
Eighth Note Publications

Lyric Essay

Donald Coakley

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

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 the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of 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, as well as 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 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

ISBN: 9781554732296

CATALOG NUMBER: WWQ2856

COST: \$15.00

DURATION: 3:10

DIFFICULTY RATING: Medium

Woodwind Quintet and Piano

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for my friend Nanita McIlhatten and The Alder Street Sextet

LYRIC ESSAY

Donald Coakley

Largo e sostenuto ♩ = 66

Flute

Oboe

B♭ Clarinet

F Horn

Bassoon

Piano

p

mp

mf

PREVIEW ONLY

6 7 8 9 10

Musical score for measures 11-15, upper system. The system consists of five staves. Measures 11 and 12 show melodic lines in the upper staves. Measure 13 features a piano accompaniment with the instruction *espressivo* and *mp*. Measures 14 and 15 continue the melodic and accompanimental lines, with *mp* markings.

Musical score for measures 11-15, lower system. The system consists of two staves. Measures 11 and 12 show piano accompaniment with *mp* markings. Measures 13, 14, and 15 show piano accompaniment with *mp* markings and complex chordal textures.

PREVIEW ONLY

Musical score for measures 16-20, upper system. The system consists of five staves. Measures 16 and 17 show melodic lines with *f* markings. Measure 18 features a piano accompaniment with *f* markings. Measures 19 and 20 continue the melodic and accompanimental lines, with *p* markings.

Musical score for measures 16-20, lower system. The system consists of two staves. Measures 16, 17, and 18 show piano accompaniment with *f* markings. Measures 19 and 20 show piano accompaniment with *p* markings and complex chordal textures.

Musical score for measures 21-25. The score is written for a piano with five staves: two treble clefs and three bass clefs. Measures 21-25 are marked with measure numbers above the staves. Dynamics include *p*, *mp*, and *f*. A large *f* dynamic is present at the end of measure 25. The piano part features chords and melodic lines in both hands.

PREVIEW ONLY

Musical score for measures 26-29. The score is written for a piano with five staves: two treble clefs and three bass clefs. Measures 26-29 are marked with measure numbers above the staves. Dynamics include *p* and *f*. The piano part features chords and melodic lines in both hands.

30 31 32 33

mf

mf

mf

mf

30 31 32 33

mf

This block contains the first system of a musical score, measures 30 through 33. It features five staves: two vocal staves (soprano and alto) and three piano staves (right hand, left hand, and bass). The music is in a key with one sharp (F#) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is present throughout. The vocal lines consist of eighth-note patterns, while the piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

PREVIEW ONLY

3 36

molto sostenuto e rit.

molto sostenuto e rit.

34 35 36 37

This block contains the second system of the musical score, measures 34 through 37. It features five staves: two vocal staves and three piano staves. The dynamic marking *molto sostenuto e rit.* (very sustained and ritardando) is indicated. The piano accompaniment features a complex texture with triplets in the right hand and chords in the left hand. The time signature changes from 4/4 to 3/4 at measure 35 and back to 4/4 at measure 37. The vocal lines continue with eighth-note patterns.

38 39 40 41

Powerfully $\text{♩} = 60$

ff

38 39

Powerfully $\text{♩} = 60$

ff

PREVIEW ONLY

4 43 44 45

poco rit. Tempo I *molto rit.*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

42 43 44 45

poco rit. Tempo I *molto rit.*

p

46 // 47 *a Tempo* 49

mp *mp* *mp* *mp*

46 // 47 *a Tempo* 48 49

mp *mp*

PREVIEW ONLY

50 51 52 *molto rit.*

p *p* *p* *p*

50 51 52 *molto rit.*

mp *p*

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ISBN 978-1-55473-229-6



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Exclusively distributed
in the United States by:



www.alfred.com

WWQ2856 \$15.00



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