

**JAMES CURNOW**  
**WHIRLWIND**

**INSTRUMENTATION**

|   |                        |   |   |
|---|------------------------|---|---|
| 1 | Full Score             | 5 | B♭ Trumpet 1  |
| 8 | Flute                  | 5 | B♭ Trumpet 2  |
| 2 | Oboe (opt.)            | 4 | F Horn (opt.)   |
| 2 | Bassoon*               | 8 | Trombone/Baritone B.C.*   |
| 6 | B♭ Clarinet 1          | 2 | Baritone T.C.*  |
| 6 | B♭ Clarinet 2          | 4 | Tuba*   |
| 2 | B♭ Bass Clarinet*      | 4 | Percussion 1<br>Snare Drum, Bass Drum                                       |
| 4 | E♭ Alto Saxophone      | 2 | Percussion 2<br>Metal Wind Chimes (Mark Tree),<br>Tambourine, Temple Blocks |
| 2 | B♭ Tenor Saxophone     | 2 | Mallet Percussion<br>Bells, Xylophone                                       |
| 1 | E♭ Baritone Saxophone* | 1 | Timpani (opt.)  |

\*Any one or more of these instruments will provide an adequate Bass part.

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# PROGRAM NOTES

The dictionary defines a whirlwind as, "Any of several relatively small masses of air rotating rapidly around a more or less vertical axis and advancing simultaneously over land or sea, as a dust devil, tornado, or waterspout; Anything resembling a whirlwind, as in violent action or destructive force; Any circling rush or violent onward course."

*Whirlwind* captures the energy, rapidly rotating air and forward motion of a whirlwind and has a ceaseless high volume of musical diversity created through melodic and motivic development and rhythmic contrast. The more sustained melody in the middle of the work represents a bit of a calm, prior to the return of the gale force winds.

## PERFORMANCE NOTES

The opening, ascending melody in the flute, oboe, clarinet, alto saxophone, bells and trumpet 1 (also in measures 44-47, in the middle and low woodwinds and middle and low brass) is later transformed into an ostinato, which is used throughout the piece to create the necessary energy to keep the composition moving forward. Keeping the energy high throughout the piece is necessary for the chaotic nature of the music. Even when the melody becomes more relaxed and sustained (measure 13-28), the underlying ostinato must remain detached in order for the frantic feel not to subside.

All articulations are carefully marked, so be consistent with the interpretation of all of these articulations throughout the composition.

## ABOUT THE COMPOSER

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Lexington, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band and brass band. He also serves as Composer-in-residence Emeritus on the faculty of Asbury University 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 (Detroit, Michigan) and at Michigan State University (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 and the American Society of Composers, Authors and Publishers (ASCAP).

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. Curnow has been commissioned to write over three hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over five hundred.

Curnow was most recently honored with a listing in the Grove Dictionary of American Musicians.

# WHIRLWIND

Duration – ca. 1:45

JAMES CURNOW (ASCAP)

Fast, with energy (♩ = 126)

Flute  
*f detached*

Oboe (opt.)  
*f detached*

Bassoon  
*f detached*

B<sup>b</sup> Clarinet 1, 2  
*f detached*

B<sup>b</sup> Bass Clarinet  
*f detached*

E<sup>b</sup> Alto Sax.  
*f detached*

B<sup>b</sup> Tenor Sax.  
*f detached*

E<sup>b</sup> Bari. Sax.  
*f detached*

Fast, with energy (♩ = 126)

B<sup>b</sup> Trumpet 1, 2  
*f detached*

F Horn (opt.)  
*f detached*

Trombone/  
Baritone  
*f detached*

Tuba  
*f detached*

Percussion 1  
B.D. *f*  
\* Metal Wind Chimes (Mark Tree)  
Tambourine

Percussion 2  
*f*  
Bells (Small Brass Mallets)

Mallet Perc.  
*f*  
(G, D) (Hard Mallets)

Timpani  
(opt.)  
*f detached*

1 2 3 4 5

\* Several pair – blown by fan, throughout the piece. Let ring at the end.

9

Fl.

Ob.

Bsn.

Cl. 1, 2

Bs. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn./Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

1. opt. div.

a2

S.D. (Snare off)

Xylo. (Plastic Mallets)

6 7 8 9 10

FL.

Ob.

Bsn.

Cl. 1, 2

Bs. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn./Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*p*

11 12 13 14 15

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1, 2 *mp*

Bs. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1, 2 *mp*

Horn *mp*

Tbn./Bar. *mp*

Tuba *mp*

Perc. 1 *p*

Perc. 2

Mlt. Perc. *p*

Timp. *mp*

16 17 18 19 20

21

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1, 2 *mf*

Bs. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

21

Tpt. 1, 2 *mf*

Horn *mf*

Tbn./Bar. *mf*

Tuba *mf*

Perc. 1 *mp*

Perc. 2

Bells

Mlt. Perc. *mp*

Timp. *mp*

21 22 23 24 25 26

29

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Bsn. *cresc.* *f*

Cl. 1, 2 *cresc.* *f*

Bs. Cl. *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *cresc.* *f*

29

Tpt. 1, 2 *cresc.* *f*

Horn *cresc.* *f*

Tbn./Bar. *cresc.* *f*

Tuba *cresc.* *f*

Perc. 1 *cresc.* *f*

Perc. 2 *f*

Mlt. Perc. *cresc.* *f*

Timp. *cresc.* *f*

27 *cresc.* 28 29 *f* 30 31 32





Fl.

Ob.

Bsn.

Cl. 1, 2

Bs. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn./Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*mf*

39 40 41 42 43

44

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1, 2 *mf* *f*

Bs. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

44

Tpt. 1, 2 *mf* *f*

Horn *mf* *f*

Tbn./Bar. *mf* *f*

Tuba *mf* *f*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

Milt. Perc. *mp* *mf*

Timp. *mp* *f*

44 45 46 47 48 49

52

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1, 2 *ff* *a2*

Bs. Cl. *ff*

A. Sx. *ff* *p* *ff*

T. Sx. *ff* *p* *ff*

B. Sx. *ff*

Tpt. 1, 2 *ff* *a2*

Horn *ff* *p* *ff*

Tbn./Bar. *ff*

Tuba *ff* *opt. div.*

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

Perc. 2 *f* *p* *ff*

Milt. Perc. *f* *dampen*

Timp. *f* *dampen*

1. opt. div.

Shake

Shut off fan - let Wind Chimes ring

50 51 52 53 54 55