

Symbiophilie!

A Proud and Crazy March

Jonathan Dagenais

Instrumentation:

Piccolo - 1
Flute 1 - 4
Flute 2 - 4
Oboe 1 - 1
Oboe 2 - 1
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 1
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
Bb Trumpet 3 - 2
F Horn 1,2 - 2
F Horn 3,4 - 2
Trombone 1 - 2
Trombone 2 - 2
Trombone 3 - 2
Baritone - 2
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Chimes, Bells, Xylophone - 3
Timpani - 1
Snare Drum, Bass Drum, Slide Whistle - 2
Triangle, Ratchet, Tambourine, Flexatone, 2 Tom-toms,
3 Temple Blocks, Suspended Cymbal, Crash Cymbals - 4

PREVIEW ONLY

Symbiophilie! A Proud and Crazy March

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In 2008 the conductor of the St-Jérôme Concert Band in Quebec Canada approached the composer to commission a piece, more specifically a march, to celebrate the band's 160th anniversary - the oldest in Canada. The composer searched to find musical ideas that would emphasize every aspect of the band and the pride of their long existence then *Symbiophilie!* was born. This term describes two feelings: symbiosis and craziness. For the band to go through the different eras, a symbiosis of the musical passion by the members of the band was necessary - the teamwork and pride of belonging to this group. On the other hand, to get together every Monday night to play and have fun for two hours requires a certain dose of craziness, a musical delirium! This work has two distinct sections that oppose and complete themselves at the same time. The first part is a slow march to emphasize with vigour the symbiosis of the ensemble and the second part, double time, constitutes the unbridled craziness, lively and almost uncontrollable. The entire piece mixes together (but with respect to the tradition) in a style reminding us of the origins of the military fanfares: the march.

NOTES TO THE CONDUCTOR:

Symbiophilie! is a work which needs to be interpreted with style and conviction while taking care to define the musical contrasts between the slow and the fast sections. It is a simple work which needs refinement in the performance to make sure you emphasize all of the subtleties in rhythm, dynamic and orchestration. In general, when an articulation like a staccato is present on a small note value, it simply means to play the note clearly detached but always with a good tone.

INTRODUCTION (measures 1 to 21):

The initial tempo of 84 for a half note has to be the fastest tempo to perform the piece. Any faster and the piece will lose its solemnity. The normal tendency of any band would be to play the many pick up 8th notes too fast (almost like a 16th note triplet), thus it is very important to establish from the beginning a clear and unified subdivision of the 8th note. Make sure to keep the tempo stable throughout the work.

FIRST SECTION (measures 22 to 71):

The percussion parts are very important because they establish the march cadence. Be sure they are well balanced dynamically and that they use the correct sticking. Once that is set, make sure the percussion parts stay in the background so they can serve more as a color as well as a dynamic support for the ensemble. From bar 62, make sure the trumpets and the trombones do not rush their rhythmic patterns.

TRANSITION (measures 72 to 91):

Clearly establish a long orchestral crescendo into bar 84 as this will create a very strong tutti that will enable the players to accomplish good tone quality and an impeccable balance.

SECOND SECTION (measures 92 to 154):

This section, is best described by the Alfred Reed quote from his *Armenian Dances*: "As fast as possible, but not faster!". Indeed, it is essential to play at the maximum tempo the band can handle without sounding pressed and/or panicked even when the tempo falls under 144. The importance is to keep the crazy and energetic style, the steadfast tempo and the great precision in the performance of the melodic lines. The percussion trade between measures 119 to 122 has to be very precise.

Jonathan Dagenais holds a Masters degree in Wind Orchestra Conducting from McGill University, supervised by Alain Cazes and a Bachelor's degree in Composition from the University of Montréal. In addition to university teaching, Mr. Dagenais is also pursuing a career as a composer for wind orchestra. His works have been performed by many Canadian university ensembles, they appear on several professional recordings and some have been listed in MusicFest Canada's concert band syllabus since 2009. Jonathan Dagenais has a very active conducting career. Since 2005, he has acted as the conductor and artistic director of the *Orchestre à Vents Non Identifié (OVNI)*, a Montreal wind orchestra he co-founded. In 2010 and 2011, he was appointed conductor of the *McGill Wind Symphony* and he was a guest conductor for the *Montreal Pop Symphony Orchestra (OSPM)* in 2012. Jonathan was appointed as the conductor of the *National Youth Band of Canada (NYB)* for the 2013 edition. Mr. Dagenais is active as an adjudicator and clinician in several Canadian festivals.

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ISBN: 9781771573238
CATALOG NUMBER: CB16309

COST: \$75.00
DURATION: 5:50

DIFFICULTY RATING: GRADE 4
Concert Band

SYMBIOPHOLIE!

