

# LATIN ELEGY

(BASED ON MASSENET'S ÉLÉGIE)

FOR

## Symphonic Band

BY

### William E. Rhoads

#### INSTRUMENTATION

1—CONDENSED SCORE  
4—1st FLUTE AND PICCOLO  
4—2nd FLUTE  
1—1st OBOE  
1—2nd OBOE  
1—ENGLISH HORN\*  
1—E<sub>b</sub> CLARINET  
4—1st B<sub>b</sub> CLARINET  
4—2nd B<sub>b</sub> CLARINET  
4—3rd B<sub>b</sub> CLARINET  
2—E<sub>b</sub> ALTO CLARINET  
2—B<sub>b</sub> BASS CLARINET  
2—1st E<sub>b</sub> ALTO SAXOPHONE  
2—2nd E<sub>b</sub> ALTO SAXOPHONE  
2—B<sub>b</sub> TENOR SAXOPHONE  
1—E<sub>b</sub> BARITONE SAXOPHONE

2—1st and 2nd BASSOONS  
3—1st B<sub>b</sub> TRUMPET  
3—2nd B<sub>b</sub> TRUMPET  
3—3rd B<sub>b</sub> TRUMPET  
2—1st and 2nd F HORNS  
2—3rd and 4th F HORNS  
2—1st TROMBONE  
2—2nd TROMBONE  
2—3rd TROMBONE  
3—BARITONE T.C.  
3—BARITONE B.C.  
6—TUBA  
1—STRING BASS  
2—1st PERCUSSION  
2—2nd PERCUSSION  
1—PIANO\*

\*Optional

Time—4 mins.



S-461

COMPLETE ----- \$20.00

COND. SCORE ---- 2.00

PARTS, ea. ----- 1.25

**SOUTHERN MUSIC COMPANY**

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*to Pauline O  
with affection*

*Bill R.*

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## PERFORMANCE SUGGESTIONS

- Meas. 1-12 Strong flutes on the triplet figure.
- Meas. 5-12 The fifths in the low woodwinds should be detached.
- Meas. 11 When the 6 percussion parts enter they must be exciting, but not loud; they should float the band along. If your percussion section is small, use a woodwind or brass player on cowbell since it is essential to have 6 players. The moving bass line, whether in woodwind or brass, must never be loud but should be played easily and allowed to float along.
- Meas. 13 Let the horns sing out and the woodwinds rip off the runs.
- Meas. 31 This is scored for clarinet - saxophone quintet, with the clarinet sound predominating. It will also sound good played by a fine saxophone quintet without the clarinets. Keep the horns marcato, but quiet.
- Meas. 45 Trumpets and trombones should play with a big dance band ballad style - sustained, intense and singing.
- Meas. 63-73 Should be played like the introduction.
- Meas. 73 The English horn is cued in the tenor sax, and this part must be heard. Everyone must play quietly, especially the clarinets; however, the bassoons must not let the tempo die.
- Meas. 91 Again, let the brass sing out and the woodwinds rip off the runs.
- Meas. 105 The unison clarinet and saxophone line should be played forcefully.
- Last Meas. Let the roll in the maracas, bongos and cymbals die away slowly.

# LATIN ELEGY

(Based on Massenet's "Élégie")

WILLIAM E. RHOADS

Brightly

The score is for a 4/4 piece in B-flat major. It features a variety of instruments and percussion. The woodwinds (Flutes I and II, Oboes, Clarinets, Bassoons) play a melodic line with triplets. The brass (Trumpets and Trombones) provides harmonic support with chords and some melodic lines. The percussion includes snare drums with brushes, bongos, cymbals, maracas, woodblock, cowbell, and bass drum, all playing a rhythmic pattern of eighth notes.

High Wood Winds  
Low Wood Winds  
High Brass  
Low Brass  
Brushes on Snare Drum  
Bongos  
Stick on Cymbal  
Maracas and Woodblock  
Cow Bell  
Bass Drum

Fl. I, E. Hn., A. Sax.  
Fl. II  
A. Sax. II  
A. Cl., B. Cl., Bns.  
T. Sax., B. Sax. Detached  
-Hns.  
Cl., Obs. Also 8va  
W. W. cues

ff  
mf  
ff

High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

Bns., B. Cl., B. Sax.

Trpts.

Tbns.

Tuba

13

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

Hns. (cued in Saxes.)

Hns., E. Hn., Bar.

