## Arrows of Time

A Transcription of Richard Peaslee's Trombone Solo for Brass Band

by

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### **ABSTRACT**

This thesis presents a new arrangement of Richard Peaslee's trombone solo

Arrows of Time for brass band. This arrangement adapts Peaslee's orchestration – and subsequent arrangement by Dr. Joshua Hauser for wind ensemble – for the modern brass band instrumentation and includes a full score.

A brief biography of Richard Peaslee and his work accompanies this new arrangement, along with commentary on the orchestration of *Arrows of Time*, and discussion of the evolution and adaptation of the work for wind ensemble by Dr. Hauser. The methodology used to adapt these versions for the brass band completes the background information.

# DEDICATION

For my son; anything is possible if you never give up.

#### **ACKNOWLEDGMENTS**

I would like to thank Professor Emeritus Gail Eugene Wilson, who started me on the path to my doctorate and who first introduced me to Peaslee's work.

I am grateful for the assistance of Dr. Joshua Hauser, for his excellent adaptation of Peaslee's work and for his generosity in sharing his work with me.

I am thankful for the efforts of the Salt River Brass, who read my arrangement and gave me the ensemble needed to test out my arrangement.

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I am grateful for the efforts and compositions of Richard Peaslee and for his contributions to the trombone literature.

Thanks to the people at Music Sales Corporation, and specifically Kevin McGee, for permission to arrange this work.

Finally, I am eternally grateful to my parents, who have supported me financially and otherwise as I pursued my studies in music. I wouldn't be here without them.

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### CHAPTER 1

#### INTRODUCTION

#### **BIOGRAPHY**

Richard Peaslee was born on June 13, 1930, in New York, New York. He is a graduate of Yale University, where he received his baccalaureate degree in Music Composition, and went on to earn a Master of Science degree at Yale University; he also spent time studying composition with Nadia Boulanger in Paris and William Russo in New York and London. Peaslee often combines different musical styles, particularly jazz and folk traditions, into his works. Beginning in the 1960s, Peaslee wrote many works for the stage; among the most notable are *Marat/Sade* (1964) for Peter Brook and the Royal Shakespeare Company. *Marat/Sade* "juxtaposed diverse elements drawn from 18th century classicism and 20th century compositional techniques as well as folk music and popular idioms." He wrote *Animal Farm* (1984) for Peter Hall and the National Theatre, the music for Joseph Papp's production of *Miracolo d'Amore* (1988) for Martha Clark, and the NYS production of *The Snow Queen* (1990). Peaslee's works extend beyond the musical theater, to works for dance, television, and film.

In 1967 Peaslee wrote *Chicago Concerto* for baritone saxophone soloist Gerry Mulligan. This work was one of his first that featured the virtuosity of a baritone saxophone soloist. Others followed, including *Nightsongs* for trumpeter Harold

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<sup>&</sup>lt;sup>1</sup> Joseph Brumbeloe, "Richard Cutts Peaslee," *Grove Music Online*, ed. L. Macy, www.oxfordmusiconline.com (accessed 16 Jan 2013)

<sup>&</sup>lt;sup>2</sup> Ibid.

Lieberman in 1973, *The Devil's Herald* for tubist Harvey Phillips in 1975, and *Arrows of* Time for trombonist Joseph Alessi in 1994-96.<sup>3</sup>

Peaslee's integration of classical and jazz elements was born from his interest in the jazz idiom early in his career. He once said:

I started out with a great interest in jazz...I wanted to be a big band arranger – I played trombone and was never a very good musician. But I had the bad luck to come up when rock was getting big and the bands were dying out. I went to London to work with the big jazz ensemble of William Russo's, the jazz writer who wrote for Stan Kenton.<sup>4</sup>

This integration of jazz elements into classical forms of music is a hallmark of Peaslee's work. In a review of his work *Stonehenge*, a four-section piece for the London Jazz Orchestra and directed by William Russo, Joe Brumbeloe wrote:

This score recalls some of the more ambitious music produced by jazz musicians in the 1960s: Duke Ellington in his sadly neglected tone poems for big band, perhaps the more orchestral approach of Gil Evans and some of Stan Kenton's arrangers. Not unlike those efforts, Stonehenge provides a fascinating example of the variegated tone colors possible with this standard ensemble through the creative use of unusual combinations of instrumental colors, mutes and performance techniques.<sup>5</sup>

In Peaslee's treatment of Arrows of Time, Peaslee himself states the influence of jazz music in the work: "One of my main influences [for Arrows of Time] has been Bill Russo's trombone writing for the Stan Kenton Orchestra spearheaded by Frank Rosolino's<sup>6</sup> spectacular solos." His background as a trombonist, combined with the influence of William Russo and the fusion of classical and jazz elements, established the framework for Arrows of Time.

<sup>&</sup>lt;sup>3</sup> Ibid.

<sup>&</sup>lt;sup>4</sup> Lawrence Christon, "Stage Week: 'Earthly Delights' To Unfold," Los Angeles Times, 6 October 1985.

<sup>&</sup>lt;sup>5</sup> Joe Brumbeloe, "Stonehenge by Richard Peaslee: The Carousel Suite by Richard Peaslee," American Music 12 no.4 (Winter, 1994): 471.

<sup>&</sup>lt;sup>6</sup> Frank Rosolino was a trombonist with the Stan Kenton Orchestra from 1952-1954.

<sup>&</sup>lt;sup>7</sup> Richard Peaslee, *Arrows of Time*, "About the Music" (Newton Centre, MA: Margun Music, 1993)

#### HISTORY OF ARROWS OF TIME

Richard Peaslee had a personal connection to the trombone, stating "Having once played trombone in high school and college bands, it has always been a favorite instrument of mine." The title of the work, however, comes from an unusual inspiration: "As for the title, Arrows of Time, the term appears in Stephen Hawking's A Brief History of Time which I had been reading while writing the piece. Little more can be said in explanation except that I liked it as a title."9

Regarding his approach to composing the work, Peaslee goes on to say: "In writing this piece, however, which is often virtuosic in its demands on the player, I needed far more than my own amateurish knowledge of the instrument. For advice, I contacted two of the greatest players in the field, Joe Alessi and Jim Pugh."<sup>10</sup>

By selecting Joseph Alessi and Jim Pugh, Peaslee further integrates the elements of jazz and classical influences into his compositional style. Pugh has been the lead trombonist for the Woody Herman Band and toured with Chick Corea before settling down in New York City, where he has remained an active freelance trombonist for Broadway shows, film, and theater scores. 11 Alessi has been the principal trombonist of the New York Philharmonic since 1985, having previously held positions with the Philadelphia Orchestra and Montreal Symphony. He has released more than ten

<sup>8</sup> Ibid.

