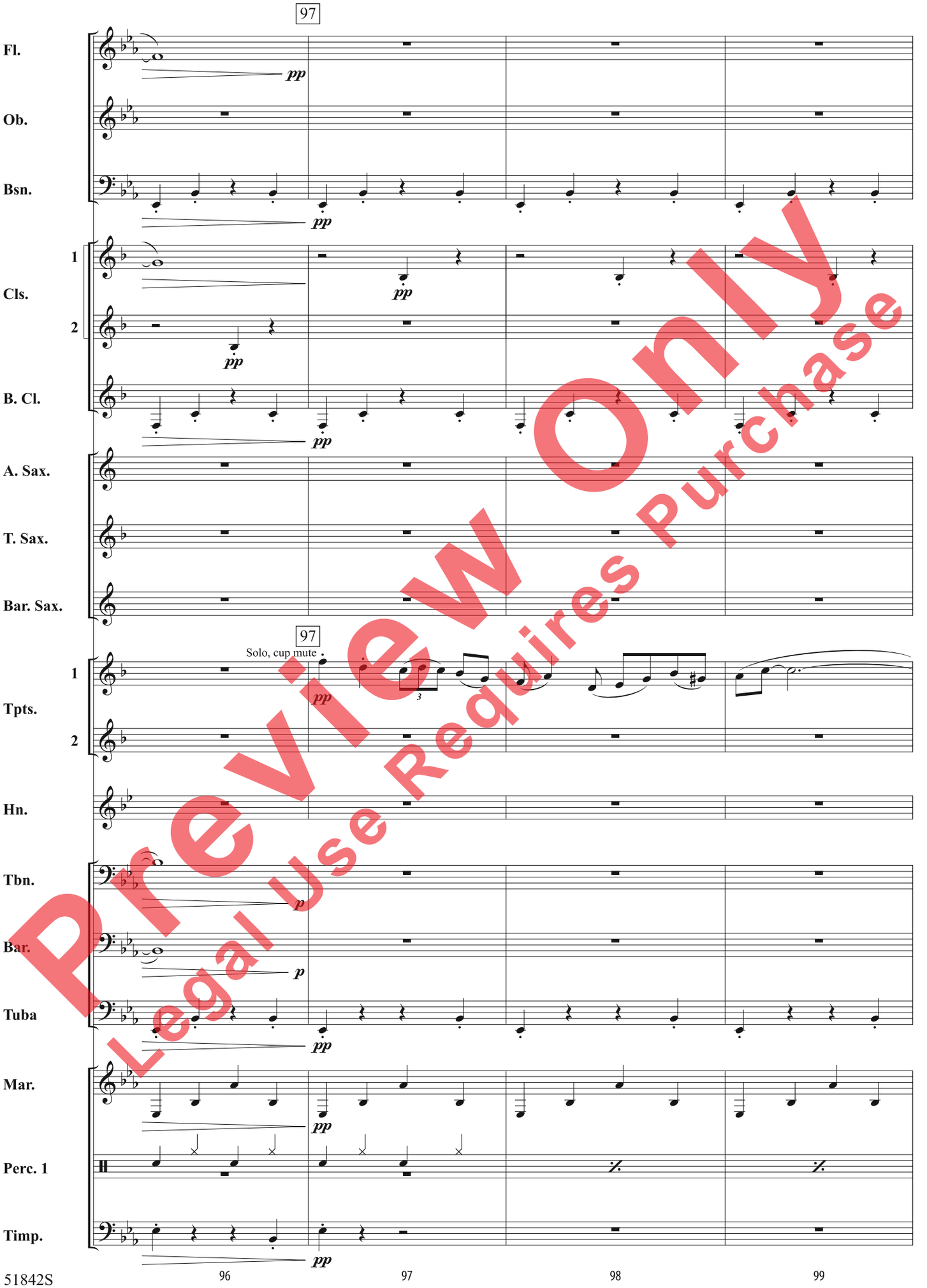

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