

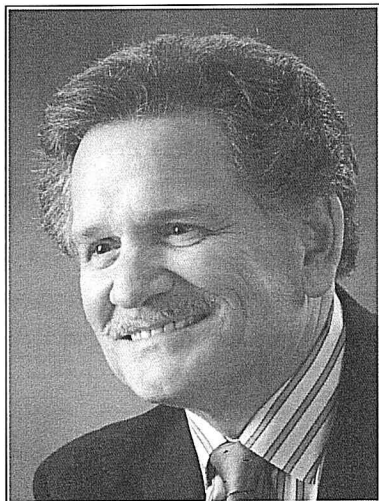
ALBUM FOR THE YOUNG

Opus 39

Peter Ilyich Tchaikovsky, arranged by James Curnow

Instrumentation:

- 1 - Conductor
- 8 - Flute
- 2 - Oboe
- 6 - B \flat Clarinet 1
- 6 - B \flat Clarinet 2
- 1 - E \flat Alto Clarinet
- 2 - B \flat Bass Clarinet
- 2 - Bassoon
- 2 - E \flat Alto Saxophone 1
- 2 - E \flat Alto Saxophone 2
- 2 - B \flat Tenor Saxophone
- 1 - E \flat Baritone Saxophone
- 4 - B \flat Trumpet 1
- 4 - B \flat Trumpet 2
- 4 - F Horn
- 3 - Trombone 1
- 3 - Trombone 2
- 2 - Euphonium B.C.
- 2 - B \flat Euphonium T.C.
- 4 - Tuba
- 1 - Flexible Bass Line
- 1 - Mallet Percussion
- 1 - Timpani
- 2 - Percussion 1
- 1 - Percussion 2



JAMES CURNOW

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Nicholasville, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence (Emeritus) on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University, B.M. (Detroit, Michigan) and at Michigan State University, M.M (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Began. His studies in

composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, National Band Association and the American Society of Composers, Authors and Publishers (ASCAP). In 1980 he received the National Band Association's Citation of Excellence. In 1985, while tenured Associate Professor at the University of Illinois, Champaign-Urbana, Mr. Curnow was honored as an outstanding faculty member. Among his most recent honors are inclusion in *Who's Who in America*, *Who's Who in the South and Southwest*, and *Composer of the Year (1997)* by the Kentucky Music Teachers Association and the National Music Teachers Association. He has received annual ASCAP standard awards since 1979.

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. He has won several awards for band compositions including the ASBDA/Volkwein Composition Award in 1977 (*Symphonic Triptych*) and 1979 (*Collage for Band*), the ABA/Ostwald Award in 1980 (*Mutanza*) and 1984 (*Symphonic Variants for Euphonium and Band*), the 1985 Sixth International Competition Original Compositions for Band (*Australian Variants Suite*), the 1994 Coup de Vents Composition Competition of Le Havre, France (*Lochinvar*), commission through recognition of the KMTNA 1997 (*On Poems of John Keats for String Quartet*), and Second Place in the 2001 International Trumpet Guild Composition Competition (*Three Episodes for Trumpet and Piano*).

Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra (*Symphonic Variants for Euphonium and Orchestra*), the United States Army Band (Pershing's Own, Washington, D.C.-*Lochinvar*, *Symphonic Poem for Winds and Percussion*), Roger Behrend and the Decca Music Products, Inc. and Willson Band Instrument Companies (*Concerto for Euphonium and Orchestra*), the *Olympic Fanfare and Theme for the Olympic Flag* (Atlanta Committee for the Olympic Games, 1996), the Kentucky Music Teachers Association/National Music Teachers Association in 1997 (*On Poems of John Keats for String Quartet*), the University of North Carolina at Greensboro, Focus On Piano Literature 2000 (*Three Episodes for Trumpet and Piano*), Michigan State University Bands, John Whitwell, Director of Bands, (*Ode And Epinicion*), *Dialogues for Saxophone Quartet, Winds and Percussion* for the Capital Quartet of Washington, DC and the 2005 Falcone Festival Twentieth Anniversary honoring Mrs. (Beryl) Falcone (*Fantasia di Falcone for Euphonium*).