*mf*

*p*

*mf*

*mf*

Fls., Cls., Obs.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

*mf*

*mf*

*mf*

*mf*

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Hns cued in Saxes.

+A. Cl.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Add Picc.

Trpts. *f*

31

\* Cls., Saxs., Bns.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

\* This can be played with Clarinet Choir, or both Clarinets and Saxophones



High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

53

Fls., Obs., Cls.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

*f* E. Hn., Hns. 8va melody

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Picc., Fls. 8va Obs.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

63

Obs., Cls in octaves

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Fis., E. Hn., Saxes. I. II loco

mf

mf Detached

Bar. Tuba

ff

Detached

Add Mar.

-Hns.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

This system contains the first three measures of the piece. The woodwinds (High and Low W. W.) play a rhythmic pattern of eighth notes in groups of three. The brass (High and Low) provides harmonic support with chords and some melodic lines. The percussion includes a snare drum (S. D.) with a rhythmic pattern, cymbals (Cym. W. B.) with sustained sounds, and a bass drum (C. B. B. D.) with a steady pulse.

High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

This system contains the next three measures. The woodwinds continue their rhythmic pattern. The brass parts become more active with melodic lines. The percussion continues with the same rhythmic patterns. The system concludes with a double bar line and a 'Mar.' (March) marking.

73 Misterioso

High W.W. *p* Fls. *mf* Ob. I *p*

Low W.W. E. Hn. Solo cued in T. Sax. *p* Cls.

High Brass

Low Brass *mf* Bns., A. Cl., B. Cl., St. B. cued in Tuba, B. Sax.

S.D. Bng. *p*

Cym. W.B. *p*

C.B. B.D. *p*

High W.W.

Low W.W.

High Brass \* Trpts use Harmon Mutes *f*

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

\*If Harmon Mutes not available, use Cup Mutes.

Add Saxs.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Tbns. *mf*

Tuba

Ob. II

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.



High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

High W. W.

Low W. W.

High Brass

Low Brass

S. D.  
Bng.

Cym.  
W. B.

C. B.  
B. D.

Hns., Bar.

91

Fls., Obs., Cls., A. Sax., T. Sax.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

\*Hns.

A. Cl., B. Cl.  
Bns., B. Sax.

Tuba, Bar. 8va

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

\*Saxophones have same chord tones as Horns but rhythm is: | ♩ ♩ ♩ | etc.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

This system of music includes staves for High Woodwinds, Low Woodwinds, High Brass, and Low Brass. The woodwinds play melodic lines with various articulations and dynamics. The brass parts provide harmonic support with sustained chords and moving lines. The percussion section includes Snare Drum (S. D.), Bass Drum (B. D.), and Cymbals (Cym. W. B.), with specific rhythmic patterns and rests indicated by percentage signs.

High W. W.

Low W. W.

High Brass

Low Brass

S. D. Bng.

Cym. W. B.

C. B. B. D.

This system continues the musical score with similar instrumentation. The woodwinds and brass parts show further development of their themes. The percussion continues with its rhythmic accompaniment, marked with percentage signs to indicate specific rhythmic values or rests.

Fls., Obs. 8va

105

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

*mf*

*f*

Cls.  
A. Sax.  
T. Sax.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

*sempre stacc.*

3

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

113

Fls., Obs. *f* 3

Hns. cued in Cls.

Saxs.

Trpts. unison in rack 3

E. Hn., Hns. *f*

High W.W.

Low W.W.

High Brass

Low Brass

S.D.  
Bng.

Cym.  
W.B.

C.B.  
B.D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D.  
Bng.

Cym.  
W.B.

C.B.  
B.D.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

Trpts., Hns., E. Hn.

*p*

Fls. 8va  
Obs., Cls.

High W.W.

Low W.W.

High Brass

Low Brass

S.D. Bng.

Cym. W.B.

C.B. B.D.

*mf*

*f*

*mf*

*f*

Detached

High W.W. *f* *ff*

Low W.W. *ff*

High Brass *ff*

Low Brass *f* *ff*

S.D. Bng. *ff*

Cym. W.B. *ff*

C.B. B.D. *ff*

High W.W. *ff*

Low W.W. *ff*

High Brass *ff*

Low Brass *ff*

S.D. Bng. *ff*

Cym. W.B. *ff*

C.B. B.D. *ff*

Trpts. (open)

fade out

Maracas Soli