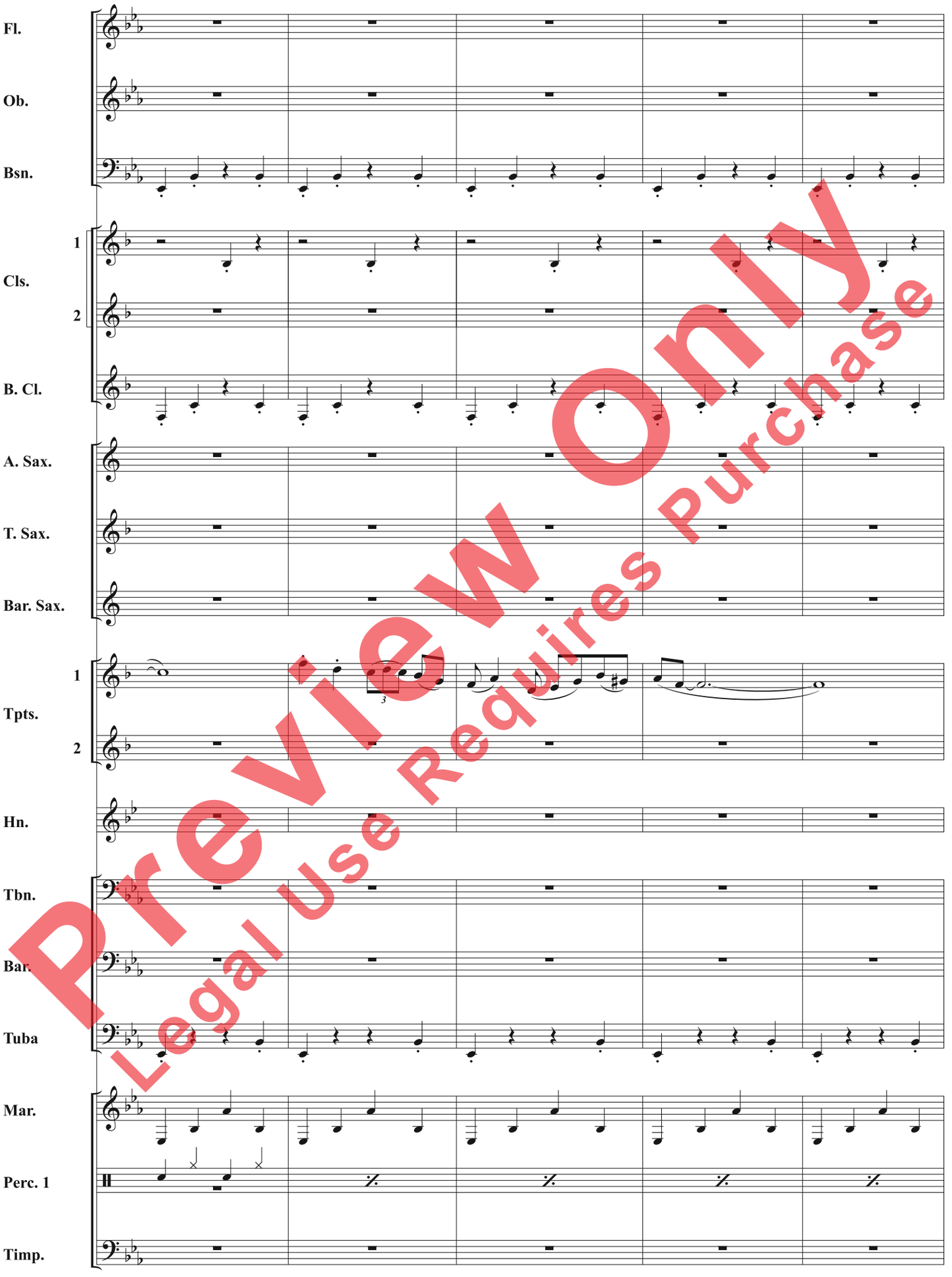

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