



What Is Left Unspoken...

CLIFTON JONES

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Vibraphone	
Percussion	3
Suspended Cymbal, Mark Tree, Crash Cymbals	

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About the Composer

Clifton Jones writes and arranges music for band, strings and ensembles. A native of Houston, Texas, he taught in Texas public schools for 27 years. He has numerous works published for band and orchestra, and many of his arrangements and transcriptions for ensembles are on the Texas UIL prescribed music list. Mr. Jones has been a member of the Austin Symphonic Band for over 30 years, and also volunteers with the Austin Steam Train Association.

What Is Left Unspoken...

What Is Left Unspoken... is a poignant, meditative work for band. It is music of feeling and emotion, rather than telling a story. It is a hopeful piece more about remembrance than regret. The compositional style borrows from choral music, and the emphasis is on the musical line as much as the harmony.

When performing *What Is Left Unspoken...*, the emphasis should be on bringing out the polyphony in the Winds. The pitched Percussion parts should help to highlight the Wind parts. The auxiliary Percussion helps create sparkles of color, but needs to remain in the background.



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Recordings are available on all major streaming services.

What Is Left Unspoken...

CLIFTON JONES
(ASCAP)

Andante, espressivo e sostenuto ♩ = 88

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani

Mallets 1 (Bells)

Mallets 2 (Vibraphone)

Percussion (Suspended Cymbal, Mark Tree, Crash Cymbals)

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1 2 3 4 5 6

13 *a tempo* 17

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

13 *a tempo* 17

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

Rea _____ Rea _____ Rea _____ Rea _____ Rea _____ Rea _____

Mark Tree: Tri. beater - all 8 counts

mp

What Is Left Unspoken... - Full Score

poco rit.

24 *a tempo*

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

- Fl. 1, 2
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- Bsn.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2, 3
- Hn. 1, 2
- Tbn. 1, 2
- Euph.
- Tuba
- Timp.
- Mal. 1
- Mal. 2
- Perc.

The score includes dynamic markings such as *mp* and *mf*, and a tempo change from *poco rit.* to *a tempo* at measure 24. A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the score.

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

- Fl. 1, 2:** Flute parts, starting with a *mf* dynamic and ending with a *p* dynamic.
- Ob.:** Oboe part, mostly silent.
- B♭ Cl. 1:** Bass Clarinet 1 part, starting with a *mf* dynamic and ending with a *p* dynamic.
- B♭ Cl. 2, 3:** Bass Clarinet 2 and 3 parts, mostly silent.
- B. Cl.:** Baritone Clarinet part, starting with a *mf* dynamic and ending with a *p* dynamic.
- Bsn.:** Bassoon part, starting with a *f* dynamic and ending with a *p* dynamic.
- A. Sax. 1, 2:** Alto Saxophone 1 and 2 parts, starting with a *mf* dynamic and ending with a *p* dynamic.
- T. Sax.:** Tenor Saxophone part, starting with a *f* dynamic and ending with a *p* dynamic.
- B. Sax.:** Baritone Saxophone part, starting with a *mf* dynamic and ending with a *p* dynamic.
- B♭ Tpt. 1:** Trumpet 1 part, starting with a *mf* dynamic and ending with a *p* dynamic.
- B♭ Tpt. 2, 3:** Trumpet 2 and 3 parts, mostly silent.
- Hn. 1, 2:** Horn 1 and 2 parts, mostly silent.
- Tbn. 1, 2:** Trombone 1 and 2 parts, starting with a *mf* dynamic and ending with a *p* dynamic.
- Euph.:** Euphonium part, starting with a *f* dynamic and ending with a *p* dynamic.
- Tuba:** Tuba part, starting with a *mf* dynamic and ending with a *p* dynamic.
- Timp.:** Timpani part, starting with a *mf* dynamic.
- Mal. 1:** Maracas 1 part, mostly silent.
- Mal. 2:** Maracas 2 part, playing a rhythmic pattern.
- Perc.:** Percussion part, including a suspended cymbal (Sus. Cym.) with a scrape simulation (scrape sim.) and starting with a *mf* dynamic.

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48 *a tempo* 52

Fl. 1, 2 *mf* *f* a2

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2, 3 *mf* *f* Cl. 2 only

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f* 48 *a tempo* 52

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2 *mf* *f*

Tbn. 1, 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *mp* *f*

Mal. 1 *mf*

Mal. 2 *f*

Perc. *p* *mf* Sus Cym.: yarn mallets

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

poco rit.

poco rit.

mf

sim.

Sus. Cym.: scrape *sim.*

poco rit.

71 *a tempo*

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1, 2; Ob.; B♭ Cl. 1; B♭ Cl. 2, 3; B. Cl.; Bsn.; A. Sax. 1, 2; T. Sax.; B. Sax.; B♭ Tpt. 1; B♭ Tpt. 2, 3; Hn. 1, 2; Tbn. 1, 2; Euph.; Tuba; Timp.; Mal. 1; Mal. 2; and Perc. The score spans measures 66 to 72. A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the page. Performance markings include *poco rit.* at the beginning, *p* (piano) and *mp* (mezzo-piano) dynamics throughout, and a boxed measure number **71** with the instruction *a tempo* at the start of measure 71. The percussion part shows a cymbal roll that tapers off towards the end of the page.

poco rit. 79 *a tempo*

a2

Fl. 1, 2 *mp* *p* *mp*

Ob. *mp* *p* *mf*

B♭ Cl. 1 *mp* *a2*

B♭ Cl. 2, 3 *mf*

B. Cl. *mp*

Bsn. *mp* *p* *mp*

A. Sax. 1, 2 *mf* *p* *mp*

T. Sax. *mp* *p* *mp*

B. Sax. *mp* *p* *mp*

B♭ Tpt. 1 *mp* *p*

B♭ Tpt. 2, 3

Hn. 1, 2 *mf* *p*

Tbn. 1, 2 *mf* *p* *mp*

Euph. *mp*

Tuba *mp* *p* *mp*

Timp.

Mal. 1 *mp*

Mal. 2 *mp*

Perc. *mf*
sim.
 (Scrape - sim.)

poco rit. 79 *a tempo*

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

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Mark Tree: Tri. beater - all 8 counts

(Scrape - sim.)

mp *p*