

PERUSSEL  
PAUL DOOLEY  
FLOWERS OF OUR LOST ROMANCE  
FOR 3 TRUMPETS, WINDS AND PERCUSSION  
(2014)

PAUL DOOLEY MUSIC

*Flowers Of Our Lost Romance* was commissioned by a consortium of bands organized by the  
State University of New York at Fredonia Wind Ensemble  
Paula Holcomb, music director

including

Daniel Belongia / Illinois State University  
Michael Hancock / University of Oklahoma  
Gary Hill / Arizona State University  
David Kehler / Kennesaw State University

*Performance materials and recording available from the composer:*  
[paul@pauldooley.net](mailto:paul@pauldooley.net)

ISMN 979-0-800064-10-4

Published by Paul Dooley Music  
[www.pauldooley.net](http://www.pauldooley.net)

© Copyright 2014 by Paul Dooley  
International copyright secured. All rights reserved. Printed in the U.S.A.  
First printed September 2014

PERUSAL SCORE - NO PERFORMANCE USE

## **PROGRAM NOTES**

*Flowers Of Our Lost Romance* (2014) is a musical tribute to early Los Angeles. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800's, located in Arroyo Seco in Northeast Los Angeles. Lummis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer, and all around Southern California guru. When at El Alisal, I discovered one of the first southern California lifestyle magazines, *Land of Sunshine*, published by Lummis beginning in the late 19th century. I began to hear a composition as an emotional, cultural and musical exploration of this romantic vision of southern California.

- Paul Dooley

REFUSAL SCORE - NOT FOR PERFORMANCE USE

## INSTRUMENTATION

Piccolo  
4 Flutes  
2 Oboes  
4 Bb Clarinets  
Bb Bass Clarinet  
Bb Contrabass Clarinet  
2 Bassoons  
Contrabassoon (optional)

Bb Soprano Saxophone  
Eb Alto Saxophone  
Bb Tenor Saxophone  
Eb Baritone Saxophone

3 C or Bb Trumpets (C preferred; mutes: straight metal; harmon)

Timpani (Four drums; 32" 29" 26" 23")

Percussion (4 Players)  
1. Glockenspiel, Xylophone  
2. Vibraphone  
3. Marimba  
4. Large Bass Drum, Suspended Cymbal, Crash Cymbals

Harp

Contrabass

### Transposed Score

Duration: *ca.* 9:00 minutes

REHEARSAL SCORE - NOT FOR PERFORMANCE USE

## FLOWERS OF OUR LOST ROMANCE

PAUL DOOLEY  
(2014)

**$\text{♩} = 52$  Trumpet Cadenza**

**$\text{♩} = 76$**

**rit.**

Piccolo

4 Flutes

Oboe 1,2

4 B♭ Clarinets

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon 1,2

Contrabassoon (optional)

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

C Trumpet 1 solo  
*mp espr., molto vibrato, dark tone*

C Trumpet 2  
harmon mute, no stem  
*mp*

C Trumpet 3  
harmon mute, no stem  
*mp*

Timpani

Percussion 1 Glockenspiel Xylophone

Percussion 2 Vibraphone  
*mp* *ped.*

Percussion 3 Marimba

Percussion 4 Bass Drum  
*niente* *pp bisbigliando* *mp*

Harp

Contrabass

2

$\text{♩} = 52$

Tpt. 1  $\text{♩} = 52$   $\text{♩} = 76$  rit.

Tpt. 2  $\text{♩} = 76$

Tpt. 3  $\text{♩} = 76$  rit.

Perc. 2 Vibr.  $\text{♩} = 52$   $\text{♩} = 76$  rit.

Perc. 4  $\text{♩} = 52$   $\text{♩} = 76$  rit.

Hp.  $\text{♩} = 52$   $\text{♩} = 76$  rit.

4 5 6 7

=

$\text{♩} = 52$

Tpt. 1  $\text{♩} = 52$   $\text{♩} = 76$  alternate fingering rit.

Tpt. 2  $\text{♩} = 76$

Tpt. 3  $\text{♩} = 76$  rit.

Perc. 2 Vibr.  $\text{♩} = 52$   $\text{♩} = 76$  rit.

Perc. 4  $\text{♩} = 52$   $\text{♩} = 76$  rit.

Hp.  $\text{♩} = 52$   $\text{♩} = 76$  rit.

8 9 10 11

=

$\text{♩} = 52$

Tpt. 1  $\text{♩} = 52$  rit.

