

# TIMOTHY BROEGE

## TRAIN HEADING WEST & OTHER OUTDOOR SCENES

FOR CONCERT BAND

1 Full Score  
8 Piccolo/Flute  
2 Oboe  
6 Bb Clarinet 1  
6 Bb Clarinet 2  
2 Bb Bass Clarinet  
2 Bassoon  
6 Eb Alto Saxophone  
2 Bb Tenor Saxophone  
2 Eb Baritone Saxophone  
4 Bb Trumpet 1  
4 Bb Trumpet 2  
4 F Horn  
8 Trombone/Euphonium B.C.  
2 Euphonium T.C.  
4 Tuba  
2 Timpani  
3 Percussion 1  
4 Percussion 2  
3 Percussion 3

MANHATTAN

BEACH

MUSIC

1595 East 46th Street  
Brooklyn, New York 11234

Fax: 718/338-1151

Voicemail: 718/338-4137

E-mail: [mbmband@aol.com](mailto:mbmband@aol.com)

[manhattanbeachmusic.com](http://manhattanbeachmusic.com)

printed on archival paper

**Background**

Begun in the mid-1970's as a set of three sketches for beginning band, the present work was expanded, rescored, and revised in early 1997. Although the difficulty level is somewhat higher in the revised score, the work still represents an opportunity for entry-level bands to become engaged in the concept of programmatic-descriptive music in a setting that makes limited technical demands upon the players.

The expressive demands are considerable, however, and conductor and players will profit from careful study of the work's language and its compositional procedures.

**Train Heading West & Other Outdoor Scenes**

The evocation of the great outdoors has been a tradition in twentieth-century American music, with perhaps the best examples found in the music of Aaron Copland, particularly his great ballet score, *Billy the Kid*. The use of open intervals, spare scoring, and powerful elemental tunes has become familiar, not only in symphonic music and band music, but also in film scoring.

A list of suggested works for additional listening and study is found at the end of this *Preface*.

**Thematic material**

In *Train Heading West & Other Outdoor Scenes*, the principal descriptive devices are melodic and rhythmic:

**Principal melodies**


Movement 1 

Movement 2 

Movement 3 

**Principal rhythms**

Movement 1  
"drum"  
rhythm 

Movement 2  
"raindrop"  
rhythm 

Movement 3  
"accelerating  
train" rhythms 

As can be seen, the second “train” rhythm is identical to the “drum” rhythm of the first movement, providing a structural link between the movements.

**Harmonic material**

Harmonically the work relies heavily on the use of parallel fifths.

Movement 1,  
measure 2 

Movement 2,  
measures 3-6 

Movement 3,  
measures 3-4 

Movement 3,  
measure 29 

Numerous other appearances of parallel fifths may be identified. The interval of the fifth is matched in importance in this work by the interval of the minor third, used melodically.

Movement 1,  
measures 5-6 

Movement 2,  
measure 1 

Movement 3 See measures 3, 7, 11, etc.

Movement 3,  
measure 18 

## SUGGESTIONS FOR REHEARSALS

1. Identify principal rhythms in each movement.
2. Identify principal intervals (5th, minor 3rd) and their uses in each movement.
3. Isolate and identify principal melodies; rehearse melodies without accompanying material.
4. Rehearse rhythmic accompaniments without any melodic material.
5. Discuss and rehearse *legato* style, "*molto sostenuto*" for 2nd movement.
6. Discuss and rehearse "*accelerando*" for use in 3rd movement.
7. Discuss and/or write poetic responses to the individual movements. Extend discussion by examining the concept of *program music* and listen to other musical examples. Read and discuss poems dealing with the outdoors, railroads, rain, etc.
8. Experiment with extending the conclusion of the 3rd movement with additional "train sounds" made vocally by the band members ("choo-choo" effects, "whee!" sounds, etc.). Keep in mind that measure 43 can be greatly extended through repetition, always with the sound fading away into the distance.
9. Enjoy!