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Peter Ilyich Tchaikovsky,
arranged by James Curnow
ALBUM FOR THE YOUNG
Opus 39

PROGRAM NOTE:

In 1878, Tchaikovsky completed two major works: his *Symphony #4* and the opera *Eugene Onegin*. He then wrote to his publisher mentioning that he would like to compose something on a smaller scale as a means of relaxation and additional income, after such big compositions. He wanted to write a piece "of interest to children, as (Robert) Schumann has done." He completed the *Album for the Young* (piano) in May 1878, two months after he began the work.

This delightful music, originally consisting of twenty-four movements. James Curnow has arranged four of these movements as follows:

Morning Prayer
Winter Morning
Mama
Soldier's March

Most of the music is very programmatic and descriptive in nature.

NOTE TO THE CONDUCTOR:

Movement 1, Morning Prayer

Slow and sustained, this movement should be interpreted with a great deal of expression. A well supported tone is of primary importance in order to maintain good intonation. Tell the students to keep the air intense and "fast." Eight measure phrases are desirable, however at this grade two level, four measure phrasing is most acceptable. Let the music flow without hesitation and lead to the high points of each phrase.

Movement 2, Winter Morning

Crisp and clear, like a winter's morning, is the required stylistic approach. Keep the tempo moving and the dynamics accurate. The dotted sixteenth notes throughout the movement should receive an added emphasis, or stress, without becoming ponderous or pedantic.

Movement 3, Mama

Ad libitum and sustained describes the thought process in proper interpretation of this beautiful music. Never hurry the tempo or overemphasize the dynamics. The dynamics fit the melodic phrase extremely well and will add much to the music when carefully interpreted.

Movement 4, Soldier's March

Although "piano" is the beginning dynamic level, this little march must maintain an energetic and "marching" style. Keep the articulations detached and accented in contrast to the other three movements. Be careful not to let the myriad dynamic changes effect the tempo.

CONDUCTOR

Peter Ilyich Tchaikovsky (1840 - 1893) ALBUM FOR THE YOUNG

James Curnow (AS)

Opus 39

1. Morning Prayer

Slowly, with expression (♩ = 72)
Sustained

Flute *p* *mp*

Oboe *p* *mp*

B♭ Clarinet 1 *p* *mp*

B♭ Clarinet 2 *p* *mp*

E♭ Alto Clarinet *p* *mp*

B♭ Bass Clarinet *p* *mp*

Bassoon *p* *mp*

E♭ Alto Saxophone 1, 2 *p* *mp*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p* *mp*

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C. *p* *mp*

Tuba *mp*

Mallet Percussion
Bells
Xylophone *p*

Timpani (2)
F, C

Percussion 1
Medium Triangle
Snare Drum
Bass Drum

Percussion 2
Tambourine
Suspended Cymbal

6

7

8

9

10

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

p cresc. *mf* *p* *cresc.*

6

7

8

9

10

Ptp. 1

Ptp. 2

Trn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

p *cresc.* *mf* *p* *cresc.*

mp *mf*

Soft mallets

p *mf*

11 12 13 14 15

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

f *dim.*

11 12 13 14 15

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

p *f* *dim.*

S.D.

B.D.

Flute *p*

Oboe *p*

Clar. 1 *p*

Clar. 2 *p*

Alto Clar. *p*

Bass Clar. *p*

Bsn. *p*

Alto Sax. 1, 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

16 17 18 19

Tpt. 1 *p*

Tpt. 2 *p*

F Hrn. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p*

Mallet Perc. *p* Dampen

Hard mallets

Timp. *p*

Perc. 1 *p*

Perc. 2

20

21

22

23 *Rall.*

24

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

20

21

22

23 *Rall.*

24

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brass section (Trumpets, Trombones, Euphonium/Tuba) are the primary focus. The percussion section (Mallet Percussion, Timpani, Drums) provides rhythmic support. The score features a variety of dynamics, including *dim.* (diminuendo), *mp* (mezzo-piano), and *pp* (pianissimo). A *Rall.* (Ritardando) marking is placed above measure 23. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures 20, 21, 22, 23, and 24, with the *Rall.* marking spanning measures 23 and 24.