

52nd STREET CHORALE

For Winds and Percussion

(2012)

JUSTIN FREER

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Instrumentation

Piccolo

2 Flutes

Oboe

3 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

4 Horns in F

3 Trumpets in Bb

3 Trombones

Euphonium

Tuba

Timpani

Percussion

Player 1: Triangle, Suspended Cymbal, Chimes, Drum

Player 2: Crotales, Crash Cymbal

Player 3: Vibraphone, Glockenspiel

Program Note

The Street...this is how the locals referred to it during its heyday. “Hey cabbie, take me to *The Street*. And let’s play it cool...”

From 1930 to the early 1950’s, you could find a future who’s who of jazz musicians cutting their teeth in the many tiny, smoke-filled rooms that lined 52nd Street between Fifth and Seventh Avenues. Jazz lovers, smokers and drinkers alike would flock to this famed street to hear the newest, hottest sounds coming out of the clubs. Jack Teagarden, Erroll Garner and Coleman Hawkins are just some of the names who spent their early years playing to loyal crowds. *The Street* demanded the attention of established jazz legends such as Billie Holiday, Miles Davis, Art Tatum, Count Basie, Charlie Parker, Dizzy Gillespie, Louis Prima and Sarah Vaughn to name a few.

For the price of a cigar or pack of cigarettes, or even a drink or four, you could slowly walk from club to club and experience history as it unfolded...jazz history in its most raw form, blazing the trails for generations to come. Hot jazz, the big swing bands, the modern “cool” jazz combos of the forties, or simply musicians jammin’ for gin and bourbon...*The Street* had it all. And if you had a night and early morning to spare (and often the following day to recover), there was no better jazz world to get lost in...

...all of this during a time when New York City was the jazz capital of the world.

“52nd Street Chorale” is a musical reflection of this legendary landmark. The harmonies from start to finish rely heavily on 7th, 9th and 11th chords - staples in jazz. However, the melodies, lines, motives and gestures are more akin to classical music. It is this collision in style and resulting performance practices that I hope will create a sound that allows both worlds to live and breathe together simultaneously.

This music shouldn’t tell the story of 52nd Street as much as it should reflect back to the nostalgia and perfectly kept memories the human experience took from this magical place. It is the indescribable that “52nd Street Chorale” aims to capture...the indescribable feelings that so much brilliant jazz left among those who frequented and fell in love with *The Street*.

World premiere on February 18, 2012, at the MMEA Conference in Minneapolis, MN.

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4/4 ♩ = 62 Sweet and Tranquil

The score is for a 4/4 piece in B-flat major, marked "Sweet and Tranquil" with a tempo of 62. The instrumentation includes Piccolo, Flute 1 & 2, Oboe, Clarinets 1-3, Bass Clarinet, Bassoon 1 & 2, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns in F 1-4, Trumpets 1-3, Trombones 1-3, Euphonium, Tuba, Timpani, Triangle, Crotales, and Vibraphone. The woodwinds and strings play a melodic line with triplets and slurs. The brass section provides harmonic support with sustained notes and mutes. The percussion includes a steady vibraphone accompaniment and rhythmic patterns from the timpani, triangle, and crotales.

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A

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp*

Ob. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mp*

Bs. Cl. *mf*

Bsn. 1,2 *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Horn 1 *mp* *mf*

Horn 2 *mp* *mf*

Horn 3 *mp*

Horn 4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3 *mf*

Euph. *mf* Tutti

Tba. *mf*

Timp. *mf* let ring

Tri. *p* *mp* **A**

Crot. *mp* **Crotales**

Vib. *mf*

Picc. *mf* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl. *mf*

Bsn. 1,2 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *f*

B. Sax. *mf*

Horn 1 *mf* *f*

Horn 2 *mf* *f*

Horn 3 *mf* *f*

Horn 4 *mf* *f*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tpt. 3 *mf* *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *mf* *f* *mf*

Tba. *mf*

Timp.

Sus. Cym. *p* *mf* *mf*

Crot. *mf*

Vib.

Picc. *p*

Fl. 1 *mp*

Fl. 2 *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl.

Bsn. 1, 2 *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx.

B. Sx.

Horn 1 *p*

Horn 2

Horn 3

Horn 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3

Euph. *p*

Tba.

Timp. ♩ = 70 Slightly Faster

Sus. Cym. **B**

Crot. *mp* let all vibrate

Vib. *mp*

Picc. -

Fl. 1 -

Fl. 2 -

Ob. -

Cl. 1 -

Cl. 2 -

Cl. 3 -

Bs. Cl. -

Bsn. 1,2 -

A. Sx. 1 -

A. Sx. 2 -

T. Sx. -

B. Sx. -

Horn 1 -

Horn 2 -

Horn 3 -

Horn 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Euph. -

Tba. -

Timp. -

C A tempo

Chim. *f* let all vibrate

Sus Cym. *p* choke *mf*

Crot. *f* let all vibrate

Glock. Glockenspiel *f* let all vibrate *mf*

Vibraphone *mf*

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *mp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl. *mp*

Bsn. 1,2 *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax.

