

Lyric Essay

Donald Coakley

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Instrumentation:

Flute 1 - 4
Flute 2 - 4
Oboe 1
Oboe 2 -
Eb Clarinet - (not shown on score)
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Eb Alto Clarinet - 1
Bb Bass Clarinet - 1
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 1
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 Bass Clef - 1
Baritone Treble Clef - 1
Tuba - 4
Percussion (suspended cymbal, crash cymbals) - 1

PREVIEW ONLY

Eighth Note Publications

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THE WORK:

Lyric Essay is written in a neo-romantic style. It is a slow, reflective work with much opportunity for musical expression.

NOTES TO THE CONDUCTOR:

Throughout this work stress a sense of flowing line and sustained playing. At bars 35 and 36, the triplets in the trumpets and saxophones, as well as the descending line in the third trumpet and horns, should be heard in addition to the melody. Careful balancing of all these melodic and rhythmic gestures is very important. At bars 37 and 38, the descending and ascending line in the first and second trumpets must also be heard against the principal melody, along with the syncopation in the third trumpet and horns. At bars 43 to 46, the chord structure in the horns, trombones and tuba should sound rich, balanced and in tune. At bar 47 a full, singing, resonant sound from the clarinets is very desirable.

PREVIEW ONLY

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in Scarborough. He also headed the instrumental wing at the Scarborough Music Camps, and founded the Scarborough Schools Symphony Orchestra as well as overseeing four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers and an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1995 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

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DIFFICULTY RATING: GRADE 4
Concert Band

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NOTE: Eb Soprano Clarinet not shown on score (doubles Flute 1)

LYRIC ESSAY

Donald Coakley

Andante e sostenuto $\text{♩} = 66$

3

4

5

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1,2
- Oboe 1,2
- Bb Clarinet 1
- Bb Clarinet 2
- Bb Clarinet 3
- Eb Alto Clarinet
- Bb Bass Clarinet
- Bassoon 1,2
- Eb Alto Saxophone 1,2
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- Bb Trumpet 1
- Bb Trumpet 2
- Bb Trumpet 3
- F Horn 1,2
- F Horn 3,4
- Trombone 1
- Trombone 2
- Trombone 3
- Baritone
- Tuba
- Suspended Cymbal
- Crash Cymbal

The score is in 4/4 time and includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

Fl 1,2 *p espressivo* *f*

Ob 1,2 *f*

Cl 1 *p espressivo* *f*

Tpt 1 *p espressivo* *f*

Cl 3 *f*

A Cl *f*

B Cl *f*

Bsn 1,2 *f*

A Sax 1,2 *f*

T Sax *mp* *f*

B Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *mp* *f*

Hn 1,2 *mp* *f*

Hn 3,4 *a2* *mp* *f*

Trbn 1 *f*

Trbn 2 *f*

Trbn 3 *f*

Bari *mp* *f*

Tuba *f*

S.C. *f*

C.C. *f*

33

34

35

36

molto sostenuto e rit.

38

Fl 1,2

Ob 1,2

Cl 1

Tpt 1

Cl 3

A Cl

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

S.C.
C.C.

mf

div.

39

40

41

42

43

44

45

molto rit.

Fl 1,2 *ff* *mp*

Ob 1,2 *ff* *mp*

Cl 1 *ff* *mp*

Tpt 1 *ff* *mp*

Cl 3 *ff* *mp*

A Cl *ff* *mp*

B Cl *ff* *mp*

Bsn 1,2 *ff* *mp*

A Sax 1,2 *ff* *mp*

T Sax *ff* *mp*

B Sax *ff* *mp*

Tpt 1 *ff* *mp*

Tpt 2 *ff* *mp*

Tpt 3 *ff* *mp*

Hn 1,2 *ff* *mp* *p*

Hn 3,4 *ff* *mp* *p*

Trbn 1 *ff* *mp* *p*

Trbn 2 *ff* *mp* *p*

Trbn 3 *ff* *mp* *p*

Bari *ff* *mp* *mp*

Tuba *ff* *mp* *p* *unis.* *div.* *unis.*

S.C. *ff* *mp*

C.C. *ff* *mp*

46

47

48

49

50

51

52

a Tempo

poco rit.

Fl 1,2

Ob 1,2

Cl 1

Tpt 1

Cl 3

A Cl

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

S.C.

C.C.

mp

a2

div.

unis.

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