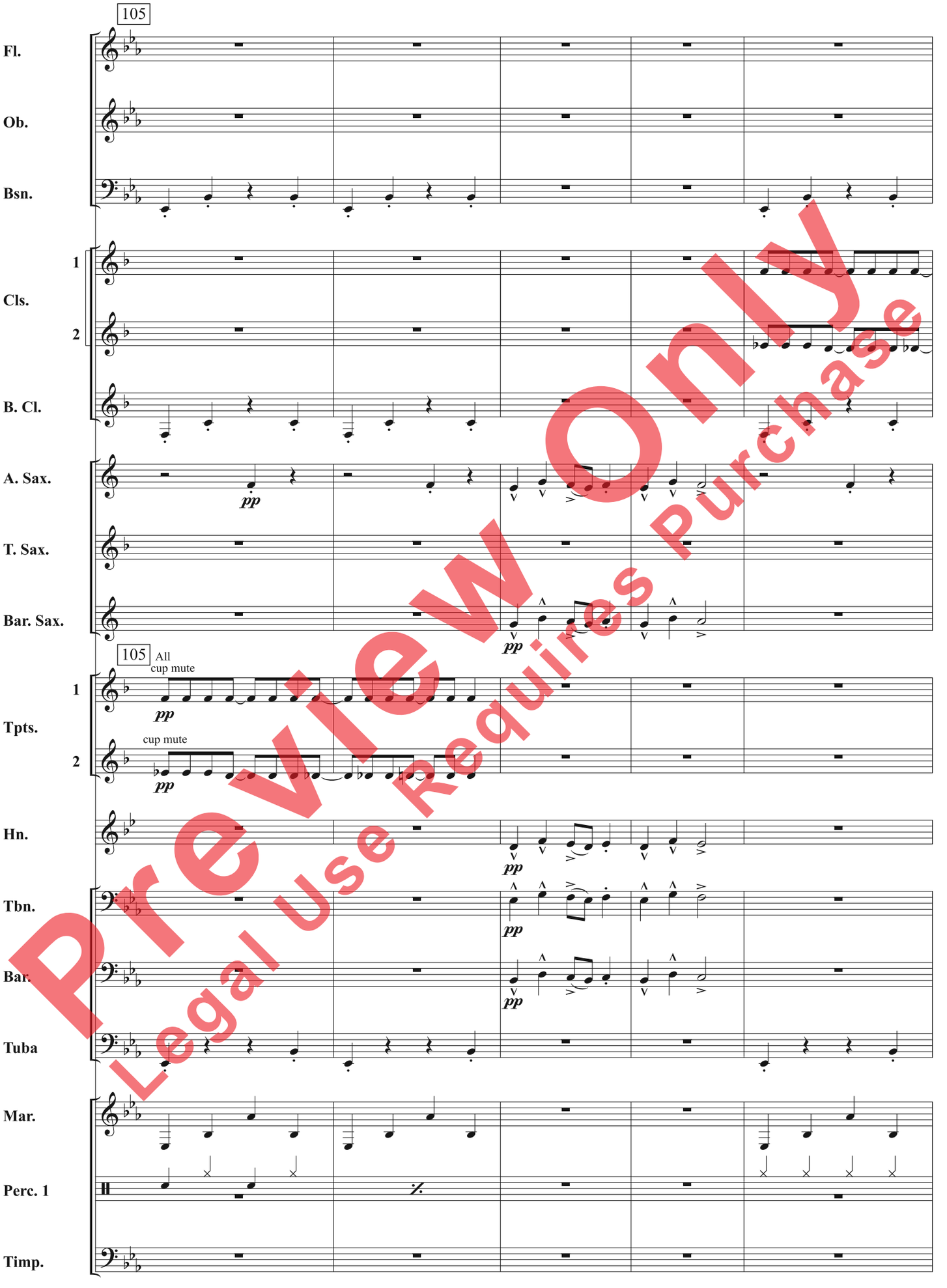

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