<sup>&</sup>lt;sup>9</sup> Ibid.

<sup>&</sup>lt;sup>11</sup> Jim Pugh, "Biography", jimpugh.net (accessed 29 Jan 2013)

recordings for solo trombone, including the 1993 premiere of the Pulitzer Prize winning *Trombone Concerto* by Christopher Rouse. 12

It was Alessi's influence and skill set that led Peaslee to have him premier the work: "Both [Pugh and Alessi] were most helpful, especially Joe who has really brought the piece into being by giving it its first performances. Alessi, I found, was the ideal player for this work in that he can seamlessly combine both a classical and jazz technique into his playing." Alessi recorded *Arrows of Time* on "New York Legends – Joseph Alessi" in 1996.

Peaslee orchestrated *Arrows of Time* for trombone and symphony orchestra in 1996, and was first performed by the Seattle Symphony and Principal Trombonist David Ritt that same year. With this work, the solo trombone and piano score came first, followed by an orchestration; in many cases, the reverse is true. When Peaslee created his orchestration, he made several changes in the work because of the change in medium: "Many of the differences between the versions stem from a desire to create contrasts of color and texture for the listener and performers as well as to give the orchestral musicians a chance to participate more fully in the performance." Due to this change in medium, several changes were made from the original trombone/piano score when adapted for full orchestra. These changes, along with those that were made by Dr. Hauser in collaboration with Peaslee, are outlined in detail in the next chapter.

<sup>&</sup>lt;sup>12</sup> Bruce Tychinski, "Alessi, Joseph, Jr," *Grove Music Online*, ed. L. Macy, www.oxfordmusiconline.com (accessed 29 Jan 2013)

<sup>&</sup>lt;sup>13</sup> Richard Peaslee, *Arrows of Time*, "About the Music" (Newton Centre, MA: Margun Music, 1993)

<sup>14</sup> Joshua Hauser, "*Arrows of Time* by Richard Peaslee: A Transcription for Solo Trombone and Wind Band with Accompanying Commentary" (DMA diss., University of Georgia, 2000), 21.

### **CHAPTER 2**

#### AN ARRANGEMENT FOR WIND ENSEMBLE

As part of the degree requirements for the Doctor of Musical Arts degree at the University of Georgia, and at the behest of Sergeant Major Scott Shelsta of the United States Army Band, Joshua Hauser orchestrated *Arrows of Time* for solo trombone and wind ensemble in 2000. The premier performance was given at the 2000 Eastern Trombone Workshop, with trombonist Joseph Alessi. The instrumentation utilized by Dr. Hauser includes piccolo, flute (1<sup>st</sup> and 2<sup>nd</sup> parts), oboe (1<sup>st</sup> and 2<sup>nd</sup> parts), bassoon (1<sup>st</sup> and 2<sup>nd</sup> parts), contrabassoon, clarinet (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> parts), bass clarinet, alto saxophone (1<sup>st</sup> and 2<sup>nd</sup> parts), tenor saxophone (1<sup>st</sup> and 2<sup>nd</sup> parts), basitone saxophone, trumpet (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> parts), horn (1<sup>st</sup>-4<sup>th</sup> parts), trombone (1<sup>st</sup> and 2<sup>nd</sup> parts), bass trombone, euphonium (1<sup>st</sup> and 2<sup>nd</sup> parts), tuba (1<sup>st</sup> and 2<sup>nd</sup> parts), harp, contrabass, timpani, and percussion (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> parts).

In adapting the orchestral version for the wind ensemble, Hauser states: "...I chose to maintain the integrity of Peaslee's new melodies and counter lines [from the orchestral version] wherever possible." However, without a string section, Hauser had to adapt for the missing timbres:

String parts provided opportunities to experiment with different colors. I copied and pasted the parts through several different instrumentational possibilities, listening each time to the computer playback to decide if the sounds that emerged were effective in conveying the desired mood. Eventually I discovered several new colors to use in augmenting the band version. One of the most successful combinations seemed to be the all conical choir of flugelhorns, euphoniums, and tubas that I use to replace the strings throughout much of the second movement.<sup>16</sup>

<sup>&</sup>lt;sup>15</sup> Ibid., 22.

<sup>16</sup> Ibid.

The following section is a list of the adaptations from the piano to the orchestral and wind ensemble versions of *Arrows of Time* from Dr. Hauser's dissertation, with those sections marked by a double-asterisk (\*\*) indicating changes made by Hauser from Peaslee's orchestration:<sup>17</sup>

## **Movement I: Up**

mm. 1-16: New harmony in introduction, pedal point is on the fifth (G) instead of C to accommodate the basses who may not have a low C1 extension.

mm.54-63: Solo trombone tacet. This is the first of many opportunities that Peaslee takes to provide contrast by moving the solo part into the orchestra and expanding and reharmonizing the remaining parts to take advantage of the full forces available while giving the listener some variety.

m. 91: 6/4 instead of 5/4

m. 95: Fermata on beat 5 is followed by a breath mark before going on. This parallels the earlier accompaniment figure (m. 80) instead of continuing on without a pause as in the original piano version.

m. 99: 6/4 instead of 3/4 provides for a smoother transition back to the opening 5/8 theme.

mm. 100-101: Solo trombone sustains low G instead of ending on downbeat of 101.

mm. 108-120: Solo trombone tacet. See comments from mm. 54-63.

mm. 121-122: Expanded to three bars (mm. 121-123) in orchestral version with the solo trombone entering on the ascending pyramid.

mm. 123-125: All figures are shifted one beat earlier to provide the desired emphasis in performance with a full orchestra.

m. 126: Expanded for dramatic impact.

m. 127: \*\*Band version returns to piano version.\*\*

<sup>&</sup>lt;sup>17</sup> Ibid, 23-26. Measure numbers refer to original piano score unless otherwise indicated.

- mm. 140-142: Expanded by three beats and put in 6/4 instead of 9/4 to maintain continuity of beat for the larger ensemble.
- m. 146: Changed to reflect feeling of m. 95 as above.
- m. 151: Beat 4 of measure in solo part should be a c#', not a as notated in piano version.
- m. 155: \*\*Expanded to seven measures with the inclusion of a jazz (swing eighth note) influenced cadenza.\*\*
- mm. 162-163: Expanded and re-barred in 5/8 instead of 5/4.