Tpt. 2  $\text{♩} = 76$

Tpt. 3  $\text{♩} = 76$  rit.

Perc. 2 Vibr.  $\text{♩} = 52$  rit.

Hp.  $\text{♩} = 52$  rit.

12 13 14 15

**A** a tempo

Picc.

4 Fls.

Ob. 1,2  
1.3.  
2.4.

4 Cls.  
*pp*

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1  
*mp esp.*

Tpt. 2

Tpt. 3

**A** a tempo

Tim.

Perc. 1  
Glock.

Perc. 2  
Vibr.

Perc. 3  
Mar.  
*soft, warm*  
*pp*

Perc. 4

Hp.

Bb major scale

pizz., let ring always

*ord.*

*pp*

*p*

Picc.

4 Fls.

Ob. 1,2

Cl. 1,2

Cl. 3,4

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tim.

Perc. 1  
Glock.

Perc. 2  
Vibr.

Perc. 3  
Mar.

Perc. 4

Hp.

Cb.

**B**

rit.

Picc. - - - - -

4 Fls. - - - - -

Ob. 1,2 - - - - -

Cl. 1,2 *mf* - - - - -

Cl. 3,4 *mf* - - - - -

B. Cl. *mf* - - - - -

Cb. Cl. *mf* - - - - -

Bn. 1,2 *mf* *espr.* - - - - -

Cbn. *mf* - - - - -

S. Sax. - - - - -

A. Sax. - - - - -

T. Sax. *mf* *espr.* - - - - -

B. Sax. *mf* - - - - -

Tpt. 1 *f* open - - - - -

Tpt. 2 - *f* *espr.* - - - - -

Tpt. 3 - open *f* *espr.* - - - - -

**B**

Tim. - - - - -

Perc. 1 Glock. - - - - -

Perc. 2 Vibr. - - - - -

Perc. 3 Mar. *mf* - - - - -

Perc. 4 - - - - -

Hp. *mf* - - - - -

E $\natural$  arco - - - - -

Cb. *mf* - - - - -

6

**C**  $\text{♩} = 60$

Picc.

4 Fls.

Ob. 1,2

Cl. 1,2

Cl. 3,4

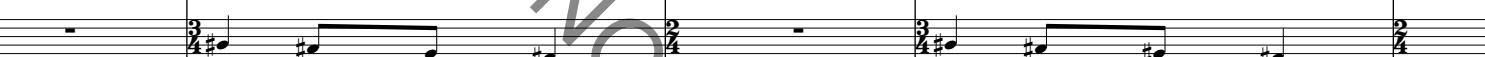
B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

The score consists of ten staves. The Picc. staff has a treble clef and a key signature of one sharp. The 4 Fls. staff has a treble clef and a key signature of one sharp. The Ob. 1,2 staff has a treble clef and a key signature of one sharp. The Cl. 1,2 staff has a treble clef and a key signature of one sharp. The Cl. 3,4 staff has a treble clef and a key signature of one sharp. The B. Cl. staff has a treble clef and a key signature of one sharp. The Cb. Cl. staff has a bass clef and a key signature of one sharp. The Bn. 1,2 staff has a bass clef and a key signature of one sharp. The Cbn. staff has a bass clef and a key signature of one sharp. Measure 1 starts with a rest for Picc., 4 Fls., and Ob. 1,2. Measures 2 and 3 show Picc., 4 Fls., and Ob. 1,2 playing eighth-note patterns with dynamics *p*, *f*, and *p*. Measures 4 and 5 show Picc., 4 Fls., and Ob. 1,2 playing eighth-note patterns with dynamics *f* and *p*. Measures 6 and 7 show Picc., 4 Fls., and Ob. 1,2 playing eighth-note patterns with dynamics *p* and *f*. Measures 8 and 9 show Picc., 4 Fls., and Ob. 1,2 playing eighth-note patterns with dynamics *p* and *f*. Measures 10 and 11 show Picc., 4 Fls., and Ob. 1,2 playing eighth-note patterns with dynamics *p* and *f*.

S. Sax. 

A. Sax. 

T. Sax. 

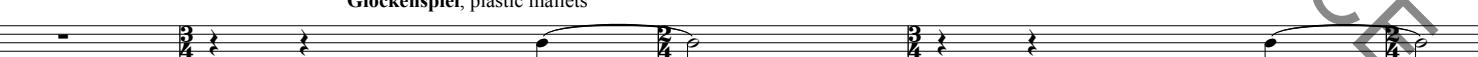
B. Sax. 