## SUGGESTIONS FOR LISTENING

Aaron Copland	BILLY THE KID JOHN HENRY SYMPHONY NO. 3
Roy Harris	SYMPHONY NO. 3
John Adams	COMMON TONES IN COMMON TIME SHAKER LOOPS
Steve Reich	DIFFERENT TRAINS IT'S GONNA RAIN
Toru Takemitsu	RAINSPELL TOWARD THE SEA

TIMOTHY BROEGE  
27 May 1998

# Train Heading West

& Other Outdoor Scenes  
for concert band

TIMOTHY BROEGE

## 1. Prairie Ritual

With seriousness, not fast  $\text{♩} = 92$

The musical score is arranged in a concert band format with the following parts and staves:

- Piccolo Flute**: Treble clef, 4/4 time, *mf*. Measures 1-4.
- Oboe**: Treble clef, 4/4 time, *mf*. Measures 1-4.
- B♭ Clarinet**: Treble clef, 4/4 time, *mp*. Measures 1-4.
- B♭ Bass Clarinet (Bassoon)**: Treble clef, 4/4 time, *mp*. Measures 1-4.
- E♭ Alto Saxophone**: Treble clef, 4/4 time, *mf*. Measures 1-4.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time, *mp*. Measures 1-4.
- E♭ Baritone Saxophone**: Treble clef, 4/4 time, *mp*. Measures 1-4.
- B♭ Trumpet**: Treble clef, 4/4 time, *mf*. Measures 1-4.
- F Horn**: Treble clef, 4/4 time, *mp*. Measures 1-4.
- Trombone Euphonium**: Bass clef, 4/4 time, *mp*. Measures 1-4.
- Tuba**: Bass clef, 4/4 time, *mp*. Measures 1-4.
- Timpani**: Bass clef, 4/4 time. Measures 1-4.
- Percussion**: Three staves (1, 2, 3). Staff 3 includes **Tom Tom** with *mp* dynamic. Measures 1-4.

Copyright © 1998 Manhattan Beach Music  
1595 East 46th Street, Brooklyn, NY 11234-3122

Voice mail: 718 338-4137 Fax: 718 338-1151 E-mail: [mbmband@aol.com](mailto:mbmband@aol.com)  
All Rights Reserved. This music is made entirely in the United States of America.  
ISBN 0-931329-43-4 (complete set of score & parts) ISBN 0-931329-44-2 (score only)

Hear this composition online at [manhattanbeachmusic.com](http://manhattanbeachmusic.com)

5 6 7 8 9

Picc. Fl. *mf*

Ob. *mf*

1  
Bb Cl. *f*

2 *p* *f*

Bb Bass Cl. (Bssn.) *p* *f*

Eb Alto Sax. *p* *mf*

Bb Ten. Sax. *p* *f*

Eb Bar. Sax. *p* *f*

1  
Bb Tpt. *mf*

2 *mf*

F Horn *p* *mf*

Trb. Euph. *p* *f*

Tuba *p* *f*

Timp. *p* *mf*

1 Xylophone *mf*

Perc. 2 Maracas *p* Cymbals *f*

3 *mf*

11

12

13

15

16

Picc. Fl.

Ob.

1 Bb Cl.

2

Bb Bass Cl. (Bssn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1 Bb Tpt.

2

F Horn

Trb. Euph.

Tuba

Timp.

1 Perc.

2

3

Tambourine

(T.T.)

B.D.

- picc.

Picc.  
Fl.

Ob.

1  
Bb Cl.

2

Bb Bass Cl.  
(Bssn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1  
Bb Tpt.

2

F Horn

Trb.  
Euph.

Tuba

Timp.

1  
Perc.

2

3



2. Rain On The Mountains

Slowly and well sustained  $\text{♩} = 72$

2 3 4 5 6

Picc. Fl. *p*

Ob. *p*

1 Bb Cl. *p*

2 Bb Cl. *p*

Bb Bass Cl. (Bssn.) *p*

Eb Alto Sax. *p* *div.*

Bb Ten. Sax. *p*

Eb Bar. Sax. *p*

1 Bb Tpt.

2 Bb Tpt.

F Horn *p* *div.*

Trb. Euph. *p*

Tuba *p*

Timp.

