

Symbiopholie!

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

EIGHTH NOTE PUBLICATIONS

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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 *Symbiopholie!* 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:

Symbiopholie! 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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SYMBIOPHOLIE!

Slow and Solemn March $\text{♩} = 84$

Jonathan Dagenais

2 3 4 6 7

Piccolo *mf* *ff* *mf* *ff*

Flute 1,2 *mf* *ff* *mf* *ff*

Oboe 1,2 *mf* *ff* *mf* *ff*

B♭ Clarinet 1 *mf* *ff* *p* *mf* *ff*

B♭ Clarinet 2,3 *mf* *ff* *p* *mf* *ff*

B♭ Bass Clarinet *f* *mf* *ff* *p* *f* *mf* *ff*

Bassoon 1,2 *f* *mf* *ff* *p* *f* *mf* *ff*

E♭ Alto Saxophone 1,2 *mf* *ff* *p* *mf* *ff*

B♭ Tenor Saxophone *f* *mf* *ff* *f* *mf* *ff*

E♭ Baritone Saxophone *f* *mf* *ff* *f* *mf* *ff*

B♭ Trumpet 1 *mf* *ff* *f* *mf* *ff*

B♭ Trumpet 2,3 *f* *mf* *ff* *f* *mf* *ff*

F Horn 1,2 *f* *mf* *ff* *p* *f* *mf* *ff*

F Horn 3,4 *f* *mf* *ff* *p* *f* *mf* *ff*

Trombone 1 *f* *mf* *ff* *f* *mf* *ff*

Trombone 2,3 *f* *mf* *ff* *f* *mf* *ff*

Baritone *f* *mf* *ff* *p* *f* *mf* *ff*

Tuba *f* *mf* *ff* *p* *f* *mf* *ff*

Chimes

Bells

Xylophone

Timpani *solo*

PREVIEW ONLY

8

9

10

11

12

13

14

15

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*

Timb *A₃ to G₃*

PREVIEW ONLY

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

PREVIEW ONLY

24

25

26

27

28

29

30

31

with elegance

[illegible]

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

40

41

42

43

44

45

46

47

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* *leggiere* *a2*

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* *a2*

Bari *mf*

Tuba *mf*

Chimes
Bells
Xylo *mf*

Timb *mf*

48

49

50

51

52

53

54

55

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. pp dolce* Horn cue

T Sax *sub. pp dolce* Horn cue

B Sax *f*

Tpt 1

Tpt 2,3

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

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

Trbn 1 *f*

Trbn 2,3 *f*

Bari *f* Bsn cue *p dolce*

Tuba *f*

Chimes

Bells *mf*

Xylo

Timb *G to F*
C to B

PREVIEW ONLY

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 *st. mute* *mp*

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

Hn 1,2 *mf* *p*

Hn 3,4 *mf* *p*

Trbn 1 *st. mute* *mp*

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

Bari *mp*

Tuba *mp*

Chimes
Bells
Xylo *f*

Timb *f*

72

73

74

75

76

77

78

79

Picc *f*

Fl 1,2 *f*

Ob 1,2 *f*

Cl 1 *f* Oboe cue

Cl 2,3 *f* Oboe cue

B Cl *mf* *a2* *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 *f* *a2*

Tuba *mf* *f*

Chimes
Bells
Xylo *f*

Timb *f*

87

to Coda

89

rit. 90

With energy and a little craziness! ♩ = 144-152

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

Timb

sub. mp

tr

sfz

ff

fp

f

mf

mp

rit.

A to B:

PREVIEW ONLY

96

97

98

99

100

101

102

103

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

Timb

PREVIEW ONLY

104 105 106 107 108 109 110 111

Picc *f*

Fl 1,2 *f*

Ob 1,2 *f*

Cl 1 *mp* *mf*

Cl 2,3 *mp* *mf*

B Cl *mp* *mf*

Bsn 1,2 *mp* *mf*

A Sax 1,2 *f*

T Sax *mp* *mf*

B Sax *mp* *mf*

Tpt 1 *mp* *mf*

Tpt 2,3 *mp* *mf*

Hn 1,2 *f*

Hn 3,4 *f*

Trbn 1 *mp* *mf*

Trbn 2,3 *mp* *mf*

Bari *mp* *mf*

Tuba *mp* *mf*

Chimes
Bells
Xylo *f*

Timb

PREVIEW ONLY

Hor. cue

112

113

114

115

116

117

118

119

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

Timb

mf

f

sfz

a2

flutter

solo on 26' drum

PREVIEW ONLY

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

128

129

130

131

132

133

134

135

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
Bells
Xylo *ff* *mp* solo

Timb

PREVIEW ONLY

136 137 **Frenzy!** 139 140 141 142 143

Picc *sfz* *f* *tr*

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

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

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

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

B Cl *sfz* *mf*

Bsn 1,2 *sfz* *mf*

A Sax 1,2 *sfz* *mf*

T Sax *sfz* *mf*

B Sax *sfz* *mf*

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

Tpt 2,3 *open tutti* *ff*

Hn 1,2 *sfz* *mf*

Hn 3,4 *sfz* *mf*

Trbn 1 *open tutti* *fff* *f*

Trbn 2,3 *fff* *f*

Bari *sfz* *f*

Tuba *sfz* *mf*

Chimes
Bells
Xylo *sfz* *f* *tr*

Timb *sfz*

PREVIEW ONLY

144 145 146 147 148 149 150 151

Picc *sub. mp* *f*

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

Ob 1,2 *f*

Cl 1 *sub. mp* *f*

Cl 2,3 *sub. mp* *f*

B Cl *f*

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

A Sax 1,2 *f* *mf* *sub. mp* *f*

T Sax *f* *mf* *sub. mp* *f*

B Sax *f* *mf* *f*

Tpt 1 *f*

Tpt 2,3 *f*

Hn 1,2 *f* *mf* *f*

Hn 3,4 *f* *mf* *f*

Trbn 1 *fff* *f* *f*

Trbn 2,3 *fff* *f* *f*

Bari *f*

Tuba *f* *mf* *f*

Chimes
Bells
Xylo *sub. mp* *f*

Timb *f*

PREVIEW ONLY

D.S. al Coda

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

Timb

PREVIEW

solo

Θ

PREVIEW ONLY

