

# STEVE ROUSE ENCHANTED ISLAND

F O R C O N C E R T B A N D

---

## I N S T R U M E N T A T I O N

1	Full Score	3	Bb Tenor Saxophone	2	Timpani
4	Flute I	2	Eb Baritone Saxophone	2	Percussion I Glockenspiel
4	Flute 2	4	Bb Trumpet I	2	Percussion 2 Triangle
2	Oboe	4	Bb Trumpet 2	2	Percussion 3 Suspended Cymbal (with optional Tam-Tam)
6	Bb Clarinet I	3	F Horn	2	Percussion 4 Snare Drum
6	Bb Clarinet 2	4	Trombone	2	Percussion 5 Bass Drum
3	Bb Bass Clarinet	3	Euphonium/Baritone B.C.		
2	Bassoon	2	Euphonium/Baritone T.C.		
4	Eb Alto Saxophone I	4	Tuba		
4	Eb Alto Saxophone 2				

P R I N T E D   O N   A R C H I V A L   P A P E R



## MANHATTAN BEACH MUSIC

1595 East 46th Street Brooklyn, NY 11234 Fax: 718/338-1151 Voicemail: 718/338-4137  
[www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com) [mbmband@aol.com](mailto:mbmband@aol.com)

## PROGRAM NOTE

by Bob Margolis

When you hear the music of *Enchanted Island*, it sounds like a place you might want to visit. Strange. Mysterious. Something is happening on *Enchanted Island*...

There are clues in the music – a slow procession, a soulful melody in the trumpets, the clamor of a ceremonial tam-tam ... a sense of darkness, of respect, of an important moment.

On *Enchanted Island*, clouds cover the sky, a new light is born.

## SCORE AND PERFORMANCE NOTES

by John Darling

Steve Rouse's *Enchanted Island* presents excellent teaching opportunities for the beginning band through its use of modern compositional techniques and concepts; these lend the work a more mature sound and add to the mysterious character of the mood. An ABA' ternary form provides a solid structure to the work.

### Introduction (measures 1–4)

1 2 3 4

Low Reeds

Bells (Percussion 1)

Timpani

Percussion 2

Percussion 3

Percussion 5

Triangle

Sus. Cymbal w/snare stick

Bass Drum

*mp*

The percussion section dominates the introduction. Double pedal points at the extreme range of the section (in orchestra bells and timpani) establish the basic rhythmic motive that unifies the piece. The rest of the percussion instruments establish a quasi percussion *ostinato* that carries the piece to its first major climax.

In measure 3, the low reeds introduce a harmonic language that adds a darker character to the mood. The added-note technique in the saxophones is combined with the continuation of the double pedal points that are now enhanced by the inclusion of the P5 in the bass clarinet. Proper balance of the alto saxophones to the tenor saxophones will help bring out the more complex harmonic dissonance.

The rhythmic pattern established by the triangle is used throughout the composition. Entrances on beat two, the weak beat of the measure, offer a welcome change from traditional rhythmic schema for pieces at this level.

#### Section 1 (measure 5–13)



The trumpets present the main theme in measure 5. Balance of the divisi parts will be essential. The ability to change from *staccato* to *legato* articulation in the matter of two beats will need to be stressed. Full duration of note values will be another issue that will need to be monitored carefully. The snare drum starting in measure 6 should not be too loud.

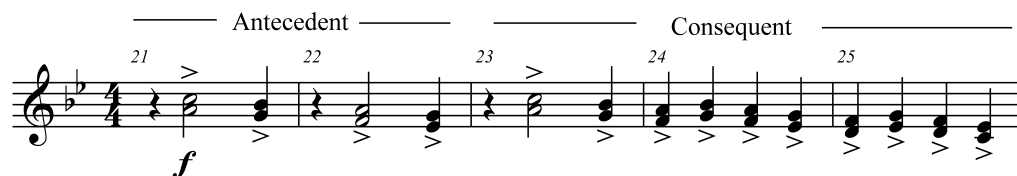
#### Section 2 (measure 13–20)



Section 2 begins with the introduction of a new texture: the high woodwinds. The percussion *ostinato* and the harmonic progression in the low reeds continue uninterrupted. A new melodic idea begins in measure 15 in the high woodwinds.

A four-measure phrase beginning with the horns and tenor saxophone in measure 17 is completed by the trumpets. Attention to the gradual *crescendo* will help carry this section to the upcoming climax.

