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# KOLO

FOR CONCERT BAND

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Derek M. Jenkins

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*written for and dedicated to*
*Lee Hartman*
*and the*
*Mid America Freedom Band*

*"Merrily, merrily whirled the wheels of the dizzying dances*
*Under the orchard-trees and down the path to the meadows;*
*Old folk and young together, and children mingled among them."*
Henry Wadsworth Longfellow's *Evangeline*

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# KOLO

## FOR CONCERT BAND

## Duration

about 7'00"

## Instrumentation

Below is a list of the minimum requirements
Doublings are permitted wherever needed

**2 Flutes**
**1 Oboe**
**1 Bassoon**
**3 Clarinets (Bb)**
**1 Bass Clarinet**
**2 Alto Saxophones**
**1 Tenor Saxophone**
**1 Baritone Saxophone**

**3 Trumpets (Bb)**
**2 Horns (F)**
**3 Tenor Trombones**
**1 Euphonium**
**1 Tuba**

**1 Timpani**
**1 Glockenspiel**
**3 Percussion**
**Tambourine**
**Snare Drum**
**Triangle**
**Crash Cymbals**
**Suspended Cymbal**
**Bass Drum**

## Program Notes

A kolo, which translates to round or circle, is a fast and lively traditional folk dance that originated in the Balkans. The music accompanying a kolo dance is characteristically quite repetitive. The primary melodic material is introduced at the beginning, and it continues to appear and reappear throughout the duration of the dance. Several composers, including Antonín Dvořák, have adapted the kolo into concert pieces for orchestra. These are often fast and exhilarating showpieces that portray the virtuosity of the entire ensemble. My piece, Kolo, continues this concert adaption tradition, and it follows the basic structure of the traditional dance with the exception of the middle section. I was fortunate to spend about two weeks in Zagreb and several days in Dubrovnik during the spring of 2009.

Looking out upon the Adriatic Sea atop of Dubrovnik's historic city wall, I was struck by an overwhelming sense of tranquility, and that feeling has become the strongest association I have with my time in Croatia. In order to depict this musically, I forewent the continuation of the fast and lively character of the middle section of my Kolo and instead replaced it with music that is peaceful and reflective. The melody used in this slow section comes from a folk song, "Oj, mlađano mlado mom(če)," in Béla Bartók and Albert B. Lord's folksong collection Serbo-Croatian Folk Songs. This middle section was my chance to return, if only in my mind, to the Adriatic coast.

Commissioned by Lee Hartman and the Mid America Freedom Band.

## Program Notes

- The solo starting in measure 17 is originally intended to be played by baritone saxophone, however cues have been placed in the score and parts to allow other instruments to play this line. Regardless of instrument chosen, it should still be played by only one instrument.
- The word "solo" has been placed in several parts throughout the piece. It has two meanings. One, only one player should play this line (especially if doubling parts) and two, it is the primary material. The word "tutti" negates "solo."
- The ending tempo at Rehearsal K is meant to be fast. It is encouraged that if the ensemble can play this section fast, that they go ahead and do so.

## Contact

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*commissioned by the Mid America Freedom Band*

Transposed Score

# KOLO
## for Concert Band

Derek M. Jenkins (b. 1986)
Kansas City, MO - Spring 2015

**majestic** (♩=88) **rit.**

I
FLUTE
II
OBOE
BASSOON
I
CLARINET (B♭) II
III
BASS CLARINET
I
ALTO SAX.
II
TENOR SAX.
BARITONE SAX.

