

m&m music press, llc

Tyler Mazone



CLOSURE

For 4-Part Adaptable Ensemble (Grade 3)

Tyler Mazon

Closure

(2020)

for 4-part adaptable ensemble

Distributed By

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SUGGESTED INSTRUMENTATION

The following suggested list is provided to serve as a guide for your part assignments. Any combination of these instruments can be used at your discretion, as long as all required parts are fulfilled (as few as four players, one per part, can perform this work).

If possible, don't be afraid to experiment with different instrumental combinations when performing this work! These experimentations can be used as a learning tool for you and your performers for how color and texture can change with even the smallest difference in orchestration (example: look at the Con Moto section at bar 27, then the quieter section beginning at bar 33. In the original version of this piece, a brass chorale transitioned into a soft woodwind chorale. Try this if available; then reverse the instrumentation, having the woodwinds play first and then the brass. What are the differences in timbre? Does it affect the mood or emotion of the piece, and if so, how?). Additional instrumentation and substitution suggestions from the composer include Flugelhorn on Parts 1 and 2 instead of Bb trumpets, as well as mutes for all of the brass players. Use this piece, in that regard, as an endless sea of experimentation and creative possibilities for you and your performers.

With all of this in mind, this arrangement of *Closure* should be used as an opportunity to demonstrate how music isn't just chord progressions, electronic samples, heavy-metal grooves, or even just simply dots on a page. It's how that music is brought to life with what we have available; what we can create from it; how decisions of musical intent, listening to each other, and hearing these new sounds/colors/textures can impact our perceptions of the piece; and finally, how we can use these skills for any performance situation, no matter what the instrumentation, style, or genre may be.

Contact us if you have any questions, and send us a recording of your performance if possible. We'd love to hear what you come up with!

PART I

Piccolo, Flute/Oboe, C Trumpet
Eb Clarinet
Bb Clarinet, Soprano Sax, Bb Trumpet
Eb Alto Sax
Violin I

PART II

Piccolo, Flute/Oboe, C Trumpet
Bb Clarinet, Soprano Sax, Bb Trumpet
Eb Alto Sax
English Horn, Horn (F)
Violin II
Viola

PART III

Bassoon, Trombone/Euphonium (B.C.)
Bb Clarinet
Bb Bass Clarinet, Tenor Sax, Euphonium (T.C.)
Eb Alto Sax
English Horn, Horn (F)
Viola
Violoncello

PART IV

Bassoon/Contrabassoon, Trombone/Euphonium (B.C.)
Bass Trombone/Tuba
Bb Bass/Contrabass Clarinet, Tenor/Bass Sax, Euphonium (T.C.)
Eb Contraalto Clarinet/Baritone Sax
Violoncello
Double Bass

PERCUSSION LIST

All percussion is optional.

Timpani (Ab, Bb, D, Eb tuning)
Glockenspiel (Bells)
PERCUSSION 1 [two players]: Suspended Cymbal, Bass Drum
PERCUSSION 2 [two players]: Triangle, Wind Chimes

PERFORMANCE NOTES

-Some of the transposed copies split into octaves in consideration of a particular instrument's idiomatic capabilities. Unless otherwise indicated in these copies, if a particular staff where this occurs can be doubled (ex: if you have a flute and C Trumpet player available to play on Part I), have each of the players divide into the indicated octaves wherever possible.

-**STRINGS (if used):** The instrumentation provided is exact - these copies do not follow traditional orchestral string section divisions and instead adhere to covering each of the main parts. If any of the string copies are doubled, follow all guidelines, as written and at your discretion. If one player is used, the top line of every divisi passage is preferred. Bowings have been provided for on the score and parts - if additional bow markings are needed for the players, these should be determined by conductor and concertmaster before rehearsals and performance.

PROGRAM NOTES

Closure is a wonderful feeling to have. To know that one can be in peace with their inner self, someone else, or even events that have transpired. While there might still be questions about some aspects, the situation as a whole feels settled. This piece illustrates that exact feeling, and is a meditation on the concept of gaining closure.

