



In memory of Dr. William Jerryl Davis

# Vocalise

Op 34, No. 14

SERGEI RACHMANINOFF (1873–1943)

Arranged by PATRICK ROSZELL (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone

- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 Optional String Bass
- 2 Mallet Percussion  
(Vibraphone, Bells)
- 1 Timpani
- 1 Percussion  
(Suspended Cymbal)

## SUPPLEMENTAL AND WORLD PARTS

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[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

*Vocalise, Op. 34, No. 14* was written by Sergei Rachmaninoff and published as the last of his "Fourteen Songs, Op. 34." Originally written for voice with piano accompaniment, it contains no words, but is sung using any one vowel of the singer's choosing.

## ABOUT THE DEDICATION

Dr. William Jerryl Davis (1945–2006) was my first arranging, composition, theory and orchestration teacher. An equally accomplished oboist, pianist and consummate musician, he touched hundreds, if not thousands, of lives during his tenure as Professor of Music at Jacksonville State University (Alabama). He received the M.M., the Performers Certificate and the D.M.A. in oboe performance from the Eastman School of Music in Rochester, New York.

Jerryl was the accompanist for my senior recital with which I closed with the trumpet and piano transcription of the Rachmaninoff *Vocalise*. This arrangement is dedicated to his memory.

## NOTES TO THE CONDUCTOR

*Vocalise* should be approached with the utmost musical sensitivity and expression as possible. In regard to the extended harmonies, it is recommended that during your warm-up and tuning process you allow your students to become familiar with these sounds. Feel free to adjust the ensemble dynamics throughout to accompany the melody, especially during the opening oboe solo.

With the entrance of the low brass and winds at measure 9, the intent is to warm the sound. Consider having your low brass play into their stands from measure 9 through measure 12. At measure 14, the tempo increases to  $\text{♩} = 86$ . The marked *accelerando* should begin with the fourth beat of measure 12 with the bassoon and euphonium voices. The *accelerando* should be smooth and not jarring to the listener. Please note the small dynamic swells in the section from measures 14 through 33. They are small swells and not meant to be overstated. Also, the entire ensemble will not always swell together. Some instruments may have a *decrescendo* while others have a *crescendo*.

Measure 35 is marked with a slightly faster tempo at  $\text{♩} = 92$ . This tempo change should be immediate at measure 35 with no *accelerando*. The *ritard* in measure 40 should be interpreted as more of a "pulling back" rather than a full out *ritard* into measure 41. The fourth beat in measure 41 should be played as an anacrusis into the new tempo in measure 42. With measures 42 through 50, once again, the swells should not be overstated. The *ritard* in measure 52 should be played as a major pullback in tempo up to the release on beat one in measure 54. The accented eighth notes in measure 53 should be marked and separated. The slower tempo in measure 54 should be interpreted as a release to the tension that was built with both harmonics and velocity beginning in measure 35.

The trumpet solo beginning in measure 58 should be smooth and lyrical and never over-embellished. The horn solo in measure 59 should not overpower the trumpet soloist. Again, please feel free to adjust the ensemble dynamics to accompany the soloist. The finale section at measure 69 should be viewed as *rubato*. Feel free to push and pull the tempo up to the *ritard* in measure 71. The final note in the timpani should have presence and be allowed to decay naturally.

Patrol Rosell

In memory of Dr. William Jerryl Davis

# Vocalise

Op. 34, No. 14

Sergei Rachmaninoff (1873-1943)  
Arranged by Patrick Roszell (ASCAP)

FULL SCORE

Approx. Duration - 3:45

**Molto cantabile** ♩ = 72

Flutes 1 2

Oboe Solo *p*

Bassoon *p*

B♭ Clarinets 1 2 3 *legato p*

B♭ Bass Clarinet *p*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Molto cantabile** ♩ = 72

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Optional String Bass

Mallet Percussion (Vibraphone, Bells) *p* **Vibraphone - Medium soft mallets (motor off)**

Timpani Tune: F, G, B♭, C

Percussion (Suspended Cymbal)

1 2 3 4

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

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**Suspended Cymbal**  
 Dark sound - Roll on shoulder -  
 Let ring throughout

*p*





Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

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24

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

24

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

*p* *mf*





35 Poco più mosso ♩ = 92

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

A. Saxes. 1/2

T. Sax. *mf*

Bar. Sax. *mf*

35 Poco più mosso ♩ = 92

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mlt. Perc.

Timp. *mf*

Perc. *mf*

*mf* *p* *mf*







54 Poco meno animato ♩ = 86

Fls. 1 2 *ff* *mf* rit.

Ob. *ff* *mf*

Bsn. *ff* *mf*

Cls. 1 *ff* *mf*

2 3 *ff* *mf*

B. Cl. *ff* *mf*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

54 Poco meno animato ♩ = 86

Tpts. 1 2 3 *ff* rit.

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. *ff* *pp*

58 **Molto cantabile** ♩ = 72

Fls. 1 2 *a2*  
*p* *pp*

Ob.  
*p* *pp*

Bsn.  
*p*

Cls. 1  
*p*

2 3  
*p*

B. Cl.  
*p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

58 **Molto cantabile** ♩ = 72

Tpts. 1  
*Solo*  
*p*

2 3

Hns. 1  
*Solo*  
*p*

2

Tbns. 1 2

3

Euph.

Tuba

Str. Bass

Mlt. Perc. *Vibes*  
*p*

Timp.

Perc.  
*p*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

*p* *mf* *f*

63 64 65 66 67 68







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