

LENNIE NIEHAUS

SPLENDOR IN THE OAKS

KJOS BEGINNING CONCERT BANDWORKS



THE COMPOSER

Lennie Niehaus was born to a musical family in St. Louis in 1929. As a teenager, Mr. Niehaus started playing the alto saxophone and quickly fell in love with jazz music. By the time he was in his mid twenties, he was performing professionally as a saxophonist with the popular and influential Stan Kenton Orchestra, a position he held from 1954 to 1959. He has also recorded albums as a leader with such jazz greats as Mel Lewis and Shelly Manne.

Mr. Niehaus left the world of jazz performance to concentrate on writing music in 1959. For over forty years, he has won acclaim as a composer of both concert music and music for the screen. A prolific composer of film scores, Mr. Niehaus has had a long and fruitful collaboration with actor/director Clint Eastwood: his music appears in over 20 Eastwood movies, including *Bird*, *The Bridges of Madison County*, *Space Cowboys*, and *Unforgiven*. In 1994, he won the Emmy Award for "Outstanding Individual Achievement in Music Composition for a Miniseries or a Special" for his score to the Showtime film *Lush Life*. He has also received numerous honorable mentions at the BMI Industry Awards. Mr. Niehaus continues to actively score music for film and television.

In addition to his career in film music, Mr. Niehaus has over one hundred published compositions to his credit, including works for such diverse ensembles as symphony orchestra, concert band, string orchestra, chamber ensembles, and jazz band. He is an active member of the Academy of Motion Picture Arts and Sciences (AMPAS), American Society of Music Arrangers and Composers (ASMAC), and the Los Angeles Jazz Society.

THE COMPOSITION

There is no shortage of natural beauty in Thousand Oaks, California, where I live. This piece was written to musically capture this grandeur.

Splendor in the Oaks should be played with regal flair: the first four measures and the main theme are *sempre marcato*. Playing at the higher dynamic levels, students should take care to provide full dynamic support without losing control. At m.13, the character of the piece changes to one of gentle lyricism as the upper woodwinds take the melody. This section, also at m.29 and m.45, stands in stark contrast to the rousing main theme in terms of both dynamics and articulation. The conclusion beginning at m.61 should grow in intensity to an exciting finish; the section will serve as a helpful self-assessment for students to determine the upper limits of their dynamic ranges. It is my hope that ***Splendor in the Oaks*** will inspire the students as well as delight the audience.

INSTRUMENTATION LIST

8 - Flute
 3 - Oboe
 6 - 1st B \flat Clarinet
 6 - 2nd B \flat Clarinet
 3 - B \flat Bass Clarinet
 3 - Bassoon
 2 - 1st E \flat Alto Saxophone
 2 - 2nd E \flat Alto Saxophone
 2 - B \flat Tenor Saxophone
 2 - E \flat Baritone Saxophone
 4 - 1st B \flat Trumpet
 4 - 2nd B \flat Trumpet
 4 - F Horn
 3 - 1st Trombone
 3 - 2nd Trombone
 2 - Euphonium
 2 - B \flat Euphonium T.C.

4 - Tuba
 1 - Electric Bass
 1 - Timpani
 1 - Bells
 2 - Percussion I (2 players):
 Triangle
 Crash Cymbals
 Suspended Cymbal
 2 - Percussion II (2 players):
 Snare Drum
 Bass Drum
 1 - Full Conductor Score

Approximate Performance Time - 3:30
 Additional scores and instrumental parts are available.

SPLENDOR IN THE OAKS

Full Conductor Score

Approximate Performance Time - 3:30

LENNIE NIEHAUS

Maestoso (♩ = c. 80)

1 2 3 4 5 6

Flute *ff* *f*

Oboe *ff* *f*

B♭ Clarinets 1 2 *ff* *f* a2

B♭ Bass Clarinet *ff* *f*

Bassoon *ff* *f*

E♭ Alto Saxophones 1 2 *ff* *f* a2

B♭ Tenor Saxophone *ff* *f*

E♭ Baritone Saxophone *ff* *f*

Maestoso (♩ = c. 80)

1 2 5 a2

B♭ Trumpets *ff* *f*

F Horn *ff* *f*

Trombones 1 2 *ff* *f* a2

Euphonium *ff* *f*

Tuba *ff* *f* unis.

B♭ & E♭ Maestoso (♩ = c. 80)

1 2 5

Timpani *ff* *f*

Bells *ff* *f*

Percussion I:
Triangle
Crash Cymbals
Suspended Cymbal
C. Cym. *ff* *f*

Percussion II:
Snare Drum
Bass Drum
S. Cym. *ff* *f*
S.D. *ff* *f*
B.D. *ff* *f*

7 8 9 10 11 12

Fl.

Ob.

B \flat Cls. 1/2

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1/2

B \flat T. Sax

E \flat B. Sax

B \flat Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

div. unis. div.

Timp.

Bells

C. Cyms. S. Cym.

(choke)

(choke)

S.D. B.D.