1 Bells *p*

2 Perc. Triangle *p*

3 Perc.

7

11

8

9

10

12

Picc.  
Fl.

Ob.

1  
Bb Cl.

2

Bb Bass Cl.  
(Bssn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1  
Bb Tpt.

2

F Horn

Trb.  
Euph.

Tuba

Timp.

1  
Perc.

2

3

*sim.*

Fl.  $\text{\textcircled{e}}$

Picc. *mf*

*legato*

*mf*

*legato*

*mf*

*legato*

*mp*

*mp*

*mp*

*mp*

*mp*

*unis.*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

15

19

13

14

16

17

18

Picc.  
Fl.

Ob.

1  
Bb Cl.

2

Bb Bass Cl.  
(Bsn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1  
Bb Tpt.

2

F Horn

Trb.  
Euph.

Tuba

Timp.

1  
Perc.

2  
3

Picc. Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Bb Cl. 1 *mf* *p*

Bb Cl. 2 *p*

Bb Bass Cl. (Bsn.) *p*

Eb Alto Sax. *mf* *p*

Bb Ten. Sax. *mf* *p*

Eb Bar. Sax. *mf* *p*

Bb Tpt. 1 *mf* *p*

Bb Tpt. 2 *mf* *p*

F Horn *mf* *p*

Trb. Euph. *mf* *p*

Tuba *mf* *p*

Timp. *f* *mp* *p*

Perc. 1 *f* *mf* *p*

Perc. 2 Sus. Cym. *p* *mf* Triangle *p*

Perc. 3 B.D. w/Timp. mallets *f* *mp*

Rall. Rall.

3. Train Heading West

Begin very slowly, gradually accelerating until full speed at 17

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc. Fl.:** Part 1, starting at measure 3 with a *mf* dynamic.
- Ob.:** Part 1, starting at measure 2 with a *p* dynamic, and measure 3 with a *mf* dynamic.
- Bb Cl.:** Parts 1 and 2, starting at measure 2 with a *p* dynamic, and measure 3 with a *mf* dynamic.
- Bb Bass Cl. (Bssn.):** Part 1, starting at measure 2 with a *p* dynamic, and measure 4 with a *p* dynamic.
- Eb Alto Sax.:** Part 1, starting at measure 2 with a *p* dynamic, measure 3 with a *mf* dynamic, and measure 6 with a *mp* dynamic.
- Bb Ten. Sax.:** Part 1, starting at measure 2 with a *p* dynamic, measure 3 with a *mf* dynamic, measure 4 with a *p* dynamic, and measure 6 with a *mp* dynamic.
- Eb Bar. Sax.:** Part 1, starting at measure 2 with a *p* dynamic.
- Bb Tpt.:** Parts 1 and 2, starting at measure 5 with a *mp* dynamic.
- F Horn:** Part 1, starting at measure 2 with a *p* dynamic, measure 3 with a *mf* dynamic, measure 4 with a *p* dynamic, and measure 5 with a *mp* dynamic.
- Trb. Euph.:** Part 1, starting at measure 2 with a *p* dynamic, measure 4 with a *p* dynamic, and measure 6 with a *mp* dynamic.
- Tuba:** Part 1, starting at measure 2 with a *pp* dynamic, and measure 4 with a *p* dynamic.
- Timp.:** Part 1, starting at measure 2 with a *pp* dynamic.
- Perc.:** Parts 2 and 3. Part 2 is silent. Part 3 starts at measure 5 with *S.D. - brushes* and a *p* dynamic, continuing through measure 6.
- B.D.:** Part 1, starting at measure 5 with a *p* dynamic.

7 8 10 11

Picc. Fl.

Ob.

1 Bb Cl.

2 Bb Bass Cl. (Bsn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1 Bb Tpt.

2 F Horn

Trb. Euph.

