



# What Is Left Unspoken...

CLIFTON JONES

## Instrumentation

|                                               |   |
|-----------------------------------------------|---|
| Full Score                                    | 1 |
| Flute 1                                       | 4 |
| Flute 2                                       | 4 |
| Oboe                                          | 2 |
| B♭ Clarinet 1                                 | 4 |
| B♭ Clarinet 2                                 | 4 |
| B♭ Clarinet 3                                 | 4 |
| Bass Clarinet                                 | 2 |
| Bassoon                                       | 2 |
| Alto Saxophone 1                              | 2 |
| Alto Saxophone 2                              | 2 |
| Tenor Saxophone                               | 2 |
| Baritone Saxophone                            | 2 |
| B♭ Trumpet 1                                  | 4 |
| B♭ Trumpet 2                                  | 4 |
| B♭ Trumpet 3                                  | 4 |
| Horn in F 1                                   | 2 |
| Horn in F 2                                   | 2 |
| Trombone 1                                    | 3 |
| Trombone 2                                    | 3 |
| Euphonium                                     | 4 |
| Baritone T.C.                                 | 2 |
| Tuba                                          | 4 |
| String Bass                                   | 2 |
| Timpani                                       | 2 |
| Mallets 1                                     | 2 |
| Bells                                         |   |
| Mallets 2                                     | 2 |
| Vibraphone                                    |   |
| Percussion                                    | 3 |
| Suspended Cymbal, Mark Tree,<br>Crash Cymbals |   |

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## About the Composer

Clifton Jones writes and arranges music for band, strings and ensembles. A native of Houston, Texas, he taught in Texas public schools for 27 years. He has numerous works published for band and orchestra, and many of his arrangements and transcriptions for ensembles are on the Texas UIL prescribed music list. Mr. Jones has been a member of the Austin Symphonic Band for over 30 years, and also volunteers with the Austin Steam Train Association.

## What Is Left Unspoken...

*What Is Left Unspoken...* is a poignant, meditative work for band. It is music of feeling and emotion, rather than telling a story. It is a hopeful piece more about remembrance than regret. The compositional style borrows from choral music, and the emphasis is on the musical line as much as the harmony.

When performing *What Is Left Unspoken...*, the emphasis should be on bringing out the polyphony in the Winds. The pitched Percussion parts should help to highlight the Wind parts. The auxiliary Percussion helps create sparkle of color, but needs to remain in the background.



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Recordings are available on all major streaming services.

**Andante, espressivo e sostenuto**  $\text{♩} = 88$

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19

*poco rit.*

[illegible]

## 7

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## 9

45

48 *a tempo* 52

Fl. 1, 2 *mf* *f* a2

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2, 3 *mf* *f* Cl. 2 only

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f* 48 *a tempo* 52

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2 *mf* *f*

Tbn. 1, 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *mp* *f*

Mal. 1 *mf*

Mal. 2 *f*

Perc. *p* *mf* Sus Cym.: yarn mallets

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Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

*poco rit.*

*sim.*

Sus. Cym.: scrape sim.

*mf*

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60 *a tempo* 64

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

60 *a tempo* 64

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

*p* *mf* *f* *mf* *mp*

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Mark Tree: Tri. beater - all 8 counts

*poco rit.*

**71** *a tempo*

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Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

Sus Cym.: yarn mallets

*mp*

*p* *mp*

(Scrape - sim.)