Tpt. 1 

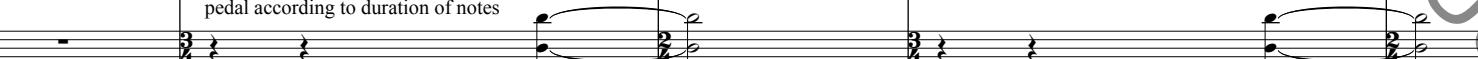
Tpt. 2 

Tpt. 3 

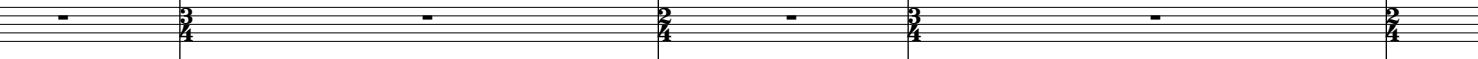
$$C_s = 60$$

Tim. 

Perc. 1 Glock. 

Perc. 2 Vibr. 

Perc. 3 Mar. 

Perc. 4 

Hp. 

Cb. 

**D** ♩ = ♩ (♩ = 120)

Picc. *p*

4 Fls. *p*

Ob. 1,2 *p*

Cl. 1,2

Cl. 3,4

B. Cl.

Cb. Cl. *p*

Bn. 1,2 *p*

Cbn. *p*

S. Sax. *p*

A. Sax. *p*

T. Sax.

B. Sax. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tim. *p* *mf*

Perc. 1 Glock.

Perc. 2 Vibr. *fp*

Perc. 3 Mar. *p*

Perc. 4

Hp.

Cb. *p* *f*

Picc. -

4 Fls. -

Ob. 1,2 -

Cl. 1,2 -

Cl. 3,4 -

B. Cl. -

Cb. Cl. -

Bn. 1,2 -

Cbn. -

S. Sax. -

A. Sax. -

T. Sax. -

B. Sax. -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tim. -

Perc. 1  
Glock. -

Perc. 2  
Vibr. -

Perc. 3  
Mar. -

Perc. 4 -

Hp. -

Cb. -

*mf*

1.  
3.  
2.  
4.

*mf*

*mf*

*mf*

*p* *mf*

*p*

*f*

Eb major scale

*p* gliss.

NOT FOR PERFORMANCE

**E** ♩ = ♩ ( $\text{♩} = 60$ )

Picc. *fp*

4 Fls. *fp*

Ob. 1,2 *fp*

Cl. 1,2 *fp*

Cl. 3,4 *fp*

B. Cl.

Cb. Cl. *fp*

Bn. 1,2 *p*

Cbn. *fp*

S. Sax.

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

**E** ♩ = ♩ ( $\text{♩} = 60$ )

Tim. *f*

Perc. 1 Glock.

Perc. 2 Vibr. *fp*

Perc. 3 Mar. *fp*

Perc. 4  $\text{H}\frac{3}{4}$

Hp. *f*

Cb. *fp*

**F** ♩ = ♩ (♩ = 120)

Picc. *fp*

4 Fls. *fp*

Ob. 1,2 *fp*

Cl. 1,2

Cl. 3,4

B. Cl.

Cb. Cl.

Bn. 1,2 *p*

Cbn. *fp*

S. Sax.

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tim. *f*

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar.

Perc. 4 *mp*

Hp.

Cb. *fp*

rit.

Picc. - - - - -

4 Fls. - - - - -

Ob. 1,2 - - - - -

Cl. 1,2 - - - - -

Cl. 3,4 - - - - -

B. Cl. - - - - -

Cb. Cl. - - - - -

Bn. 1,2 - - - - -

Cbn. - - - - -

S. Sax. - - - - -

A. Sax. - - - - -

T. Sax. - - - - -

B. Sax. - - - - -

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Tim. - - - - -

Perc. 1  
Glock. - - - - -

Perc. 2  
Vibr. - - - - -

Perc. 3  
Mar. - - - - -

Perc. 4 - - - - -

Hp. - - - - -

Cb. - - - - -

12

**G** a tempo

Picc.

4 Fls.

Ob. 1,2

4 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

*mp*

Tpt. 2

*mp*

Tpt. 3

*mp*

**G** a tempo

Tim.

Perc. 1  
Glock.

*pp*

Perc. 2  
Vibr.

*p*

Perc. 3  
Mar.