Horn 1 *mp*

Horn 2 *mp*

Horn 3 *mp*

Horn 4 *mp*

Tpt. 1 *Solo mp*

Tpt. 2

Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

Timp.

Cym.

Crot.

Vib. *5*

* *♩* *

D

Picc. *mf* *f* *mp*

Fl. 1 *mp* *cresc.*

Fl. 2 *mp* *cresc.*

Ob. *mf* *f* *mp* *cresc.*

Cl. 1 *mf* *f* *mp* *cresc.*

Cl. 2 *mf* *f* *mp* *mp* *cresc.*

Cl. 3 *mf* *f* *mp* *mp* *cresc.*

Bs. Cl. *f* *mp* *mp*

Bsn. 1,2 *f* *mp* *mp*

A. Sx. 1 *mp* *cresc.*

A. Sx. 2 *mp* *cresc.*

T. Sx. *mp*

B. Sx. *f* *mp* *mp*

Horn 1 *f* *mp*

Horn 2 *f* *mp*

Horn 3 *f* *mp*

Horn 4 *f* *mp*

Tpt. 1 *Tutti* *mf* *f* *mp*

Tpt. 2 *mf* *f* *mp*

Tpt. 3 *mf* *f* *mp*

Tbn. 1 *f* *mp* *cresc.*

Tbn. 2 *f* *mp* *cresc.*

Tbn. 3 *f* *mp* *cresc.*

Euph. *f* *mp*

Tba. *f* *mp*

Timp.

Cym. **Bass Drum** *f* **D**

Crot. *mf* *let all vibrate*

Vib. *mp* *mf*

Picc. *ff*

Fl. 1 *mf* *ff*

Fl. 2 *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *mf cresc.* *f* *ff*

Cl. 3 *mf* *f* *ff*

Bs. Cl. *cresc.* *f* *ff*

Bsn. 1,2 *cresc.* *f* *ff*

A. Sx. 1 *f* *ff*

A. Sx. 2 *f* *ff*

T. Sx. *mf cresc.* *f* *ff*

B. Sx. *cresc.* *f* *ff*

Horn 1 *f* *ff* Bells Up!

Horn 2 *f* *ff* Bells Up!

Horn 3 *mf cresc.* *f* *ff* Bells Up!

Horn 4 *mf cresc.* *f* *ff* Bells Up!

Tpt. 1 *mf cresc.* *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1 *mf cresc.* *f* *ff*

Tbn. 2 *mf cresc.* *f* *ff*

Tbn. 3 *mf cresc.* *f* *ff*

Euph. *mf cresc.* *f* *ff*

Tba. *ff*

Timp. *mp gradual cresc.* *f* *ff* Tempo I ♩ = 70

B. D. *mp gradual cresc.* *f* *mute* E

Crot. *f* C. Cym. (large cym.)

Vib. *f*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *ff* *f* *f*

Cl. 1 *mf* *ff* *ff*

Cl. 2 *ff* *f* *ff*

Cl. 3 *ff* *f* *ff*

Bs. Cl. *mf* *sfz* *sfz*

Bsn. 1,2 *mf* *sfz* *sfz*

A. Sx. 1 *ff* *f* *f*

A. Sx. 2 *ff* *f* *f*

T. Sx. *mf* *mp* Singing

B. Sx. *mf* *sfz* *sfz*

Horn 1 *mf* *ff* *mp* Bells Up!

Horn 2 *mf* *ff* *mp* Bells Up!

Horn 3 *mf* *ff* *mp* Bells Up!

Horn 4 *mf* *ff* *mp* Bells Up!

Tpt. 1 *ff* *f* *f*

Tpt. 2 *ff* *f* *f*

Tpt. 3 *ff* *f* *f*

Tbn. 1 *mf* *sub. f*

Tbn. 2 *mf* *sub. f*

Tbn. 3 *mf* *sub. f* *mp* Singing

Euph. *mf* *sfz* *sfz* *mp* Singing

Tba. *mf* *sfz* *sfz*

Timp. *f*

Cym. Sus. Cym. *p* *mf* Bass Drum *p* *f*

Glock. Glockenspiel *ff* Vibraphone *mp*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Clarinets 1, 2, & 3, Bass Clarinet, Bassoon 1 & 2, and Saxophones (Alto, Tenor, Baritone). The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-3, Euphonium, and Tuba. The percussion section includes Timpani, Bass Drum, Cymbal, and Vibraphone. The score is marked with various dynamics and performance instructions, including 'Solo', 'Tutti', 'Singing', 'mp', 'mf', 'pp', and 'p'. It also features dynamic hairpins and articulation marks like slurs and accents.