Tuba

Timp.

Xylo.

Perc. 1 Cym.

2

3

*mf*

Picc.  
Fl.

Ob.

1  
Bb Cl.

2

Bb Bass Cl.  
(Bsn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1  
Bb Tpt.

2

F Horn

Trb.  
Euph.

Tuba

Timp.

1  
Perc.

2

3

Tamb.

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

*p*

*p*

*div.*

Picc. Fl. *p*  $\rightarrow$  *mf* *f*

Ob. *p*  $\rightarrow$  *mf* *f*

1 Bb Cl. *f*

2 Bb Cl. *f*

Bb Bass Cl. (Bssn.) *mf* *f*

Eb Alto Sax. *p*  $\rightarrow$  *mf* *mf* *f*

Bb Ten. Sax. *p*  $\rightarrow$  *mf* *f* *mf* *f*

Eb Bar. Sax. *mf* *f*

At Full Speed

1 Bb Tpt. *p*  $\rightarrow$  *mf* *f*

2 Bb Tpt. *p*  $\rightarrow$  *mf* *f*

F Horn *mf* *f*

Trb. Euph. *f* *mf* *f*

Tuba *mf* *f*

Timp.

1 Perc. *mf*

2 Perc. *mf*

3 Perc. *mf*



Picc.  
Fl.

Ob.

1  
Bb Cl.

2

Bb Bass Cl.  
(Bssn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1  
Bb Tpt.

2

F Horn

Trb.  
Euph.

Tuba

Timp.

1  
Perc.

2

3

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*unis.*

*ff*

*ff*

*div.*

*ff*

*f*

*ff*

*f*

*f*

*f*

Hold back

27

28

30

31

32

Picc. Fl.

Ob.

1 Bb Cl.

2 Bb Cl.

Bb Bass Cl. (Bssn.)

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

1 Bb Tpt.

2 Bb Tpt.

F Horn

Trb. Euph.

Tuba

Timp.

1 Perc.

2 Perc.

3 Perc.

*p sub.*

*p sub.*

*mf sub.*

*p sub.*

*p sub.*

*mf sub.*

Hold back

*p sub.*

*mf sub., legato*

Train whistle (opt.)

*f*

Picc. Fl. *ff* *f* *mf* *mp* - *picc.*

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

Bb Cl. 1 *ff* *f* *mf* *mp*

Bb Cl. 2 *ff* *f* *mf* *mp*

Bb Bass Cl. (Bssn.) *ff* *f* *mf* *mp*

Eb Alto Sax. *ff* *f* *mf* *mp*

Bb Ten. Sax. *ff* *f* *mf* *mp*

Eb Bar. Sax. *ff* *f* *mf* *mp* *lower notes if possible*

Bb Tpt. 1 *ff* *f* *mf* *mp*

Bb Tpt. 2 *ff* *f* *mf* *mp*

F Horn *ff* *f* *mf* *mp*

Trb. Euph. *ff* *f* *mf* *mp*

Tuba *ff* *f* *mf* *mp*

Timp. *ff* *f* *mf* *p*

Perc. 1 *ff* *f* *mf* *p*

Perc. 2 *f* *f* *mf* *p* *Tamb.* *Train whistle* *Tamb.*

Perc. 3 *f* *f* *mf* *p*

Off into the distance

39 40 41 42 43 44

Picc. Fl. *p* *pp* *vamp ad lib.*

Ob. *p* *pp*

1 Bb Cl. *p* *pp*

2 Bb Bass Cl. (Bssn.) *p* *pp*

Eb Alto Sax. *p* *pp*

Bb Ten. Sax. *p* *pp*

Eb Bar. Sax. *p* *pp*

Off into the distance

1 Bb Tpt.

2 F Horn *p* *pp*

Trb. Euph. *p* *pp*

Tuba *p* *pp*

Timp. *dim. poco a poco*

1 Perc. *dim. poco a poco* *ppp*

2 *dim. poco a poco*

3 *dim. poco a poco* *ppp*