*p*

Perc. 4

Hp.

*f*

pizz.

Cb.

rit.

Picc.

4 Fls.

Ob. 1,2

4 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tim.

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar.

Perc. 4

Hp.

Cb.

1. 3. 2. 4. *mp*

*p*

*p*

*p*

*p*

*mp*

*p*

*p*

*rit.*

*Suspended Cymbal, l.v.*

*pp*

*f*

*mp*

*f*

0 arco

14

**H** ♩ = ♩ (♩ = 60)

Picc.

4 Fls.

Ob. 1,2

4 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tim.

Perc. 1  
Glock.

Perc. 2  
Vibr.

Perc. 3  
Mar.

Perc. 4

Hp.

Cb.

**H**  $\text{H} = \text{♩} (\text{♩} = 60)$

63

64

65

66

Picc.

4 Fls. *fp*

Ob. 1,2

4 Cls. *f* *p*

B. Cl. *f* *p*

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 *3* *6* *tr*

Tpt. 2 *f* *3* *6* *tr* *tr*

Tpt. 3 *f* *3* *6* *tr* *tr*

Tim. *f* *mp* *mf*

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar. *f* *p* *f* *p* *f*

Perc. 4 *f*

Hp. *f* *p* *f* *p* *f*

Cb. *f* *p* *f* *p* *f*

rit.

Picc. *f*

Fl. 1,2 *p*

Fl. 3,4 *f* *p*

Ob. 1,2

4 Cls. *f* *p* *3*

B. Cl. *f* *p* *3*

Cb. Cl.

Bn. 1,2 *p* *a2*

Cbn. *p*

S. Sax. *p* *3*

A. Sax. *f* *p* *3*

T. Sax. *f* *p* *3*

B. Sax. *f* *p* *3*

Tpt. 1

Tpt. 2

Tpt. 3

rit.

Tim. *p* *f*

Perc. 1 Glock.

Perc. 2 Vibr. *pp* *Suspended Cymbal* *ff*

Perc. 3 Mar.

Perc. 4 *mf* *Crash Cymbals*

Hp. *f* *ff* *arco* *G major scale* *gliss.*

Cb. *p*

**I a tempo**

Picc. *f*

Fl. 1,2 *f*

Fl. 3,4 *f*

Ob. 1,2 *f*

4 Cls. *f*

B. Cl.

Cb. Cl.

Bn. 1,2 *f*

Cbn.

S. Sax. *f*

A. Sax. *f*

T. Sax.

B. Sax. *f*

Tpt. 1 *ff* *espr.*

Tpt. 2 *ff* *espr.*

Tpt. 3 *ff* *espr.*

**I a tempo**

Tim. *f*

Perc. 1 Glock. *f*

Perc. 2 Vibr. *f*

Perc. 3 Mar. *f*

Perc. 4 *f*

Hp. *f*

Cb. *f*

rit.

lunga

## Vibraphone Cadenza

a tempo

## **Vibraphone Cadenza**

a tempo

**PERFORMANCE USE**

**Tim.** - **Perc. 1 Glock.** solo rit. **Perc. 2 Vibr.** **Perc. 3 Mar.** **Perc. 4** **Hp.** **Cb.**

**Xylophone, rubber mallets** **Suspended Cymbal, scrape**

**p** **pp** **pp** **pp** **p** **pp**

## J meno mosso

**molto rit.**

Picc. 2

4 Fls. 2

Ob. 1,2 2

Cl. 1,2 2

Cl. 3,4 2

B. Cl. 2

Cb. Cl. 2

Bn. 1,2 2

Cbn. 2

S. Sax. A. Sax. T. Sax. B. Sax.

Tpt. 1 Tpt. 2 Tpt. 3

# J meno mosso

**molto rit.**

Tim. -

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar.

Perc. 4 -

Hp. C major scale

Cb. -

lunga      a tempo      accel.      rit.      a tempo      accel.

Picc.      flz.      ord.      1.3.      2.4.

4 Fls.      pp      1.      2.      3.      4.

Ob. 1,2      pp      1.      2.      3.      4.

Cl. 1,2      pp      1.      2.      3.      4.

Cl. 3,4      pp      1.      2.      3.      4.

B. Cl.      pp      1.      2.      3.      4.

Cb. Cl.      pp      1.      2.      3.      4.

Bn. 1,2      pp      1.      2.      3.      4.

Cbn.      pp      1.      2.      3.      4.