## **Movement II: Slow – Freely**

- mm. 6-7: Re-written to expand the e-flat by one beat and shorten the g-flat, accordingly.
- mm. 8-11: Long chords are sustained by the strings (\*\*muted trombones in band version\*\*) instead of happening as separate attacks that would be required by a piano player.
- m. 36: Expanded to 5/4.
- m. 39: Solo trombone moved to trombone II part in orchestral and \*\*band versions.\*\*
- m. 41: Solo trombone returns as before.
- mm. 46-53: Triplet figures added in strings and woodwinds \*\*(maintained in woodwinds in band version).\*\*
- m. 52: Trombone rhythm changed to match previous bar.
- m. 57: Pickup notes in solo part changed to different chord tones.
- mm. 64-67: Reharmonized up ½ step from piano version.
- mm. 68-75: Solo trombone tacet. See comments from mvt. I mm 54-63.
- m. 76: Solo trombone returns as before.
- m. 84: Fermata moved from beat 2 to beat 3. Solo trombone sustains into mm. 85.

mm. 87-88: Solo trombone tacet in orchestral version, \*\*restored in band

version.\*\*

m. 96: Half note in solo trombone instead of dotted half note tied to an

eighth note.

m. 99: Quarter note tied to an eighth note in solo trombone instead of half

note tied to an eighth note.

m. 100: Two bar "vamp" inserted before entrance of trombone.

### **Movement III: Fast**

m. 16: c' on second half of beat 3 changed to d' in orchestral version.

\*\*Changed back to c' for band version.\*\*

m. 17: c' on downbeat changed to d' in orchestral version. \*\*Changed

back in band version.\*\*

mm. 31-32: Down ½ step in orchestral and \*\*band versions.\*\*

m. 40: Down ½ step in orchestral and \*\*band versions.\*\*

mm. 45-54: Re-barred and expanded in orchestral and \*\*band versions (mm.

45-57) for ease of ensemble.\*\*

m. 55: d'' instead of c'' for solo trombone.

mm. 89-91: Solo trombone tacet. This provides for a contrast in color as the

trombonist and orchestra engage in a call and response figure which begins in larger sections and gradually shortens to one-beat

exchanges.

m. 92: Solo trombone part returns.

mm. 96-98: Solo trombone tacet as in mm. 89-91.

mm. 102-103: Solo trombone tacet as above.

m. 104: b' in solo trombone instead of d-flat''.

m. 106: Solo trombone tacet as above.

m. 108: Solo trombone tacet, first half of bar.

mm. 109-end: Expanded to create a longer build of and an increase in tension as the piece reaches its final climax.

m. 130<sup>18</sup>: d'' instead of d-flat'' in solo trombone.

m. 135: Orchestra version ends this bar on a concert F# which serves as a leading tone for the final F of the piece. \*\*As a trombonist, I [Hauser] found this to be confusing to the ear and much more difficult to play, so, with the consent of the composer, I changed the ensemble to reflect the descent to an F-natural in the original piano version.\*\*

mm. 136-end: f" extended for two full bars followed by a stinger on F.

<sup>&</sup>lt;sup>18</sup> Measure numbers to the end of the piece refer to the orchestra and band versions.

#### **CHAPTER 3**

#### A NEW ARRANGEMENT FOR BRASS BAND

The modern brass band is made up of the following instrumentation: 4 solo cornets, 1 E-flat soprano cornet, 1 repiano<sup>19</sup> cornet, 2 second cornets, 2 third cornets, 1 flugelhorn, 3 horns<sup>20</sup>, 2 baritones, 2 euphoniums, 2 tenor trombones, 1 bass trombone, 2 E-flat tubas, 2 BB-flat tubas, and percussion. With the exception of the trombones, all instruments in the brass band are conical, meaning that the bore diameter of the instrument gradually widens from the mouthpiece receiver to the bell flare. The trombones are cylindrical; the bore diameter stays constant until the bell flare. Conical brass instruments tend to have a mellower, darker sound than their cylindrical counterparts, allowing for large sections of brass instruments to blend together more easily.

Creating this arrangement for brass band comes with several challenges. With a full orchestra, the arranger has the widest number of timbres to choose from as instruments from all four instrument families are available. When re-orchestrated for wind band, the choices are reduced as the string family of instruments is no longer available. When reducing for brass band, the woodwinds are eliminated, leaving only the brass and percussion. Thus, accommodations have to be made to make the most out of the remaining tone colors.

One accommodation is the use of mutes; rather than primarily reducing the volume a brass instrument makes, mutes change the sound quality of that brass instrument. When utilizing a straight mute, a brass instrument takes on a timbre similar to

<sup>&</sup>lt;sup>19</sup> The repiano cornet is not a different instrument from the B-flat cornet; rather, the term refers to the nature of the part. The repiano is often used in a trio with the soprano cornet and flugelhorn, or when a solo line separate from the rest of the cornet section is played.

<sup>&</sup>lt;sup>20</sup> The traditional British-style brass band uses E-flat tenor horns; other brass bands use the F horn.

a reed instrument; it is also effective in duplicating the string sound. Another common mute, the cup mute, creates a more diffuse sound that blends more effectively than the open instrument, similar to a woodwind choir.

The other accommodation takes place in the scoring for the brass band. The brass and percussion parts transplant easily from the wind band version, but the woodwind parts are scored across several sections in the brass band. To begin, I divided up the brass band and wind band into four basic sections – soprano, alto, tenor, and bass. From there, I matched the soprano sections of the wind band (piccolo, flute, oboe, clarinet 1) to the corresponding brass band sections (soprano cornet, solo cornets, repiano cornet when needed). From there, I focused on instrument combinations in the brass band that would mimic consorts of instruments in the wind band. The saxophone section in the wind band, for example, is scored in the flugelhorn, horns, baritones, and E-flat tubas in the brass band. With the upper woodwinds, the E-flat soprano cornet and B-flat repiano cornet part are combined, sometime in conjunction with the flugelhorn or solo horn. String bass parts are scored in the BB-flat parts in the appropriate octaves when possible. Dynamics are altered depending on the choir being used; if the cornet section or portions thereof are representing the clarinet section from the wind band, dynamics are adjusted down if needed to keep the balances present in the wind band version the same as the brass band. Finally, the harp part was eliminated from the brass band arrangement as it is an uncommon instrument for that ensemble. The brass band version of Arrows of Time utilizes the same timbral outcomes of the wind band version as the wind band version is

the most recent and involved collaboration with the composer. The following section outlines the scoring adaptations from the wind band version to the brass band version<sup>21</sup>:

## **Movement I: Up**

m. 1:	Opening rhythmic pattern in bassoon 1/2 and tuba 1 played by E-
	flat tuba; contrabassoon and tuba 2 pattern played by BB-flat tuba.