Slow and Solemn March $\text{♩} = 84$

Jonathan Dagenais

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Piccolo, Flute 1.2, Oboe 1.2, B♭ Clarinet 1, B♭ Clarinet 2.3, B♭ Bass Clarinet, Bassoon 1.2, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2.3, F Horn 1.2, F Horn 3.4, Trombone 1, Trombone 2.3, Baritone, Tuba, Chimes, Bells, Xylophone, Timpani (G-A-C-F), Snare Drum (S.D.), Bass Drum (B.D.), Slide Whistle, Triangle, Tom-toms (2), Ratchet, Temple Blocks (3), Tambourine, Suspended Cymbal, and Flexatone. The score includes dynamic markings such as *mf*, *ff*, *p*, and *f*, as well as performance instructions like *tr* (trill), *one only*, and *tutti*. A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

Picc *mf* *f*

Fl 1,2 *mf* *f*

Ob 1,2 *mf* *f*

Cl 1 *p* *mf* *f*

Cl 2,3 *p* *mf* *f*

B Cl *p* *one only* *tutti* *mf* *tutti*

Bsn 1,2 *p* *one only* *mf* *tutti*

A Sax 1,2 *p* *mf* *mf*

T Sax *mf* *mf*

B Sax *mf*

Tpt 1 *f* *mf*

Tpt 2,3 *f* *mf*

Hn 1,2 *p* *mf*

Hn 3,4 *p* *mf*

Trbn 1 *f* *f* *mf*

Trbn 2,3 *f* *mf*

Bari *p* *one only* *tutti* *mf*

Tuba *p* *one only* *tutti* *mf*

Chimes

Bells

Xylo *f*

Timp *mf* *A3 to G3*

S.D. *mf*

B.D.

S.W.

Tri T.T. *S.C.*

Rach T.B.

Tamb S.C.

Flexa C.C. *p* *f* *choke* *p*

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Picc *f*

Fl 1,2 *f*

Ob 1,2 *f* ^{a2}

Cl 1 *mf*

Cl 2,3 *mf*

B Cl *mf*

Bsn 1,2 *mf* ^{a2} *leggiere*

A Sax 1,2 *f*

T Sax *f*

B Sax *mf* *leggiere*

Tpt 1 *f* *tutti* *to fore*

Tpt 2,3 *f*

Hn 1,2 *mf*

Hn 3,4 *mf*

Trbn 1 *mf*

Trbn 2,3 *mf*

Bari *mf* ^{a2}

Tuba *mf*

Chimes

Bells

Xylo *mf*

Timp *mf*

S.D. *mf*

B.D. *mf*

S.W. *mf*

Tri T.T.

Rach T.B.

Tamb S.C.

Flexa C.C.

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Picc *mf* *espressivo*

Fl 1,2 *mf* *espressivo*

Ob 1,2 *mf* *espressivo*
one only

Cl 1 *f* *sub.p dolce*

Cl 2,3 *f* *sub.p dolce*

B Cl *f* *p dolce*

Bsn 1,2 *f* *p dolce*

A Sax 1,2 *sub.p dolce*
Horn cue

T Sax *sub.p dolce*
Horn cue

B Sax *f*

Tpt 1

Tpt 2,3

Hn 1,2 *f* *sub.p dolce*

Hn 3,4 *f* *sub.p dolce*

Trbn 1 *f*

Trbn 2,3 *f*

Bari *f*
Bsn cue
p dolce

Tuba *f*

Chimes

Bells *mf*

Xylo

Timp *G to F*
C to B

S.D. *f*

B.D. *mp*

S.W. *mp*

Tri *f* *sub. mp*

T.T. *mp*

Rach T.B.

Tamb S.C.

Flexa C.C.

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56

57

58

59

60

61

62

63

Picc *f* *p*

Fl 1, 2 *f* *p*

Ob 1, 2 *f* *p*

Cl 1 *mf* *p*

Cl 2, 3 *mf* *p*

B Cl *mf* *p*

Bsn 1, 2 *mf* *p*

A Sax 1, 2 *f* *a2*

T Sax *f*

B Sax *f*

Tpt 1 *mp* *st. mute*

Tpt 2, 3 *mp* *st. mute*

Hn 1, 2 *mf* *p*

Hn 3, 4 *mf* *p*

Trbn 1 *mp* *st. mute*

Trbn 2, 3 *mp* *st. mute*

Bari

Tuba *mp*

Chimes

Bells

Xylo *f*

Timp *mp*

S.D.

B.D.

S.W. *mp*

Tri *f*

T.T.

Rach *sub. mp*

T.B.

Tamb S.C.

Flexa C.C.

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Picc *f*

Fl 1,2 *f*

Ob 1,2 *f*

Cl 1 *f* Oboe cue

Cl 2,3 *f* Oboe cue

B Cl *f*

Bsn 1,2 *mf* *a2* *f*

A Sax 1,2 *f*

T Sax *f*

B Sax *mf* *f*

Tpt 1 *f*

Tpt 2,3 *f*

Hn 1,2 *f*

Hn 3,4 *f*

Trbn 1 *f* open

Trbn 2,3 *f* open

Bari *a2* *f*

Tuba *mf* *mf* *f*

Chimes
Bells
Xylo *f*

Timp *f*

S.D. *mf*

B.D. *mf*

S.W. *f*

Tri T.T. *mf*

Rach T.B.