Musical score for measures 13-18. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinets (B♭ Cls.), Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), E♭ Alto Saxophones (E♭ A. Saxes), B♭ Tenor Saxophone (B♭ T. Sax), and E♭ Baritone Saxophone (E♭ B. Sax). The second system includes B♭ Trumpets (B♭ Tpts.), French Horns (F Hn.), Trumpets (Trbs.), Euphonium (Euph.), and Tuba. The third system includes Timpani (Timp.), Bells, Congas (C. Cyms. S. Cym.), and Snare/Drum (S.D. B.D.).

Measures 13-18 are marked with a dynamic of *mf*. The score includes cues for B♭ Cls. and an end cue. A "Play" instruction is present in measure 17. The Tuba part includes the instruction "unis." in measure 18. A large "SAMPLE" watermark is overlaid diagonally across the page.

19 *rall.* 20 21 A Tempo 22 23 24

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cls. 1 2 *mf* *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1 2 *f*

B♭ T. Sax *f*

E♭ B. Sax *f*

B♭ Tpts. 1 2 *rall.* 21 A Tempo *f*

F Hn. *f*

Trbs. 1 2 *f* a2

Euph. *f*

Tuba *div.* *unis.* *div.* *f*

Timp. *rall.* 21 A Tempo *f*

Bells *mf* *f*

C. Cyms.
S. Cym. *mf* *f*

S.D.
B.D. *f*

25 26 27 28 29 30

Fl.

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax

E \flat B. Sax

B \flat Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

C. Cyms.
S. Cym.

S.D.
B.D.

[A. Saxes & F Hn. cue] end cue

mf

Soli

mf

div., Soli

mf

a2

unis.

div.

(choke)

(choke)

31 32 33 34 35 36

Fl. *mf*

Ob. *mf*

B♭ Cls. 1/2 *mf* Play

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxs 1/2 B♭ Cls. cue end cue Play *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts. 1/2 *mf* *rall.* a2

F Hn. unis. div. *mf*

Trbs. 1/2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf* *rall.*

Bells *mf*

C. Cyms. S. Cym. *mf*

S.D. B.D. *mf*

37 A Tempo

Fl. *f*

Ob. *f*

B♭ Cls. 1/2 *f* a2

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1/2 *f* a2

B♭ T. Sax *f*

E♭ B. Sax *f*

37 A Tempo

B♭ Tpts. 1/2 *f* a2

F Hn. *f* unis.

Trbs. 1/2 *f* a2

Euph. *f*

Tuba *f* unis. div. unis.

37 A Tempo

Timp. *f*

Bells *f*

C. Cyms. S. Cym. *f*

S.D. B.D. *f*

45

43 44 46 47 48

Fl. *mf legato*

Ob. *mf legato*

B \flat Cls. 1/2 *mf legato*

B \flat B. Cl. *mf legato*

Bsn. *mf legato*

E \flat A. Saxes 1/2 *mf legato*

B \flat T. Sax *mf legato*

E \flat B. Sax *mf legato*

45

B \flat Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba *div.*

45

Timp.

Bells

Tri. *Tri.*

C. Cyms. *mf*

S. Cym.

S.D. *mf*

B.D.

55 56 57 58 59 60 61

Fl. *ff*

Ob. *ff*

B \flat Cls. 1 2 *ff* a2

B \flat B. Cl. *ff*

Bsn. *ff*

E \flat A. Saxes 1 2 *ff* a2

B \flat T. Sax *ff*

E \flat B. Sax *ff*

B \flat Tpts. 1 2 *ff* a2

F Hn. *ff*

Trbs. 1 2 *ff* a2

Euph. *ff*

Tuba *ff* div. unis. div.

Timp. *ff*

Bells *ff*

C. Cyms. S. Cym. *ff* (choke)

S.D. B.D. *ff*

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fl.:** Flute, measures 62-68.
- Ob.:** Oboe, measures 62-68.
- B \flat Cls. 1/2:** B-flat Clarinets, measures 62-68.
- B \flat B. Cl.:** B-flat Bass Clarinet, measures 62-68.
- Bsn.:** Bassoon, measures 62-68.
- E \flat A. Saxes 1/2:** E-flat Alto Saxophones, measures 62-68.
- B \flat T. Sax:** B-flat Tenor Saxophone, measures 62-68.
- E \flat B. Sax:** E-flat Baritone Saxophone, measures 62-68.
- B \flat Tpts. 1/2:** B-flat Trumpets, measures 62-68.
- F Hn.:** French Horn, measures 62-68.
- Trbs. 1/2:** Trombones, measures 62-68.
- Euph.:** Euphonium, measures 62-68.
- Tuba:** Tuba, measures 62-68.
- Timp.:** Timpani, measures 62-68.
- Bells:** Bells, measures 62-68.
- C. Cyms. / S. Cym.:** Crash Cymbals / Snare Cymbal, measures 62-68.
- S.D. / B.D.:** Snare Drum / Bass Drum, measures 62-68.

Performance instructions include *rall.* at measures 66 and 67, *ff* dynamics throughout, and *unis.* for the Tuba at measure 67. Specific articulation marks like *choke* are present for the Cymbals.

SAMPLE

SAMPLE

SAMPLE

KJS