- m. 16: Clarinet 1-3 parts played by solo/2<sup>nd</sup>/3<sup>rd</sup> cornets with straight mutes.
- m. 28: Alto saxophone 1/2, tenor saxophone 1/2, baritone saxophone parts played by trombone 1/2 and bass trombone with straight mutes.
- m. 40: Flute 1 part played by E-flat soprano cornet.
- m. 68: Tenor saxophone 1/2 played by baritone 1/2.
- m. 77: Alto saxophone 1/2, tenor saxophone 1/2, baritone saxophone played by flugelhorn/solo horn (alto 1), horn 2/3 (alto 2), baritone 1 (tenor 1), baritone 2 (tenor 2), E-flat tuba (baritone saxophone). Ordinarily the euphoniums would cover the tenor 2 part, but I maintained their melodic line (shared with alto saxophone and horn 1) from the wind band version.
- mm. 80-82: The cornet section covers both the trumpet and clarinet parts from the wind band version.
- m. 83: Cornets play clarinet parts with straight mutes; bassoon and baritone saxophone parts are played by the euphoniums. The voices are added into the overall texture in the same manner as the wind band version.
- mm. 92-99: Flute/clarinet 1/alto saxophone 1 countermelody is transferred to soprano cornet/repiano cornet/flugelhorn/solo horn.
- m. 100: Clarinet 2 part doubled by cornet 2/3 in octaves due to the low register of the clarinet line.
- m. 107-123: The thickening of the orchestration is scored in a manner similar to the opening, but m. 115 is the first time the entire wind band (sans solo trombone part) is engaged. Thus, the cornet 2/3 parts cover

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<sup>&</sup>lt;sup>21</sup> As there are many consistencies in scoring from wind band to brass band, only the first will be mentioned, with any deviations being listed separately.

the clarinet lines, and the soprano cornet (doubled by the repiano part one octave lower) covers the flute/piccolo line. The solo cornets represent the trumpet 1/2/3 parts, and the saxophone parts are covered by the baritones and E-flat tubas.

- mm. 128-136: Woodwind choir (piccolo/flute/clarinets/alto saxophones/tenor saxophones) is represented by soprano cornet/cornet 2 &3/flugelhorn/horns/baritones.
- mm. 141-145: Alto saxophone 2 melody played by flugelhorn and horn 1. Alto saxophone 1 statement of the theme is played by the solo horn. In m. 144, the wind band version has a continuation of the alto saxophone line scored in the clarinets; in the brass band version this is done by moving the line to the cornet 2/3 parts.
- m. 146: The countermelody in alto saxophone 1/2 is rescored for the soprano cornet/repiano/flugelhorn trio.
- mm. 158-159: Similar to mm. 128-136, the melismatic line in the woodwind choir is voiced in the soprano cornet/solo cornets/flugelhorn/solo horn.
- mm. 170-173: The flute 1/2, clarinet 1/2/3, and alto saxophone 1/2 countermelody is represented by the soprano cornet, repiano cornet, flugelhorn, and solo horn in a manner similar to mm. 92-99. The dynamics for the brass band version have been adjusted; the accompanying rhythmic figures have been lowered by one dynamic level.

## **Movement II: Slow - Freely**

- mm. 5-7: The cascading line in the wind band version is scored nearly identically in the brass band version. However, as a typical brass band has three horns and not four, the horn 1 part is scored in the flugelhorn this is a common adaption when transcribing from wind band or orchestra to brass band.
- mm. 8-10: As in Dr. Hauser's arrangement, the muted trombones remain to simulate the string section sound from the orchestral version.
- mm. 12-15: The flute solo is played by the soprano cornet. The accompanying clarinet 2/3 figure is performed by cornet 3 in cup mutes.
- mm. 17-21: The clarinet 1 solo is played by the flugelhorn. Beginning in m. 20, the band accompaniment figures are played by trumpet 2/3; this figure is played by cornet 2/3 in the brass band without mutes.

- mm. 37-40: The tuba 2 part is performed by the E-flat tubas and BB-flat tubas in octaves; this is to provide a similar depth of sound that the tuba 2 and string bass parts create in the wind band.
- mm. 46-53: The florid line in the piccolo/flutes/oboes/clarinets is represented only in the soprano cornet/solo cornet parts to keep the same balance as the wind band version. When the second statement of the line occurs at m. 50, the first half of the phrase is performed by the solo cornets and answered by the soprano cornet as the texture thins.
- mm. 69-75: The bassoon line is scored in the baritone 1/2 parts. The flute 1/2 and oboe 1/2 ensemble beginning in m. 74 is performed by the soprano cornet/repiano cornet/flugelhorn trio.
- m. 77: As in the 1<sup>st</sup> movement, the clarinet choir is scored in the solo/1/2 cornet parts. However, in order to keep the climax at m. 84 as dramatic as the wind band and orchestral versions, they are not muted as there would be no time to remove the mutes.
- m. 85: The solo/2/3 cornets play the trumpet 1/2/3 parts.
- mm. 87-93: The clarinet 1 line that doubles the solo trombone line is performed by the flugelhorn.

### **Movement III: Fast**

- mm. 1-7: The bassoon and bass clarinet line is scored for the euphoniums, with the E-flat and BB-flat tubas performing the tuba 1/2 parts, respectively.
- mm. 13-18: The horn 1-4 parts are re-scored for flugelhorn and horn 1-3, with the flugelhorn playing the lead line.
- mm. 21-28: The saxophone section is treated in the same manner as m. 77 in the first movement.
- mm. 31-32: The interplay between the soprano/alto instruments from the wind band (flutes, oboes, clarinets, trumpets, horns) are scored for cornets and horns. The tenor/bass response (bassoons, bass clarinet, horns, euphoniums, tubas) is scored for horns, euphoniums, and tubas. The goal was to keep the same "shout chorus" feel as the wind band arrangement.

- mm. 74-77: The brass band scoring is the same as mm. 1-7 above, with the addition of the baritone 1/2 parts playing the low clarinet 1-3 line from the wind band arrangement.
- mm. 84-92: The baritone 1/2 lines play the low clarinet 1-3 lines as above, but in mm. 89 switch to alto 1/2 (along with the repiano cornet) as the flugelhorn and horn 1-3 parts are performing the horn 1-4 lines.
- mm. 92-95: The bassoon, bass clarinet, baritone saxophone, and contrabass line is played by the euphoniums and E-flat tubas.
- mm. 111-120: The repiano, baritone 1/2, euphoniums, and E-flat and BB-flat tubas perform the background rhythmic accompaniment in the saxophones so that the flugelhorn and horn 1-3 can play the muted fanfares in this section.
- mm. 121-129: The contrabass line is played by the BB-flat tubas.

