

SUITE OF SUITES

Music for Wind Quintet, Piano, & Marimba

CAUTIOUS OPTIMISM

JAMES CROSON

Score

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from SUITE OF SUITES: *Music for Wind Quintet, Piano, & Marimba*

Suite of Suites is a collection of seven pieces; two for the whole ensemble and five duets. It is intended that several could be selected for performance as a suite.

Cautious Optimism	(full ensemble)	<i>dur.</i> 6:00
Thin Air	(flute & piano)	2:30
Sharp Inflections	(oboe & marimba)	3:30
Eccentric Spirals	(clarinet & marimba)	3:20
A Quick Side Trip	(horn & piano)	3:40
Good Question	(bassoon & marimba)	3:30
Suddenly	(full ensemble)	9:00

Performance notes:







Score is in concert pitch. All instruments sound as written.

Accidentals apply only to the notes they immediately precede. Numerous courtesy accidentals are given.

All shifts in meter maintain the tempo of the largest common note value (i.e., ♩ = ♪) unless noted otherwise.

Dynamics shadings include *più* (more) and *poco* (almost), e.g., ... *mf* ... *più mf* ... *poco f* ... *f* ...

Articulations: Some articulations can have different meanings for different instruments. Below are my intended meanings. Staccato shortens duration, without any special change to note onset. It is a notational convenience to avoid the clutter of rests. Tenuto, and tenuto with staccato, indicates a bit of stress on the attack, like adding a consonant such as "t" or "d". Accents are similar but with stronger stress. Accents with tenuto are also a notational convenience to avoid a clutter of dynamic markings, indicating to strongly stress the attack and to maintain some stress on the sustain relative to the prevailing dynamic.

					
<i>Shorten duration by about half.</i>	<i>Shorten duration. Gentle stress on attack.</i>	<i>Gentle stress on attack.</i>	<i>Shorten duration by about half. Strong stress on attack.</i>	<i>Strong stress on attack.</i>	<i>Strong stress on attack. Maintain some stress on sustain relative to indicated dynamic.</i>

Contact:
James M. Croson
1405 Olympia Avenue
Mount Dora, FL 32757
352-385-0254
jcroson@earthlink.net

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CAUTIOUS OPTIMISM

James Croson

4/4 ♩ = 92 Steady and objectively; an easy walk

Flute
mf *f* *mp* *più p* < *mp*

Oboe
f *più p* < *mp*

Clarinet in B \flat
mf *f* *più p* < *mp*

Horn in F
mf *f* *mp*

Bassoon
mf *f* *mp*

Marimba
mf *mp* *mf*

Piano
f *mf sub.* *f* *mp sub.*
Ped. _____

Cautious Optimism

A More outgoing

5

Fl. *poco f* *mp* *mf*

Ob. *poco f* *mf*

B♭ Cl. *poco f* *mp* *mf*

Hn. *mf*

Bsn. *mf*

Mar. *mp* *mf* *mp* *poco f* *mf*

Pno. *mp* *poco f* *mf sub.*

9

Fl. *sfp* *f*

Ob. *< f*

B♭ Cl. *sfp* *f* *poco f* *mf* *mp*

Hn. *f*

Bsn. *< f*

Mar. *< f* *mf* *poco f* *mf* *mp*

Pno. *< f*

B

13

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Musical score for measures 13-15, woodwinds section. Flute and Oboe parts are mostly rests. Bass Clarinet has a melodic line starting at measure 13 with a *mf* dynamic. Horns and Bassoon are mostly rests.

Mar.

13

Pno.

Musical score for measures 13-15, Maracas and Piano. Maracas has a rhythmic pattern with dynamics *p*, *mp*, *mf*, *mp*, *mf*, *poco f*, and *mf*. Piano has rests until measure 15, then a melodic line with *poco f* and *mf* dynamics.

16

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Musical score for measures 16-18, woodwinds section. Flute, Oboe, Horns, and Bassoon have long notes with dynamics *più p*, *mp*, and *p*. Bass Clarinet has notes with dynamics *p*, *mp*, *mf*, and *p*.