S. Sax.      pp      1.      2.      3.      4.

A. Sax.      pp      1.      2.      3.      4.

T. Sax.      pp      1.      2.      3.      4.

B. Sax.      pp      1.      2.      3.      4.

Tpt. 1      pp      mp      1.      2.      3.      4.

Tpt. 2      pp      1.      2.      3.      4.

Tpt. 3      pp      1.      2.      3.      4.

lunga      a tempo      accel.      rit.      a tempo      accel.

Tim.      1.      2.      3.      4.

Perc. 1      Glock.      1.      2.      3.      4.

Perc. 2      Vibr.      1.      2.      3.      4.

Perc. 3      Mar.      pp      1.      2.      3.      4.

Perc. 4      1.      2.      3.      4.

Hp.      arco      1.      2.      3.      4.

Cb.      pp      1.      2.      3.      4.

22

K  $\text{♩} = 80$ 

ord.

Picc.  $fpp$

4 Fls. 1. 3.  $\flat\flat$  2. 4.  $\flat\flat$   $fpp$

Ob. 1,2

4 Cls. 1.  $\flat\flat$  2.  $\sharp$  3.  $\flat\flat$  4.  $\flat\flat$   $fpp$

B. Cl.  $fpp$

Cb. Cl.  $fpp$

Bn. 1,2 1.  $\flat\flat$   $fpp$

Cbn.  $fpp$

rit.

K  $\text{♩} = 80$ 

rit.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vibr.)  $f$

Perc. 3 (Mar.)

Perc. 4

Près de la Table

Hp. Db major  $p$  solo

Cb.  $fpp$

## Alto Sax Cadenza

Picc.

4 Fls.

Ob. 1,2

4 Cls. 1. 3.  $\flat$  2. 4. *pp*

B. Cl. *pp*

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.  $\text{♩} = 52$   
A. Sax. solo  
rit.  
*f espri.* 3. *fp*  
T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

## Alto Sax Cadenza

Tim.

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar.  $\flat$  8. *pp*

Perc. 4 H

Hp.  $\flat$  8. *pp*

Cb.

24

**L** ♩ = 52

accel.

rit.

a tempo

accel.

rit.

Picc. 4 Fls. Ob. 1,2 Cl. 1,2 Cl. 3,4 B. Cl. Cb. Cl. Bn. 1,2 Cbn. S. Sax. A. Sax. T. Sax. B. Sax. Tpt. 1 Tpt. 2 Tpt. 3

harmon mute, no stem  
f *espr.*  
harmon mute, no stem  
f *espr.*  
harmon mute, no stem  
f *espr.*

**L** ♩ = 52      accel.      rit.      a tempo      accel.      rit.

Tim. Perc. 1 Glock. Perc. 2 Vibr. Perc. 3 Mar. Perc. 4

ord.  
**Hp.**  
B major scale  
pizz., l.v.

Cb.

**a tempo**      **accel.**      **rit.**      **a tempo**      **accel.**

Picc.  
4 Fls.  
Ob. 1,2  
Cl. 1,2  
Cl. 3,4  
B. Cl.  
Cb. Cl.  
Bn. 1,2  
Cbn.

S. Sax.  
A. Sax.  
T. Sax.  
B. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3

Timp.

Perc. 1  
Glock.  
Perc. 2  
Vibr.  
Perc. 3  
Mar.  
Perc. 4

Hp.

Cb.

## Soprano Sax Cadenza

Picc.

4 Fls.

Ob. 1,2

Cl. 1,2

Cl. 3,4

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tim.

Perc. 1  
Glock.

Perc. 2  
Vibr.

(♩ = 66)

Perc. 3  
Mar.

Perc. 4

Hp.

Cb.

accel.

short

molto rit.

vib.

release cued by conductor

Large Bass Drum  
cued by conductor

cued by conductor

D♭C♯B♭ E♯F♯G♯A♭ **p**



rit.                    a tempo                    rit.                    a tempo

Picc.

4 Fls.

Ob. 1,2

4 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

rit.                    a tempo                    rit.                    a tempo

Tim.

Perc. 1  
Glock.

Perc. 2  
Vibr.

Perc. 3  
Mar.

Perc. 4

Hp.

Cb.

bisbigliando

119                    120                    121                    122                    123

rit.

Picc.

4 Fls.

Ob. 1,2

4 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

rit.

Timp.

Perc. 1 Glock.

Perc. 2 Vibr.

Perc. 3 Mar.

Perc. 4

Hp.

Cb.