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## APPENDIX A

## PERMISSION LETTER

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Besworth Plusic Serlin
Union Hunks Editones Modrid
KK peech Sales Diego
Hunks Bales (Larnitics Spring

June 29, 2011



Jason Malloy 1710 S. Gilbert Rd. #2143 Mesa, AZ 85204

RE: ARROWS OF TIME, by Richard Peaslee

Dear Mr. Malloy:

We have received your letter of June 22, 2011 regarding your interest in creating a TROMBONE SOLO W/BRASS BAND arrangement of the above referenced work for inclusion in your thesis/dissertation for Arizona State University as part of your DMA project.

As the copyright owner of this work(s), we will grant you permission to make the arrangement(s) under the following conditions:

- A non-refundable permission for of Seventy Five (\$75.00) dollars, to be paid upon the signature of this letter agreement.
- The copyright in your arrangement(s) will be controlled at all times by Associated Music Publishers, Inc. (hereinafter referred to as the "Publisher").

### ARROWS OF TIME

By Richard Peaslee
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Used by Permission.

- Performances and copies are for your personal use in connection with your thesis/dissertation DMA project only, and may not be publicly performed outside of the DMA project.
- 4. No other uses of the arrangement will be made including recordings, radio broadcasts, television broadcasts or depositing copies in an interlibrary system, such as the microfilm collection of the university you attend, or with University Microfilms, Inc. without further permission from the publisher.

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- If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.
- 6. The arrangement which you shall cause to be made of the work shall be made at your expense and shall be created only as the result of "employment-for-hire" and such arrangement shall be a "work-made- for-hire" as such term is used in the ILS. Copyright Law, and all copyrights therein and all renewals, extensions and reversions thereof throughout the United States shall be owned by Associated Music Publishers, Inc., subject to your use under this Agreement.
- You hereby assign and set over unto Associated Music Publishers, Inc. its successors and assigns, throughout the cutire world and in perpetuity, all right, title and interest in the arrangement of the musical composition(s) identified ARROWS OF TIME.
- Upon completion, one (1) copy of the arrangement(s) will be submitted to the
  offices of the Publisher at 257 Park Avenue South, New York, NY 10010. If an archival
  tape of the arrangement(s) is made, one copy is to be sent along with a copy of the
  arrangement(s).
- One copy of this letter will be signed and returned to the Publisher, along with the required fee within thirty (30) days from the signing of this Agreement.
- The arrangement may not be further promoted, duplicated, distributed, sold or otherwise made available to any third party.

Your signature in the space provided below will indicate your agreement to the conditions outlined above.

Very truly yours, ASSOCIATED MUSIC PUBLISHERS, INC. FED ID# 13-0452810

Bv:

Print Licensing Manager

McGee

Agreed to and Accepted

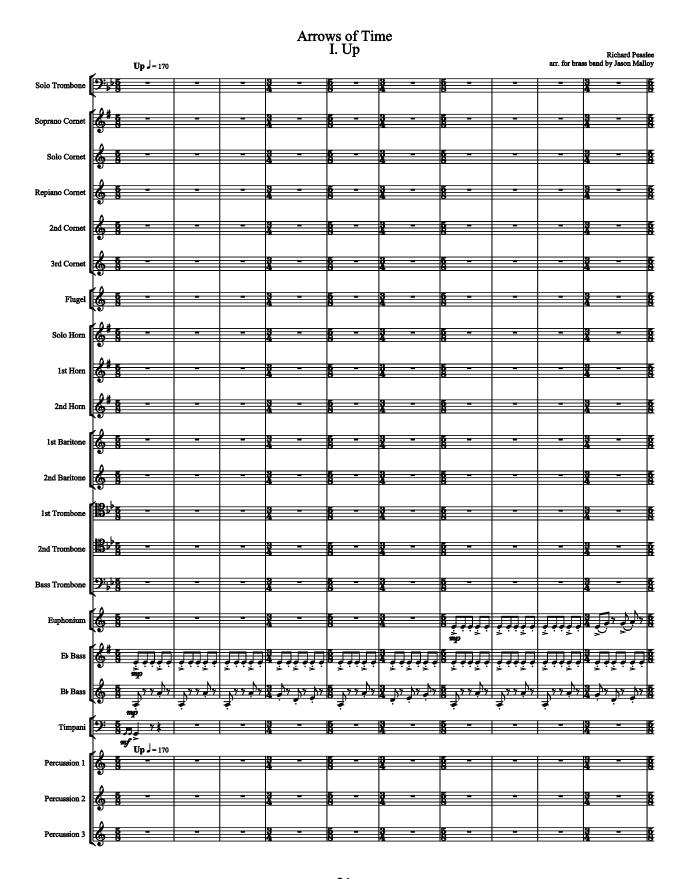
By:

Jason Malloy

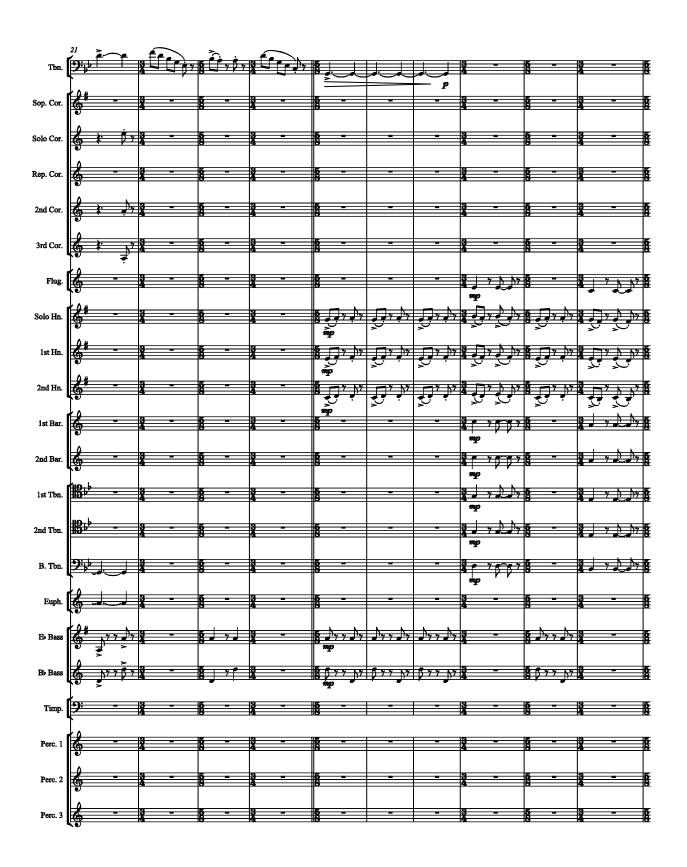
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## APPENDIX B

