


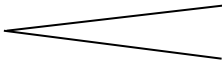
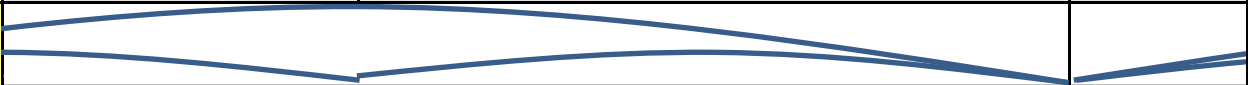
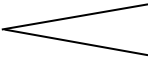



Composition The Next ChapterComposer Patty Darling

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form	Introduction								Light melody 1					
Phrase Structure														
Tempo	Medium Rock; Quarter = 113													
Dynamics	<i>mp/mf</i>								main r					
Meter/Rhythm	Time Sig = 4/4													
Tonality	Concert Bb Major													
Harmonic Motion	I/IV	I/V	I/IV	I/V	I/IV	I/V	I/IV	I/V	I/IV	I/V	I/IV	I/V	I/IV	I/V
Orchestration	Piano solo over sparse rhythm section				Winds at singing/voices on top; alto solo riffs				Voices continue; tenors and tbns 1/2 with me groove continues; alto riffs					
General Character	Happy; light; relaxing.								Peaceful					
Means for Expression	Set the groove and lock in. Rhythm section providing main melody.								Bring out moving melodic line; back					
Conducting Concerns	Counting off tempo. Cue voice entrance.													
Rehearsal Consideration	Voice coaching will have to take place. Setting and holding the tempo is important; the tendency will be to rush. Alto solo does not have to be too busy here; relax.								Melody can get lost if not careful. Keep ahold of the crescend					

Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Form			Light melody 1 restated								Melody 1			
Phrase Structure														
Tempo	Medium Rock; Quarter = 113													
Dynamics	melody <i>mf</i> ; backgrounds/rhythm section <i>mp</i>													
Meter/Rhythm m	Time Sig = 4/4													
Tonality	Concert Bb													
Harmonic Motion	I/IV	I/V	I/IV	I/V	I/IV	I/V	I/iv	I/V	I/IV	I/V	I	IV	I	V
Orchestration	Melody; rhythm		Same as previous 8 bars + trumpet/alto backgrounds								Full ensemble; half			
General Character			Gaining strength											
Means for Expression	backgrounds be present but softer; voices are more for color than sound										Rise and fall of the melodic			
Conducting Concerns	Cue a few entrances													
Rehearsal Consideration	the reigns on the backgrounds/rhythm section until the very last measure where p occurs. Let the melody rise above and sing.										Quarter note pulse will need to be consistent; melodic lines must not be			


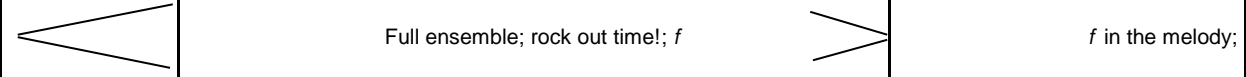
Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Form	dy 2				Melody 2a									
Phrase Structure														
Tempo	Medium Rock; Quarter =113													
Dynamics					<i>mf</i> 									
Meter/Rhythm m	Time Sig = 4/4													
Tonality	Concert Bb Major													
Harmonic Motion	VI	IV	VI/V	V	I	IV	V	VI	I	IV	vi	IV	IV	IV
Orchestration	ime heavy rock; Altos/Tenors/Trumpets with melodic lines; the rest are backgrounds												Full ensemble; back	
General Character	Heavy; to the point; lots of interplay													
Means for Expression	lines is necessary; balanced chords and like articulations will make this section sound clean.												Moving lines s solo do	
Conducting Concerns	None												Conduct the rel	
Rehearsal Consideration	be laid down by the rhythm section; those playing backgrounds must agree on note lengths and be too dominant as everything in this section fits together like a puzzle - no one section has the more important part												Most of these c	

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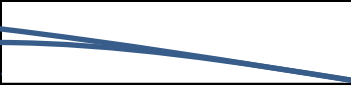


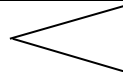

Measure #	43	44	45	46	47	48	49	50	51	52	53	54	55	56
<b>Form</b>	Melody 1 returns; alto solo begins						Alto solo continues alone							
<b>Phrase Structure</b>														
<b>Tempo</b>	Medium Rock; Quarter = 113													
<b>Dynamics</b>	Let alto shine through; <i>mp</i>						<i>mp</i>							
<b>Meter/Rhythm</b>	Time Sig = 4/4													
<b>Tonality</b>	Concert Bb Major													
<b>Harmonic Motion</b>	vi	vi	IV	IV	vi	vi	IV	IV	vi	vi	ii	ii	V	V
<b>Orchestration</b>	singing and backgrounds should remain in the background; alto solo moves to forefront						Alto solo w/ rhythm section							
<b>General Character</b>	Happy; light						Grateful; hopeful							
<b>Means for Expression</b>	should be brought out but not too much; let alto do the lifting here; only easy-going sounds						Alto soloist can feel free to make it their own; don't start too busy, however - leave room to grow							
<b>Conducting Concerns</b>	ease of winds with the exception of the alto solo						None							
<b>Rehearsal Consideration</b>	concepts are repeated; keep in mind that the alto solo is the primary focus here						Alto feature continues. Encourage soloist to practice with recording of rhythm section.							

