

# Novo Lenio

Samuel Hazo

1 Full Score	2 F Horn 1,2
1 Piccolo	2 F Horn 3,4
6 Flute	3 Trumpet 1
2 Oboe	3 Trumpet 2
4 Clarinet 1	3 Trumpet 3
6 Clarinet 2	2 Trombone 1
2 Bass Clarinet	2 Trombone 2
2 Alto Saxophone 1	2 Trombone 3
2 Alto Saxophone 2	2 Baritone B.C.
2 Tenor Saxophone	1 Baritone T.C.
1 Baritone Saxophone	5 Tuba
2 Bassoon	1 Timpani
	2 Snare Drum, Ride Cymbal, Woodblock
	1 Bass Drum
	1 Bells
	1 Marimba
	1 Chimes
	1 Tam-Tam, Tom-Toms
	1 Cymbals (Crash & Suspended)

Extra Part - P3012781

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JONES  
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# NOVO LENIO

## About This Composition

*Novo Lenio*, two Latin words meaning: a new and better change, is a piece for wind symphony in three contiguous movements. Each movement acts as a musical documentation of a time period for Upper St. Clair High School. Key to each movement are musical quotes from the school's alma mater as well as a new theme representing change and betterment. Each time the alma mater and the new theme appear they sound different so as to describe the mood of the time period being depicted. In the first movement, *Remembrance*, the two themes appear to sound somewhat somber. This movement was inspired by a walkthrough of the old school halfway through its demolition and the memories that the partially standing structures brought back. At measure 20, there is even a quote from Claude T. Smith's *Emperata Overture*, which was one of Jim Bennett's (the band director) favorite wind compositions to perform when I was in his band. *Qui Non Proficit Deficit*, the second movement, depicts the construction of the new school. This Latin phrase translates as: He who does not progress, weakens. It is also the Latin phrase that appears on the crest of the Upper St. Clair School District. This movement is meant to sound like the dissonance of construction. When the alma mater appears in this movement it is played against percussive sounds and a theme in the low register in which the notes go one step higher each time a section repeats, so as to musically suggest the "building up" of something. If it sounds like the alma mater is chaotic, that effect is deliberate. Also, in the second half of this section, the alma mater is turned upside down and used as a counter melody against the theme representing change and betterment. Just when the tension in the music needs to break, the third movement, *A New Beginning*, is introduced. This movement portrays the glorious look of Upper St. Clair's new school. The theme representing change and betterment is meant to sound full and proud. This last movement closes with three repeating quotes of the alma mater's opening passage and ends with the section of the alma mater in which "dear old Upper St. Clair" would be sung.

## About the Composer

Samuel Hazo was born in 1966. The recipient of the National Band Association's 2001 Merrill Jones Memorial Composition Award, he has received commissions at the professional, university and public school levels in addition to composing original scores for television, radio and stage. He has written symphonic arrangements for three-time Grammy Award winning singer Lucinda Williams. His works for wind ensemble have been premiered at the Music Educators National Conference, performed by a variety of All-State and Honors Bands, and aired in full-length programs on National Public Radio. Mr. Hazo's degrees are from Duquesne University. He teaches on the music faculty in the Upper St. Clair (Pennsylvania) School District. He and his wife and two children reside in Pittsburgh, Pennsylvania.

**NOVO LENIO**

Commissioned by the Community Foundation of Upper St. Clair upon the dedication fo the high school

♩=64-72

**L REMEMBRANCE-Adagio Espressione**

5

freely

freely

11

SAMUEL R. HAZO (ASCAP)

Piccolo

Flute

Oboe

1st Clarinet

2nd Clarinet

Bass Clarinet in B♭

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoon

1st & 2nd Horn in F

3rd & 4th Horn in F

1st Trumpet in B♭

2nd Trumpet in B♭

3rd Trumpet in B♭

1st Trombone

2nd Trombone

3rd Trombone or Bass Trombone

Baritone (Euphonium)

Tuba

Timpani

Ride Cymbal  
Wood Block  
Snare Drum

Bass Drum

Cymbals (Suspended & Crash)

Tam-Tam &  
3 Deep Toms

Chimes

Glockenspiel

Xylophone

20

27 connected

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Chim.

Glock.

Xyl.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or  
B. Tbn.

Bar.

Tba

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

Glock.

Xyl.

154  
II. OUI NON PROFICIT DEFICIT- Allegro

49

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Chim.

Glock.

Xyl.

niente

*f*

Butt end of drumsticks on plastic upside-down garbage cans or recycle bins

*f*

Butt end of drumsticks on plastic upside-down garbage cans or recycle bins

*f*

*f*

niente

Pick up sticks

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

niente

niente

*f*

*f*

*f*

*f*

*p*

*f*

*f*

*f*

toms

*f*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

57

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or  
B. Tbn.

Bar.

Tba

Timp.

S. D.

B. D.

Cym.

T.t.

Chim.

Glock.

Xyl.

*Preview Only*

[73]

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Chim.

Glock.

Xyl.

97

89

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Chim.

Glock.

Xyl.

104

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or  
B. Tbn.

Bar.

Tba

Timp.

S. D.

B. D.

Cym.

T. t.

Chim.

Glock.

Xyl.

108  
*driving*

Change Low G Up to Ab

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or  
B. Tbn.

Bar.

Tba

Timp.

S. D.

B. D.

Cym.

T-t.

Chim.

Glock.

Xyl.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or  
B. Tbn.

Bar.

Tba

Tim.

S. D.

B. D.

Cym.

T.-t.

Chim.

Glock.

Xyl.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

Glock.

Xyl.

G down to F#  
F to F#  
rit.  
(f)  
mp = f  
rit.  
(f)  
rit.  
(f)

160

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

Glock.

Xyl.

172

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Bsn.

Hns.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn. or B. Tbn.

Bar.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Chim.

Glock.

Xyl.

Change Lowest Drum to A♭

A♭ down to G

hit sus. cym w/ mallets