#### Section 3 (measure 21–34)



Several important changes occur at measure 21: the percussion *ostinato* stops, the harmonic progression and pedal points end, and a tam-tam is scored in the Percussion 2 part. Probably the most important change is the use of

unequal phrase lengths. The climax is established as a two-measure antecedent phrase followed by a three-measure consequence phrase.

The intensity and the dynamics of the climax should be sustained throughout the entire section. It is not until measure 34 that any of the intensity can relax; this long climactic moment provides beginning players with an exciting and dramatic soundscape. A very quick mood change and dynamic shift leads to the middle “B” section.

#### Transitional material (measure 35–41)

A variation of the introduction begins the transition. A unique triangle solo provides the downbeat answered by the high woodwinds with the now familiar rhythmic motive. The saxophones again provide the harmonic progression without the pedal point. Measure 37 illustrates another important concept for beginning players: the powerful impact that the use of silence can have within the context of an aural art form. In measure 35, the percussion *ostinato* resumes while the higher woodwinds enhance the texture with an inverted variation of the melody from Section 2.

#### Return of Section 1 (measure 42–49)

This section is almost an exact repeat of Section 1.

#### Return of Section 2, abbreviated (measure 50–53)

Only the last four measures from Section 2 are used to set up the final climax.

#### Return of Section 3, abbreviated (measure 54–58)

The first five measures of the climax (measures 21–25) are restated, which includes the unequal phrase structure.

#### Coda (measure 59–60)

The tam-tam should not be too loud on the downbeat of measure 59. The timpani and the bass drum need to make a dramatic dynamic shift from beat one to beat two in order to accomplish the final *crescendo*. A very open chord consisting of stacked P5 gives the ending a characteristic modal feeling that is in keeping with the general mood of the entire work.

## CONCLUDING THOUGHTS

The more modern techniques highlighted above give this piece a more mature sound and a vastly more interesting soundscape than is usual for this level. Beginning students, introduced to these concepts, will learn that making music is more than just playing the right notes for the correct amount of time and at the proper dynamic level. They will enjoy this piece because it is substantial and extremely musical, but it never places unrealistic expectations on their developing abilities.

# ENCHANTED ISLAND

FOR CONCERT BAND

STEVE ROUSE

**Moderato** (♩ = ca. 96)

2

3

4

5

6

[illegible]

Copyright © 2005 Manhattan Beach Music  
1595 East 46th Street, Brooklyn, NY 11234-3122, U.S.A.  
Voicemail 718 338-4137 Fax: 718 338-1151 E-mail: mbmband@aol.com  
All Rights Reserved. This music is made entirely in the United States of America.  
ISBN 1-59913-012-2 (complete set of score & parts) ISBN 1-59913-013-0 (score only)  
**Hear this composition online at [www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com)**

7 8 9 10 11 12

Fl. 1/2 *mf* *div.*

Ob. *mf* *div.*

B♭ Cl. 1/2 *mf*

B♭ Bass Cl. *mp*

Bsn. *mp*

E♭ Alto Sax. 1/2

B♭ Ten. Sax.

E♭ Bari. Sax. *mp*

B♭ Tpt. 1/2 *unis.*

F Hn. *mp*

Tbn. *mp*

Euph./Bar.

Tba.

Timp.

Glock.

Tri.

Cym.

S.D.

B.D.

14 15 16 *unis.* 17 *div.* 18 19 20

Fl. 1 2

Ob.

B♭ Cl. 1 2

B♭ Bass Cl.

Bsn.

E♭ Alto Sax. 1 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 2

F Hn.

Tbn.

Euph./Bar.

Tba.

Timp.

Glock.

Tri.

Cym.

S.D.

B.D.

*mp cresc.*

*mp cresc.*

*mp cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*cresc.*

*div.*

*mp cresc.*

*mf cresc.*

*mf cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Optional: quickly to Tam-tam

21 22 23 24 25 26 27

Fl. 1/2 *f*

Ob. *f*

B♭ Cl. 1/2 *f*

B♭ Bass Cl. *f*

Bsn. *f*

E♭ Alto Sax. 1/2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1/2 *f*

F Hn. *f*

Tbn. *f*

Euph./Bar. *f*

Tba. *f*

Timp. *f*

Glock. *f*

Tri. *f*

Cym. *f*

S.D. *f*

B.D. *f*

\*Tam-tam (normal beater) is optional. Otherwise, play cymbal.

(dampen tam-tam)

(Tam-tam)

\* Take care to balance the Tam-tam - not too loud.