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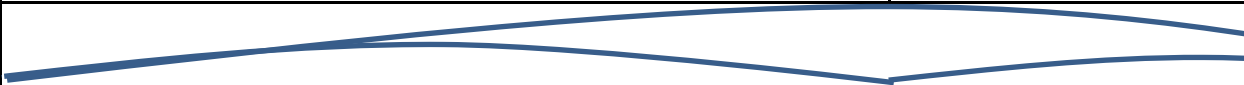
Composer Patty Darling

Measure #	71	72	73	74	75	76	77	78	79	80	81	82	83	84
<b>Form</b>			Heavy Melody 1								Light Melody 2			
<b>Phrase Structure</b>														
<b>Tempo</b>			Medium Rock; Quarter = 113											
<b>Dynamics</b>			Full ensemble; rock out time!; <i>f</i> <i>f</i> in the melody;											
<b>Meter/Rhythm</b>			Time Sig = 4/4											
<b>Tonality</b>			Concert Bb Major											
<b>Harmonic Motion</b>	V	V	IV	IV	vi	vi	IV	IV	vi	vi	IV	IV	vi	vi
<b>Orchestration</b>			Full ensemble; tppts/bones with melody; sax backgrounds								Trombones with melody; sax backgrounds			
<b>General Character</b>			Joyous								Respectful			
<b>Means for Expression</b>	observed but they end the end of the		The sustained pitches require a bit of a lift to really give direction; lock staccatos together; backgrounds should remain underneath melody but should not lack intensity								Trombones should bring out melodic interest during			
<b>Conducting Concerns</b>			None											
<b>Rehearsal Consideration</b>	nds will need to be		Balance will be the main concern in these sections. Bring out "darker" notes and the sustained moving parts. Rhythm section can let loose a bit.											


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Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98
<b>Form</b>	Melody 1				Phrase extension		Melody 2 restated							
<b>Phrase Structure</b>														
<b>Tempo</b>					Medium Rock; Quarter = 113		Medium Rock; Quarter = 113							
<b>Dynamics</b>	<i>mf/mp</i> otherwise 				<i>sfz;f</i>		<i>f</i> 							
<b>Meter/Rhythm</b>					Time Sig = 4/4		Time Sig = 4/4							
<b>Tonality</b>					Concert Bb Major		Concert Bb Major							
<b>Harmonic Motion</b>	V	V	Dbmaj	Absus	Dbmaj	Absus	I	IV	I/V	IV	I	I	IV	V
<b>Orchestration</b>	saxes and trumpets with layered backgrounds				Full ensemble		Full ensemble; altos,tenors,tpts 3/4 with melody; others have background hits; halftime heavy rock							
<b>General Character</b>	Absolute				With urgency		Forceful; united							
<b>Means for Expression</b>	Melody; saxophones will take over during the last three bars				Sfz can be very dramatic; marcato quarter should be heavy		Bring out melodic lines; backgrounds should not overcome melody; rhythm section should provide a lot of drive							
<b>Conducting Concerns</b>					None		None							
<b>Rehearsal Consideration</b>	Pitch bends should be behind other				Togetherness is main issue; the sax/tpt riff will need coaching		As before, it's necessary to lock in on the articulations and bring out the melodic lines instead of the marcato accents.							

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Measure #	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Light melody 1/Melody 2 interspersed										Melody 1 more s			
Phrase Structure														
Tempo	Medium Rock; Quarter = 113													
Dynamics	mf/f										mp			
Meter/Rhythm	Time Sig = 4/4													
Tonality	Concert Bb Major													
Harmonic Motion	I	IV	I/V	VI	I	I/V	IV/V	I	I	vi	Db	Absus	Db	Absus
Orchestration	Full ensemble; interplay/fragmentation of melodic parts										Full ensemble but with singing playing			
General Character	Victorious										Peaceful; ar			
Means for Expression	Bring out moving lines; be careful not to overplay										Alto riffs over singing; riffs d introduction; alto cadenza o			
Conducting Concerns	None										Conduct ritardando and cutoff downbeat of m. 115, let alto crescendo to release:			
Rehearsal Consideration	Independence on each part is an important consideration. Spend time listening to how the puzzle is put together.										Main considerations are the mu last two bars or so: ritardand fermata, cadenza, crescendo			



Measure #	113	114	115
Form	subdued		
Phrase Structure			
Tempo		Ritardando	
Dynamics	<i>mf/f/tp</i>		
Meter/Rhythm			
Tonality			
Harmonic Motion	Absus	Absus	I
Orchestration	g included; very light		
General Character	rival		
Means for Expression	can be busier than in n fermata in m. 115		
Conducting Concerns	in m. 114 and cue the do cadenza and then all conducted		
Rehearsal Consideration	sical happenings in the o, release in m. 114; to release in m. 115		