

The background of the entire page is a photograph of the interior of St. Paul's Cathedral in London, specifically the dome. The image shows the intricate architectural details of the dome, including the coffered ceiling and the large arched windows that allow natural light to enter. The perspective is from within the dome, looking upwards towards the top.

Marsha Chusmir Shapiro

ST. PAUL

For Band

CBS1613

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Composer's Notes

For several years I taught at a private Catholic school, the Basillica School of St. Paul. I was exposed to some beautiful melodies from the weekly Masses, including one I particularly remembered, but which was under copyright. So I decided to create a similar modal line and open the composition as if it were being sung in a church. I play the French horn which is why I chose that voice to express the theme. The variations which followed were to begin as historically simple, but move toward a more contemporary sound. I have always loved the percussive sound of Vaclav Nelhybell's music and that is what I intended for the ending.

Performance Notes

In addition to learning the skills of musical performance, these notes from the composer offer a detailed explanation of the composition of *St. Paul* so that student musicians may also develop their understanding of musical form.

The musical *motif* (idea) originally consisted of just eleven notes; four measures of notated music. I thought that this would make a wonderful bass line over which I could compose variations. In order to make the repeated (*basso continuo*) part long enough, I doubled the measures to eight by adding a *half cadence* which creates a sense of suspension; that the music needs to go on. Along the way my original plan evolved and the “bass line” was moved throughout the band.

m. 1-8 The *theme* (main musical idea) is played by the French horn, baritone and tuba sections.

m.9-16 The upper woodwinds play the theme in *unison* (they have the same notes) while underneath the lower woodwinds, upper brass and chimes have whole notes in *fifths* (meaning five tones apart: G and D) which makes the chord when played together) added in a classic *vertical harmony*. You'll hear that the parts move in almost the same block rhythm, even though the pitches of the notes are different. At the half cadence the French horn plays an unexpected note which changes the sound of the harmony. Musical surprises keep us from getting bored.

m. 25-33 In this section the woodwinds, solo trumpet and horn play a little *counter-point* using *passing tones* (notes passing between the tones of the triad) and *neighboring tones* (one note above or below the note in the triad) to create a feeling of motion in this *horizontal harmonization* the parts are more independent rhythmically.

m. 33-40 The lower brass and lower woodwinds play the theme while the upper woodwinds and percussion overlay with a type of bugling figure using sixteenth notes. The harmonies and rhythms are still quite traditional.

m. 41-49 Now things begin to get interesting with the introduction of the theme fragmented, or broken up into small pieces in the lower voices and percussion, with a totally different rhythm. Notice the sequence of the notes in the original theme: GAB_b-CB_bA-GB^bAFD. Now the lower voices have an eighth note pattern:

GGGGA GGAB^b GGAB^bCB^bAG. At the same time, the woodwinds are playing what appears to be a totally new theme. But wait! Start in measure 48 and read the notes backwards. Sound familiar? It's the original motif in *retrograde* (backwards).

m. 50- 58 The retrograde theme moves to the trumpets with the fragmented theme continuing in the lower parts.

m. 59-68 At this point three things are happening at once: the fragmented rhythm is in the clarinets, alto saxophone, horn and percussion; the retrograde theme is harmonized in the lower voices; and the original theme is changed by *diminution* (played twice as fast with shorter note values) and presented as echoing flute/xylophone and trumpet solos. This is the fullest and most modern scoring of the composition.

m. 68-77 To begin to simplify the piece, the brass choir and lower woodwinds return to the vertical triads with the original theme, and the upper woodwinds have the fragmented theme.

m. 78-82 The woodwinds have a piece of the theme in unison followed by the upper brass, then the lower brass, and finally, all wind instruments. Underneath, the percussion punctuates the simple theme with rhythmic “interruptions” reminding us of the earlier bugle rhythms.

m. 83-end The ending uses a technique called *augmentation* (the note values are lengthened/doubled) which seems to slow the music down for the ending.

About the Composer

Marsha Chusmir Shapiro earned her Bachelors and Masters Degrees in music education from the Florida State University. Mrs. Shapiro was the winner of the 1985 National School Orchestra Association Composition Competition and was named 1994 Florida “Global Educator” by SIRS and the Florida Council for the Social Studies. She is the author of numerous orchestral, band and elementary school musical compositions. Marsha Chusmir Shapiro has been teaching in Florida since 1972.

St. Paul

Marsha Chusmir Shapiro

Moderato

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat

Bassoon

Alto Saxophone

Tenor Saxophone (Fr. Hn. Cue) *mp*

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F Soli *mp*

Trombone

Baritone Horn (Fr. Hn. Cue) *mp*

Tuba

Chimes

Percussion Snare Bass

Tenor Drum

Timbales

2 3 4 5 6 7 8

9

Fl. 1 *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *p*

Bsn. *p*

A. Sax. *mp*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p*

Tbn.

Bar. Hn.

Tba.

Chimes *mp* To Xylophone

Perc.

T. D.

Timb.

9 10 11 12 13 14 15 16

Fl. 1

Ob.

Cl. 1

Cl. 2

B. Cl. *Play if no tuba*
mf

Bsn.

A. Sax.

T. Sax.

Bari. Sax. *Play if no tuba*
mf

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. Hn. *mf*

Tba. *mf*

Chim.

Perc.

T. D.

Timb.

17 18 19 20 21 22 23 24