I. UP





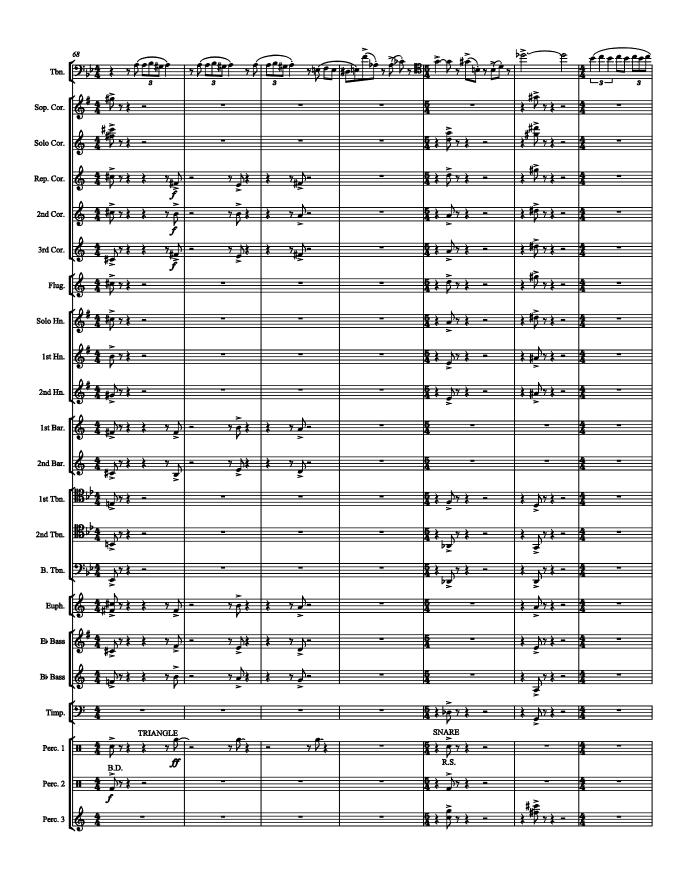




















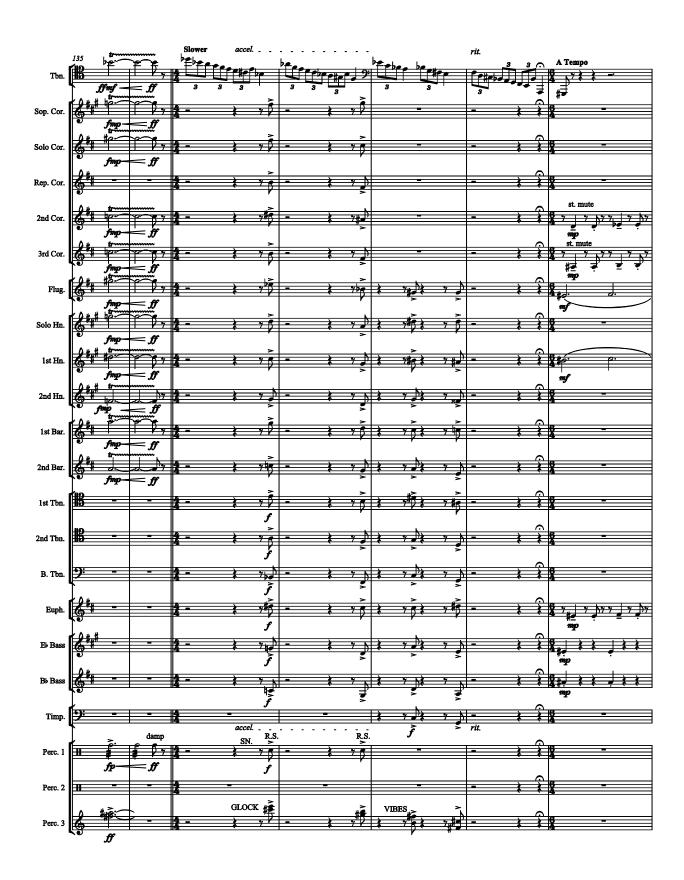










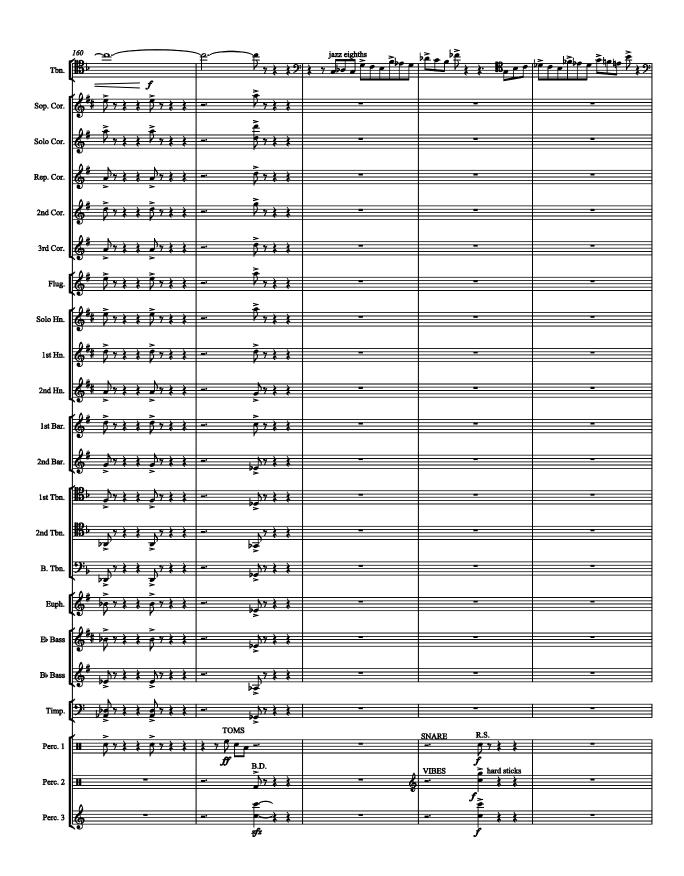


