

## THIRD SUITE

I. March, II. Waltz, III. Rondo

ROBERT E. JAGER

## INSTRUMENTATION

I Conductor

I C Piccolo

3 Ist C Flute

3 2nd C Flute

2 Ist & 2nd Oboe

2 Ist & 2nd Bassoon

E♭ Clarinet

3 Ist B Clarinet

3 2nd Bb Clarinet

3 3rd B Clarinet

I E Alto Clarinet

2 Bb Bass Clarinet

I B Contrabass Clarinet

2 Ist E♭ Alto Saxophone

2 2nd E♭ Alto Saxophone

I By Tenor Saxophone

I E Baritone Saxophone

3 Ist B♭ Cornet

3 2nd B Cornet

3 3rd B Cornet

2 Ist & 2nd B Trumpet

2 Ist & 2nd Horn in F

2 3rd & 4th Horn in F

2 Ist Trombone

2 2nd Trombone

2 3rd Trombone

2 Euphonium

I Baritone Treble Cler

4 Tuba

I String B

I Timpani

3 Percussion I (Snare Drum,

Bass Drum, Cymbals, Gong)

3 Percussion II (Bells,

Xylophone, Field Drum)

WORLD PARTS

Available for download from www.alfred.com/worldparts

Ist & 2nd Horn in E

3rd & 4th Horn in E♭

1st Trombone in B Bass Clef

2nd Trombone in B Bass Clef

3rd Trombone in B Bass Clef

Ist Trombone in Bb Treble Clef

2nd Trombone in By Treble Clef

3rd Trombone in B♭ Treble Clef

Baritone in B Bass Clef

**T**uba in E♭ Bass Clef

Tuba in E

Treble Clef

Tuba in B Bass Clef

Tuba in B<sub>b</sub> Treble Clef

## NOTES TO THE CONDUCTOR

The THIRD SUITE is a tuneful work for band, yet it has oullt into it certain elements that provide a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. One interesting aspect of this *March* is the percussion solo near the middle of the movement.

In the Waltz, the same kind of distortion of time occurs as in the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda.

The form of the *Rondo* is ABACABA. The movement opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the A theme, which is repeated by the woodwinds. Then, the mood shifts to minor for the B theme in the full band. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, ollowed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. This builds to a climactic finale based on the five notes of the introduction.

Robert E. Jager

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present any difficulty for
estanding.

Dedicated to MR. LEO IMPERIAL and the Granby High School Band, Norfolk, Virginia

Third Suite

I. MARCH FULL CONDUCTOR SCORE Alla marcia (=120) (2nd time only) Robert E.Jager Flutes Piccolo Oboes Eb Clarinet 1st Bb Clarinet 2nd Bb Clarinet 3rd Bb Clarinet Eb Alto Clarinet Bb Bass Clarinet (C.B.Cl.) Bassoons 1st Eb Alto Saxophone 2nd Eb Alto Saxophone B♭ Tenor Eb Baritone Saxophone Alla marcia ( = 120) lst Bb Cornet 2nd Bb Cornet 3rd Bb Cornet (2nd time only) lst & 2nd Bb Trumpets lst & 2nd F Horns 3rd & 4th F Horns 1 st Tromb Basses Timpani time only) Bells, Xylo, & Field Dr. PERCUSSION S.D.,B.D., Cym.&Gong mf(2nd time only)

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12 II.WALTZ



















































































