

Rising Star - Samuel R. Hazo

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----------|---|---|---|----|----|----|----|----|----|----|----|
| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| Form | | | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | |
| Tempo | Quarter = 80 | | | | | | | | | | | | | | | | |
| Dynamics | <p>p < f Tutti f mp WW/Hn < tutti < mf</p> | | | | | | | | | | | | | | | | |
| Meter/Rhythm | 4/4 throughout Uses only Quarter, half, and whole notes | | | | | | | | | | | | | | | | |
| Tonality | <p>Bb Major Eb F G- D- bass line IV of Bb (Eb major centered)</p> | | | | | | | | | | | | | | | | |
| Harmonic Motion | <p>F-Eb- D-C trpt/ Bell ↓ Bb-C- D-Eb in Fl/ trpt Eb F G- D- bass line Eb F G- D- bass line</p> | | | | | | | | | | | | | | | | |
| Orchestration | <p>Sus Cym roll Tutti: Trpt melody, Fl outlining Bb major Fl 1 Melody, Cl countermelody Tutti: melody and countermelody in contrary motion Thinning out: Fl melody, Cl countermelody</p> | | | | | | | | | | | | | | | | |
| General Character | Cantabile (In a Singing Style) | | | | | | | | | | | | | | | | |
| Means for Expression | <p>no real need to conduct m. 1. Allow cym to grow to desired fullness before starting m. 2 cue 2 8th note pickups. Cresc starts here</p> | | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | <p>Cym Roll can start early so cym is warm. All voices are forte, so strive to listen to all moving parts. Check SD roll/flams. Timp. not too heavy. Don't let drums push tempo. Stress stagger breathing throughout. This is a great learning piece for this concept.</p> | | | | | | | | | | | | | | | | |

| Measure # | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 |
|--|---|----|----|--------------------------------|-----------------|----|---|-------------|----|----|----|------|--|---------------------------|------------------------------------|-------------|---------------------------------|----|
| Form | | | | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | |
| Dynamics | tutti f | | | | mp Fl/Ct/AS1 | | | tutti mp | | | | | mf cresc f | subito P | | tutti mf | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | | | | IV (Eb) | V (5) | I (Bb) | | | |
| Harmonic Motion | Eb F G- D- bass line | | | | | | | | | | | | Bb-A-F in AS/TS/Hn w/ Eb root | | Bb-A-F in AS/TS/Hn w/Bb root | | Suspens. creating tension | |
| Orchestration | REPEAT OF MMS. 2-5 Tutti: Trp melody, Fl outlining Bb M | | | Fl2 & AS Maj.2s against Fl1 | | | Tutti: Contrary motion in Trpt/Fl & AS2/Hn | | | | | Thin | | | | | | |
| General Character | | | | | | | | | | | | | | | | | | |
| Means for Expression | smaller pattern! Stress less sound | | | | | | | | | | | | pattern widens | stress sub. in pattern | | | | |
| Conducting Concerns/ Rehearsal Considerations | Have the students play 2-5, and 18-21. Are they the same? Are they exactly the same? | | | | | | | | | | | | Make sure students have enough breath support for the subito. It is common for students to try and cut back on air, which affects pitch and balance. | | | | | |

| Measure # | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | | | | | |
|---|---|----|----|----------|----|---|----|-----------|----|-------------------------------|-----|----|----|---|----------------------|----|----|----------------------|--|--|----|--|--|
| Form | | | | | | | | | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | < tutti f | | | tutti mp | | | | < tutti f | | | mp | | | mp | | | mp | | | | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | | | | | | vi7 (G-7) | | V (5) | | | | | | | Bb | | | Bb | | | Bb | | |
| Harmonic Motion | | | | | | Half cadence | | | | Bb-A-F in AS/TS/Hn w/ Eb root | | | | | Eb F G- D- bass line | | | Eb F G- D- bass line | | | | | |
| Orchestration | Tutti: full with crescendo to fermata | | | | | GENERAL RESTATEMENT OF MMS 10-17 exact but similar in form and melody | | | | | Not | | | Each Bb Chord is fuller than the one before | | | | | | | | | |
| General Character | | | | | | | | | | | | | | | | | | | | | | | |
| Means for Expression | light, touch cues for fermatas. I placed breaths between each. | | | | | | | | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Have enough air for an effective fermata. Don't get caught dying away | | | | | Allow each new timbre to be heard with each fermata. | | | | | | | | | | | | | | | | | |

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