Full Score (transposed)

(2020)

for 4-part adaptable ensemble

Tyler Mazone

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10

PART I
Picc.
Fl./Ob.
C Tpt.

PART II
Picc.
Fl./Ob.
Tpt.

PART III
Bsn.
Trb.
Euph.

PART IV
Bsn./Cbsn.
Tbn.
Euph.

10

Temp.

Glock.

PERC. 1
Sus. Cym.
B.D.

PERC. 2
Tri.
W. Ch.

10 **11** **12** **13** **14** **15** **16** **17** **18**

19

PART I

Picc.
Fl./Ob.
C Tpt.

mp

E♭ Cl.
E♭ A. Sax.

mp

B♭ Cl.
S. Sax.
B♭ Tpt.

mp

Vln. I

mp

solo (if doubled)

PART II

Picc.
Fl./Ob.
Tpt.

mf
p

B♭ Cl.
S. Sax.
B♭ Tpt.

mf
p

E♭ A. Sax.

mf
p

Eng. Hn.
Hn. (F)

mf
p

Vln II

mf
p

solo (if doubled)

Vla

mf
p

solo (if doubled)

PART III

Bsn.
Trb.
Euph.

mf
p

B♭ Cl.
B♭ Tpt.

mf
p

Bs. Cl.
T. Sax.
Euph. (T.C.)

mf
p

E♭ A. Sax.

mf
p

Eng. Hn.
Hn. (F)

mf
p

Vla

mf
p

solo (if doubled)

Vc.

mf
p

solo (if doubled)

PART IV

Bsn./Cbsn.
Tbn.
Euph.

p

Bs. Trb.
Tba.

p

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

p

E♭ CA Cl.
Bar. Sax.

p

Vc.

p

D. B.

p

19

Timp.

p

Glock.

p

PERC. 1
Sus. Cym.
B.D.

p

PERC. 2
Tri.
W. Ch.

p

19

20

21

22

23

24

mf 25

26

27 **Con Moto** ♩ = 80

33 **Slower** ♩ = 72

ritardando.....

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.
E♭ A. Sax.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vln. II

Vla.

PART III

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vla.

Vc.

PART IV

Bsn./Chsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Chs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ CA Cl.
Bar. Sax.

Vc.

D. B.

27 **Con Moto** ♩ = 80

33 **Slower** ♩ = 72

ritardando.....

Timp.

Glock.

PERC. 1
Sus. Cym.
B.D.

PERC. 2
Tri.
W. Ch.

ritardando **Soaring** ♩ = 80

38

ritardando.....Soaring ♩ = 80

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.
E♭ A. Sax.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vln II

Vla

PART III

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vla

Vc.

PART IV

Bsn./Cbsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ CA Cl.
Bar. Sax.

Vc.

D. B.

38

39

40

41

42

43

44

45

46

47

48

54

ritardando.....**Freely** ♩ = 72

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.
E♭ A. Sax.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vln. II

Vla

PART III

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vla

Vc.

PART IV

Bsn./Chsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Chs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ CA Cl.
Bar. Sax.

Vc.

D. B.

54

ritardando.....Freely ♩ = 72

Timp.

Glock.

PERC. 1
Sus. Cym.
B.D.

PERC. 2
Tri.
W. Ch.

49 **50** **51** **52** **53** **54** **55** **56**

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.
Eb A. Sax.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vln II

Vla

PART III

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

Eng. Hn.
Hn. (F)

Vla

Vc.

PART IV

Bsn./Cbssn.
Thbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbss. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ CA Cl.
Bar. Sax.

Vc.

D. B.

Timp.

Glock.

PERC. 1
Sus. Cym.
B.D.

PERC. 2
Tri.
W. Ch.

ritardando.....

mp *mf* *p* *pp* *mp* *mf* *mp* *p* *n*

57 58 59 60 61 62 63

Score for Perusal Only
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