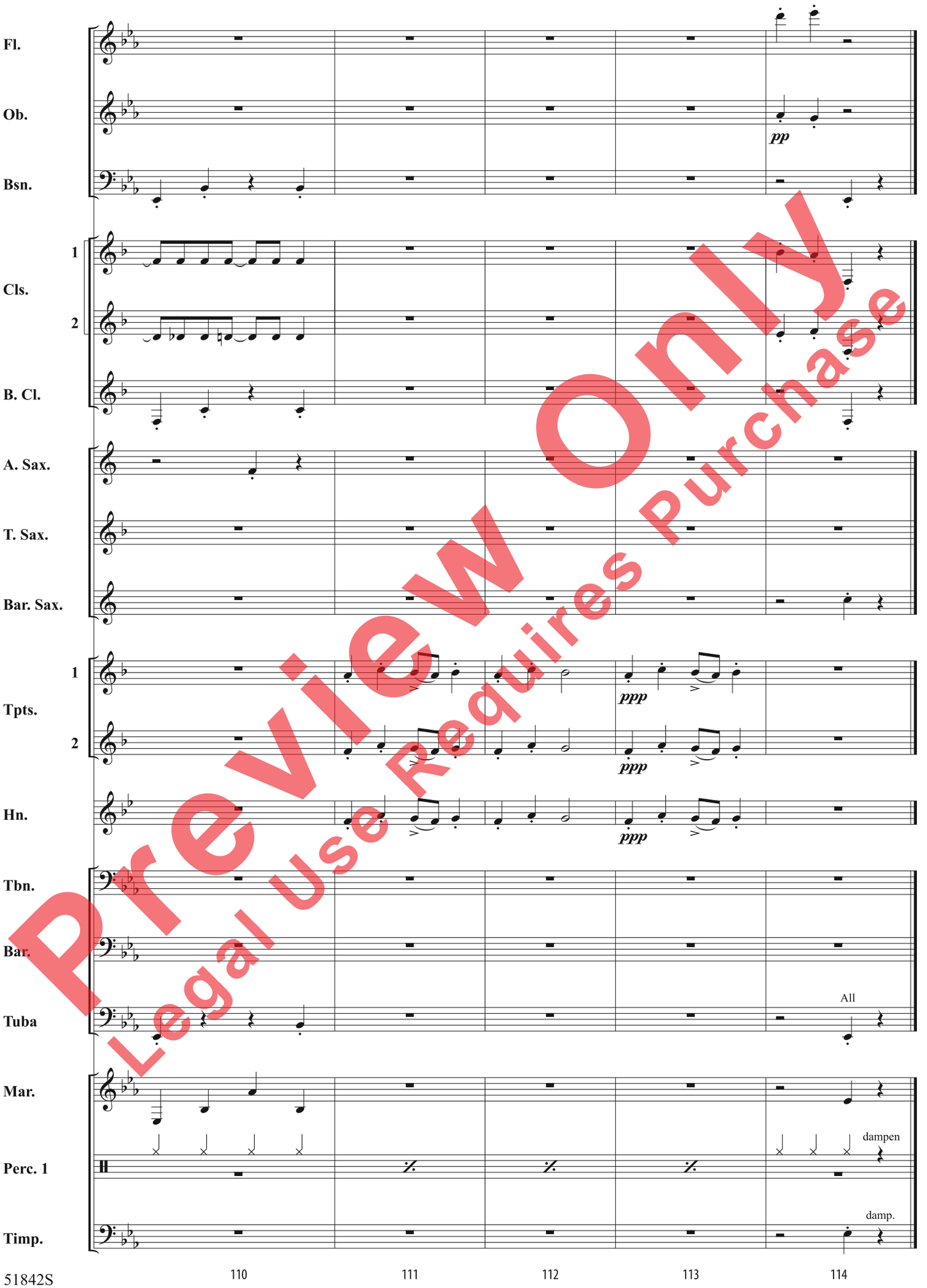

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