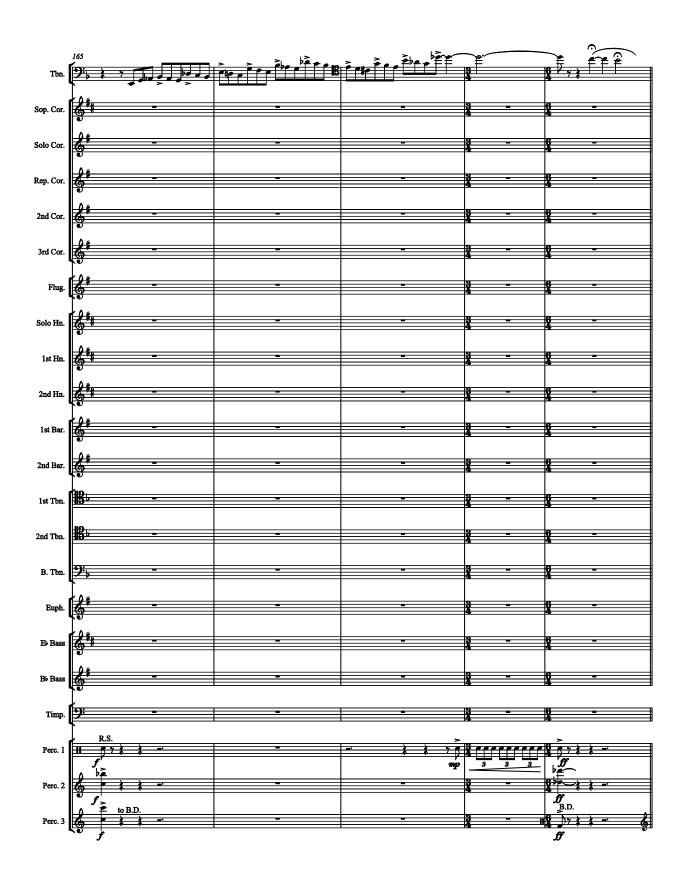










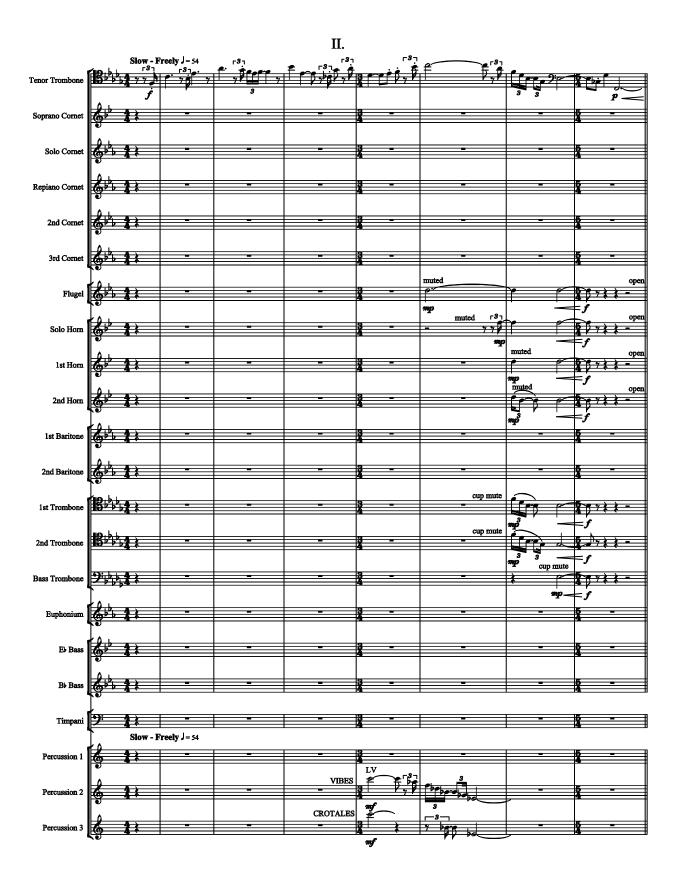




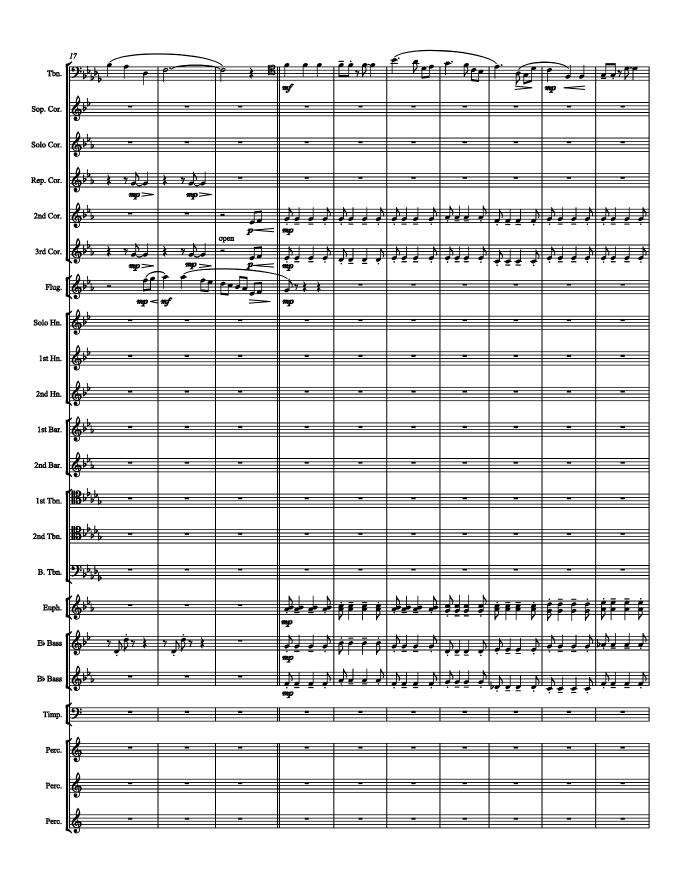


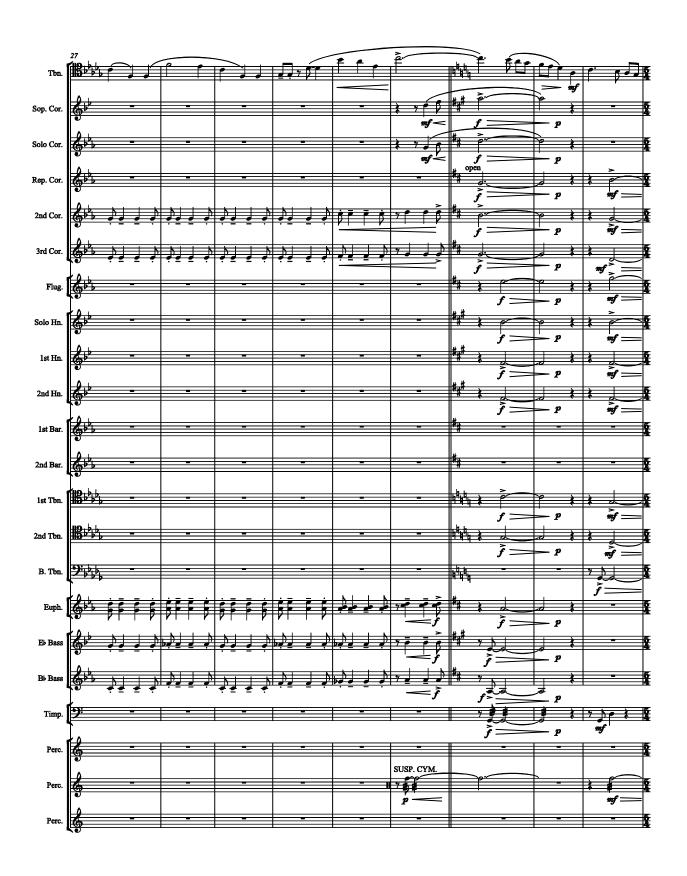
## APPENDIX C

## II. SLOW - FREELY







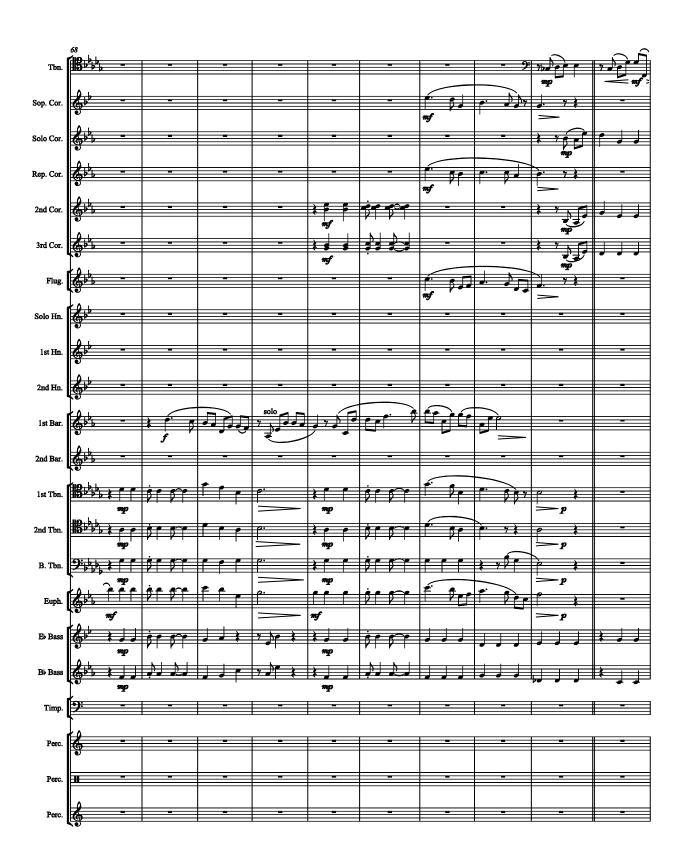








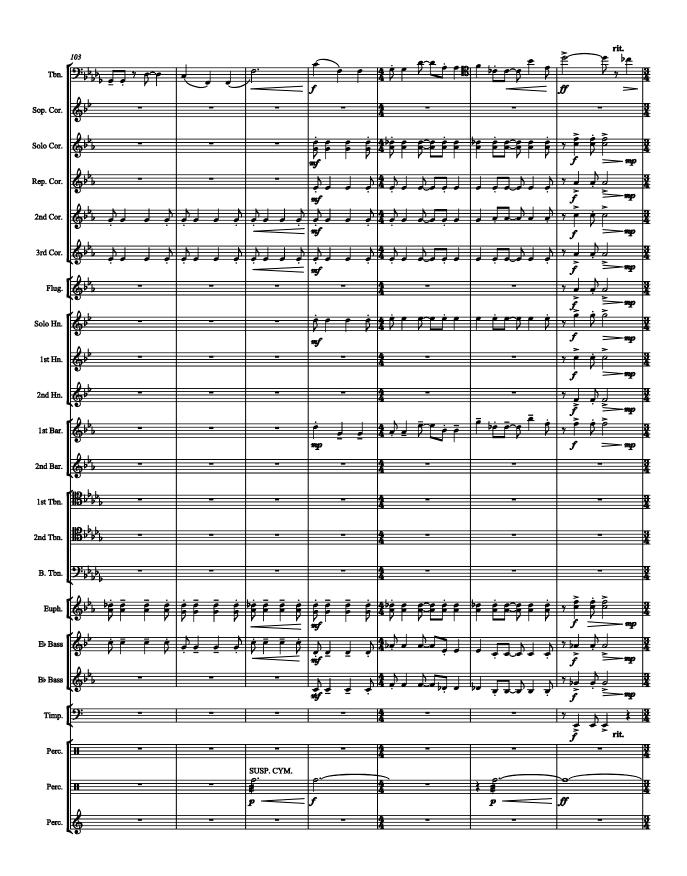


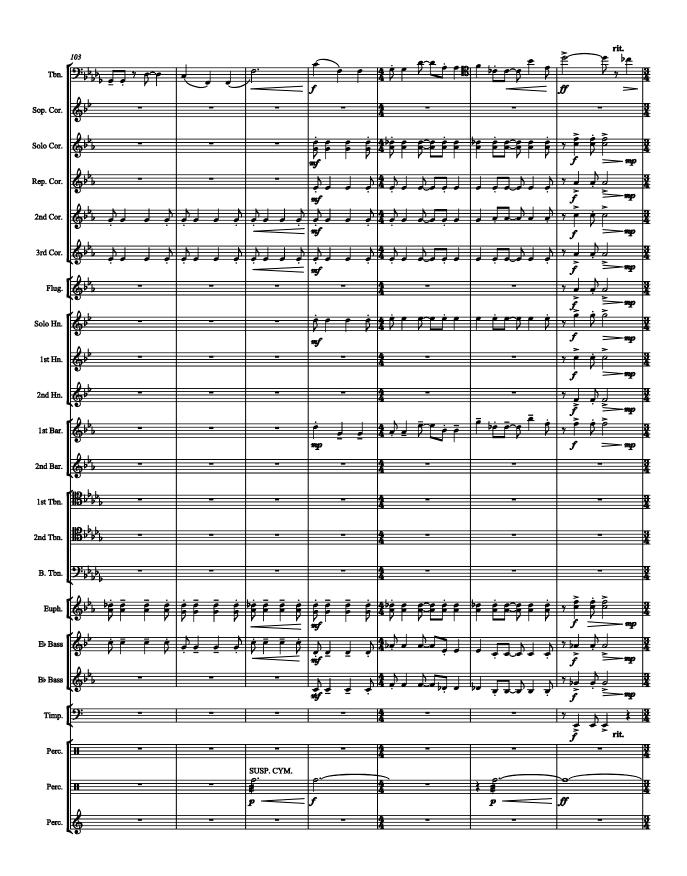














## APPENDIX D

## III. FAST