Tamb S.C.

Flexa C.C. *mf*

PREVIEW ONLY

Picc *sub. mp* *f* *mf*

Fl 1,2 *sub. mp* *f* *mf*

Ob 1,2 *sub. mp* *f* *mf*

Cl 1 *f* *mp*

Cl 2,3 *f* *mp*

B Cl *sfz* *sfz* *sfz* *fp* *f* *mp*

Bsn 1,2 *sfz* *sfz* *sfz* *fp* *f* *mp*

A Sax 1,2 *f* *ff* *fp* *f*

T Sax *f* *ff* *fp* *f*

B Sax *sfz* *sfz* *sfz* *fp* *f*

Tpt 1 *fp* *f*

Tpt 2,3 *fp* *fp* *f*

Hn 1,2 *f* *ff* *fp* *f*

Hn 3,4 *f* *ff* *fp* *f*

Trbn 1 *fp* *fp* *f*

Trbn 2,3 *fp* *f*

Bari *fp* *f*

Tuba *sfz* *sfz* *sfz* *fp* *f*

Chimes
Bells
Xylo *f*

Timp *sfz* *sfz* *sfz* *fp* *f* A to B₁

S.D.
B.D.
S.W. *sfz* *sfz* *sfz*

Tri T.T.
Rach T.B.
Tamb S.C.
Flexa C.C. *Tri p* *f* *mp*

Tamb *f* *mp*

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Picc

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Hn 3,4

Trbn 1

Trbn 2,3

Bari

Tuba

Chimes

Bells

Xylo

Timp

S.D.

B.D.

S.W.

Tri T.T.

Rach T.B.

Tamb S.C.

Flexa C.C.

mf *mp* *mf* *mp* *mf* *mp* *mf*

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Picc

Fl 1, 2

Ob 1, 2

Cl 1

Cl 2, 3

B Cl

Bsn 1, 2

A Sax 1, 2

T Sax

B Sax

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2, 3

Bari

Tuba

Chimes

Bells

Xylo

Timp

S.D.

B.D.

S.W.

Tri

T.T.

Rach

T.B.

Tamb

S.C.

Flexa

C.C.

mf

f

sfz

flutter

slide whistle solo

solo on 26' drum

R.S. solo

rachet solo

a2

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with flair

Picc

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Hn 3,4

Trbn 1

Trbn 2,3

Bari

Tuba

Chimes

Bells

Xylo

Timp

S.D.

B.D.

S.W.

Tri T.T.

Rach T.B.

Tamb S.C.

Flexa C.C.

one player per line

f

one player per line

f

mf

mp

mf

one player per line cup mute

one player per line cup mute

f

mp

st. mute one only

f

mf

flexatone solo

Temple Bkls

f

mp

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Picc *ff* *mp* solo

Fl 1,2 *ff*

Ob 1,2 *ff* a2

Cl 1 *f*

Cl 2,3 *f*

B Cl

Bsn 1,2 *mp* one only

A Sax 1,2 *f* *mp*

T Sax *f* *mp*

B Sax *f* *mp*

Tpt 1 *f*

Tpt 2,3 *f*

Hn 1,2 *f* *mp*

Hn 3,4 *f* *mp*

Trbn 1

Trbn 2,3

Bari *mp* Bsn cue (one only)

Tuba *f* *mp*

Chimes *ff* solo *mp*

Bells

Xylo

Timp

S.D. *f* S.D. A

B.D. *f* R.S. A

S.W. *fp*

Tri T.T. *ff* *mp*

Rach T.B.

Tamb S.C.

Flexa C.C.

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136

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Frenzy!

139

140

141

142

143

Picc *sfz* *f* *tr*

Fl 1,2 *sfz* *f* *a2* *tr*

Ob 1,2 *sfz* *f* *a2* *tr*

Cl 1 *tutti* *sfz* *div.* *ff*

Cl 2,3 *tutti* *sfz* *ff*

B Cl *sfz* *mf*

Bsn 1,2 *sfz* *a2* *mf*

A Sax 1,2 *sfz* *mf*

T Sax *sfz* *mf*

B Sax *sfz* *mf*

Tpt 1 *open* *div.* *tutti* *ff*

Tpt 2,3 *open* *tutti* *ff*

Hn 1,2 *sfz* *mf*

Hn 3,4 *sfz* *mf*

Trbn 1 *open* *ff* *f* *tutti*

Trbn 2,3 *a2* *ff* *f*

Bari *sfz* *f* *a2*

Tuba *sfz* *mf* *tr*

Chimes *sfz* *f* *tr*

Bells *sfz* *f* *tr*

Xylo *sfz* *f* *tr*

Timp *sfz* *mf*

S.D. *sfz* *mf*

B.D. *sfz* *mf*

S.W. *sfz* *mf*

Tri *p* *sfz* *mf*

T.T. *sfz* *mf*

Rach *sfz* *mf*

Tamb *sfz* *mf*

S.C. *sfz* *mf*

Flexa *sfz* *mf*

C.C.

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