**majestic** (♩=88) **rit.**

I
TRUMPET (B♭) II
III
I
HORN (F)
II
I
TROMBONE II
III
EUPHONIUM
TUBA

**majestic** (♩=88) **rit.**

TIMPANI
GLOCKENSPIEL
I
PERCUSSION II
III

Crash Cymbals
Sus. Cymbal
Tambourine

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# KOLO

**slowly** (♩=60) **accel. poco a poco** **lively, spirited** (♩=120)

I
FL.
II
OB.
BSN.
*Bari. Sax. cue*
*p* *f*
I
CL. II
III
B. CL.
*Bari. Sax. cue*
*p* *f*
I
A. SX.
II
T. SX.
B. SX.
*solo*
*p* *f*

**slowly** (♩=60) **accel. poco a poco** **lively, spirited** (♩=120)

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
*Bari. Sax. cue*
*p* *f*
TUBA

**slowly** (♩=60) **accel. poco a poco** **lively, spirited** (♩=120)

TIMP.
*p*
GLOCK.
Tambourine
I
*p*
PERC. II
III

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

*p* *mf* *play* *tr* *quasi-gliss.* Bass Drum Crash Cymbals

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A

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

A

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

A

TIMP.
GLOCK.
Tambourine
I
Crash Cymbals
PERC. II
Bass Drum
III



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B

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
B
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
B
TIMP.
GLOCK.
I
PERC. II
III

Ob. cue
play
solo
Cl. I cue
Cl. II cue
Bs. Cl. cue
Bsn. cue
straight mute

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C

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
play
Euph. cue

C

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

C

TIMP.
GLOCK.
Snare Drum
I
PERC. II
III

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rit.

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

rit.

open

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

rit.

TIMP.
GLOCK.
I
PERC. II
III

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**D** a tempo (♩=120)

I
FL.
II
OB.
play
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

**D** a tempo (♩=120)

straight mute
I
TPT. II
III
I
HN.
II
straight mute
I
TBN. II
III
EUPH.
TUBA

**D** a tempo (♩=120)

TIMP.
GLOCK.
Triangle
I
PERC. II
Bass Drum
III



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E

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

pp

E

stagger breathe

I
TPT. II
III
straight mute

mp pp

I
HN.
II

I
TBN. II
III
straight mute

EUPH.
TUBA

E

TIMP.
GLOCK.
I
PERC. II
III



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rit. poco a poco

**F** slow, pensive (♩ = 60)

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

*pp* *mp* *p* *solo* mute Bass Drum

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G

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

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H

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

H

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

H

TIMP.
GLOCK.
I
PERC. II
III

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
straight mute
I
HN.
II
mute
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

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**I** lively, spirited (♩=120)

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

**I** lively, spirited (♩=120)

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

**I** lively, spirited (♩=120)

TIMP.
GLOCK.
I
PERC. II
III

Triangle

Bass Drum

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

Snare Drum
Crash Cymbals
Bass Drum

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J

I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.

J

I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA

J

TIMP.
GLOCK.
I
PERC. II
III

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX.
II
T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
I
TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
PERC. II
III

Bass Drum

Tambourine

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**K** **fast** (♩=144)

accel.

I
FL. II
OB.
BSN.
I
CL. II
III
B. CL.
I
A. SX. II
T. SX.
B. SX.

accel.

**K** **fast** (♩=144)

I
TPT. II
III
I
HN. II
I
TBN. II
III
EUPH.
TUBA

accel.

**K** **fast** (♩=144)

TIMP.
GLOCK.
I
PERC. II
III

Crash Cymbals

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I
FL.
II
OB.
BSN.
I
CL. II
III
B. CL.
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A. SX.
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T. SX.
B. SX.
I
TPT. II
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TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
I
Crash Cymbals
PERC. II
Bass Drum
III

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L

I
FL.
II
OB.
BSN.
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CL. II
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A. SX.
II
T. SX.
B. SX.

L

I
TPT. II
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TBN. II
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EUPH.
TUBA

L

TIMP.
GLOCK.
I
PERC. II
III

Tambourine

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I
FL.
II
OB.
BSN.
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CL. II
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B. CL.
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A. SX.
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T. SX.
B. SX.
I
TPT. II
III
I
HN.
II
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TBN. II
III
EUPH.
TUBA
TIMP.
GLOCK.
Tambourine
I
Crash Cymbals
PERC. II
Bass Drum
III

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