Mar.

Musical score for measures 16-18, Maracas. Features triplets and dynamics *mp*, *mf sub.*, and *mf*.

16

Pno.

Musical score for measures 16-18, Piano. Right hand (R. H.) has notes with *mp* and *mf* dynamics. Left hand has a *Sost.* (Sostenuto) marking.

Cautious Optimism

18

With confidence

Gently $\frac{3}{4}$ $\frac{4}{4}$

Fl. *mf* *f* *mf* *mp*

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

B♭ Cl. *mf* *f* *mp*

Hn. *p* *mf* *f*

Bsn. *mp* *mf* *f* *mp*

Mar. *mp* *mf* *f* *mf*

Pno. *mp* *mf* *f* *loco* *mf* *mp*

22

Light & precisely

Gently $\frac{3}{4}$ $\frac{4}{4}$

Fl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. *mp* *mp* *mf*

B♭ Cl. *mp* *mp* *mf*

Hn. *mf*

Bsn. *mf*

Mar. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

26

C Evenly; gently determined

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*

Bsn. *mf*

Mar. *mf mp mf mp*

Pno. *mf*

26

Pno. *mf*

31

With a quirky bounce

Fl. *più mf*

Ob. *più mf*

B♭ Cl. *più mf*

Hn. *più mf*

Bsn. *più mf*

Mar. *mp sub. mp sub. più mf poco f p p*

Pno. *più mf poco f mp*

31

Pno. *più mf poco f mp*

Cautious Optimism

36

D Brighter;
a confidence bounce

Fl. *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Hn. *mp* *p* *mp*

Bsn. *mp*

Mar. *mp*

Pno. *mp* *mf* *mp*

40 Becoming more lyrical

Fl. *mp* *più mp* *mp*

Ob. *mp*

B♭ Cl. *mp* *più mp*

Hn. *più mp* *mp*

Bsn. *mp* *più mp* *mp*

Mar.

Pno.

Broadly; lyrical

43

Fl. *< mf*

Ob. *< mf*

B♭ Cl. *mf*

Hn. *< mf*

Bsn. *< mf*

Mar. *< mf* *mp* *mf* 3

Pno. *< mf*

E

Steady; with confidence

Aggressively outgoing

47

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

Mar. *pù mf* *f* 3

Pno. *pù mf* *f* 3

Cautious Optimism

50

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* trem.

Hn. *mf*

Bsn. *mf* *f*

Mar. *poco f*

Pno. *mf*

Detailed description: This system contains measures 50 through 53. The Flute part begins with a melodic line marked *mf*. The Oboe and Bassoon parts have rests in measure 50, then enter in measure 51. The Clarinet part has a tremolo effect. The Maracas part has a *poco f* dynamic. The Piano part features a complex accompaniment with triplets in measure 53.

54

F Well-marked

Fl. *f*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *mf*

Mar. *f* *mf* *mp* *mf* *mp*

Pno. *f* *mf* *mp* *mf* *mp* *mf* *mp sub.*

Detailed description: This system contains measures 54 through 57. A dynamic marking of **F** Well-marked is present at the start. The Flute part starts with a *f* dynamic. The Oboe and Bassoon parts have *f* dynamics in measure 54, then *mf* in measure 55. The Clarinet part has a *f* dynamic in measure 54 and *mf* in measure 55. The Maracas part has dynamics of *f*, *mf*, *mp*, *mf*, and *mp* across the measures. The Piano part has dynamics of *f*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mp sub.* across the measures.

59

Fl. *mf* *poco f*

Ob. *mf* *mf*

B♭ Cl. *mf* *mf*

Hn. *mf* *poco f*

Bsn. *mf* *mf* *poco f*

Mar. *mf* *mp poco f*

Pno. *mp* *mp* *mf* *mp*

(C)

63

Fl. *mp* *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mp* *mf sub.* *f*

Hn. *mp*

Bsn. *mp*

Mar. *f*

Pno. *mp* *mp* *f*

Cautious Optimism

67

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Mar. *mp* *f* *mf*

Pno. *< più f mp sub.* *molto* *f*

G Well-marked;
delicately

71

Fl. *mp* *p* *mp*

Ob. *mp*

B♭ Cl. *mp*

Hn. *mp*

Bsn. *mp*

Mar. *f*

Pno. *mp* *p* *mp*

76

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

Pno.

mp

81

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

Pno.

More boldly

Again, delicately

f

mp

n.

pp

mf

f

mp sub.

mp

(loco)

Cautious Optimism

H Again, confidently;
optimistic

84 **10** **16** **5** **4**

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *mp*

Hn. *mp* *ff* *mf*

Bsn. *p* *mp* *ff* *mf*

Mar. **10** **16** **5** **4**

Pno. **10** **16** **5** **4**

ff *mf*

I Determined & rhythmic;
in an odd 2 (5 ♪ + 5 ♪)

88 **5** **4** **10** **16**

Fl. *ff* *mf*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Mar. **5** **4** **10** **16**

Pno. **5** **4** **10** **16**

ff *mf*

93

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Mar. *ff*

Pno. *ff*

Detailed description: This system contains measures 93 through 97. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Maracas all play a rhythmic pattern of eighth notes with accents, starting in measure 94. The piano part features a complex melodic line with many accidentals and a dynamic marking of *ff* in measure 95.

98

J

Fl.

Ob. *f*

B♭ Cl. *f*

Hn.

Bsn.

Mar. *mf*

Pno. *f*

Detailed description: This system contains measures 98 through 102. A section marker 'J' is placed above measure 98. The woodwinds (Oboe and Clarinet) play a rhythmic pattern of eighth notes with accents, starting in measure 99, with a dynamic marking of *f*. The Maracas play a steady eighth-note accompaniment with a dynamic marking of *mf*. The piano part continues with a complex melodic line and a dynamic marking of *f* in measure 99.

Cautious Optimism

103

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Mar. *ff*

Pno. *ff*

108

Lightly

108

4 **K** **Bold** **4**

Fl. *mp* *p* *f sub.* *ff*

Ob. *mp* *p* *f sub.* *ff*

B♭ Cl. *mp* *p* *f sub.* *ff*

Hn. *mp* *p* *f sub.* *ff*

Bsn. *mp* *p* *f sub.* *ff*

Mar. *ff*

Pno. *ff*

Cautious Optimism

Freely; hushed

L $\text{♩} = 150$ Very brightly and rhythmically

113

Fl. *p* *pp* *ff* *mf* *ff sub.*

Ob. *p* *pp* *ff* *mf* *ff sub.*

B♭ Cl. *p* *pp* *ff* *mf* *ff sub.*

Hn. *p* *pp* *ff* *mf* *ff sub.*

Bsn. *p* *pp* *ff* *mf* *ff sub.*

Mar. *ff* *mf*

Pno. *pp* *ff* *mf* *ff sub.*

Driving; determined

121

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Mar. *ff*

Pno. *ff*

Cautious Optimism

- 16 -

126

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

126

Pno.

131

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

131

Pno.

M Driving; bright and bold

138

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

Pno.

2/4 3/4 2/4 3/4 2/4

f *ff* *f*

f *ff* *f*

f *ff* *f*

146

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

Pno.

2/4 3/4

N

ff *ff* *ff* *ff*

ff *f*

More gently

155

Fl. *f* *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *f* *ff* *mf*

Hn. *ff* *mf*

Bsn. *ff* *mf*

Mar. *ff* *p*

Pno. *ff*

O Very brightly and rhythmically

163

Fl. *mp* *ff*

Ob. *mp* *ff*

B♭ Cl. *mp* *ff*

Hn. *mp* *ff*

Bsn. *mp* *ff*

Mar. *ff*

Pno. *ff*

169 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Mar.

169 (8) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno.