

THE TWO MINUTE

SYMPHONY

CONCERT BAND

BOB MARGOLIS

MANHATTAN BEACH MUSIC

Performance by  
The University of Wisconsin-Eau Claire Symphony Band  
Donald S. George, conductor

# THE TWO-MINUTE SYMPHONY

FOR CONCERT BAND

## BOB MARGOLIS

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### I N S T R U M E N T A T I O N

1	Full Score	1	E♭ Baritone Saxophone
4	Flute I & Piccolo	4	B♭ Trumpet I
4	Flute 2	4	B♭ Trumpet 2
1	Oboe	3	Horn
1	Bassoon	7	Trombones & Euphonium (B.C.)
6	B♭ Clarinet I	2	Euphonium (T.C.)
6	B♭ Clarinet 2	4	Tuba
2	B♭ Bass Clarinet	1	Timpani
4	E♭ Alto Saxophone	3	Percussion I Small Drum, Cymbals, Bass Drum
2	B♭ Tenor Saxophone	3	Percussion 2 Tambourine, Chimes, Xylophone

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## MANHATTAN BEACH MUSIC

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C O M P O S E R ' S N O T E S

Can there really be a two-minute symphony?

This music is certainly two minutes, and it does sound like a symphony since there are symphonic elements in it: It has a clearly-stated theme, which is developed, fragmented, plopped into minor, extended, kneaded, and recapitulated. Voilà! A symphony?

Well, somewhat. It's been fiddled with, almost like Beethoven, but on a way smaller scale. So it's fair to say that many of the markings and trimmings of a symphony are here, and let's admit it, even though there is not enough time for a secondary theme, we are clearly in proto-symphonic territory.

You can read all about the present work from an author who knows his stuff — Dr. John A. Darling — who's written an article on its educational applications in *MBM Times Issue #3*, pages 32ff. (And while there have a look at the superb articles by Dr. Rodney C. Shueller, pages 28–31, and Dr. Jeffrey D. Gershman, pages 12–17, both of whom attack programing from different perspectives). *MBM Times* is online on [www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com). There is also an adaptable (similar to flex) version of the work I created recently, which is available.

For your class I'd suggest you have the players find the theme of the work, and note that the theme is not only melodic (m. 9–24), but motivic — quarter, eighth-eighth, quarter — both of which are changed by development. For example, mm. 27–30 resemble mm. 9–12. So, for the class: *How are these measures similar, how do they differ?*

More: *Where does the melody at measure 44 come from? Does it relate more closely to the theme as first stated (m. 9) or to the second version (m. 27)? And: How is the melody (marked Melodia) at measure 52 similar to yet different from the opening theme (m. 9)? What happens at measures 58–62? And: Where else have you heard measures 96–103?* There are no absolute answers; encourage discussion.

The purpose of all this is not so much to teach your class symphonic form, this being an advanced topic and Mozart being a better model, but rather to get them to listen to **what is happening in the music**. When they have formed some ideas of their own of where the musical ideas come from, and how they relate to previous ideas in the work, they will have begun to develop important tools for critical listening.

Now, an aside: Sometimes students are interested in knowing how the composer decides what they are going to write. Some of us plan things out in advance, but I prefer to improvise on the spot. This means that I listen to what I play and see what it suggests should come next, write down that, and play it to see what *it* suggests. Much of the symphonic development in this work was improvised, on synthesizer. I had a great deal of fun composing it and hope you do in playing it. Especially the small drum player!

BOB MARGOLIS  
JULY 19, 1988 AND DECEMBER 26, 2023  
BROOKLYN, NEW YORK

# THE TWO-MINUTE SYMPHONY

for Concert Band

Duration: 2:00 min.

Bob Margolis

**Allegretto**

1 2 3 4 5 6 7 8 9

Piccolo Flute

Oboe

Clarinet 1  
Clarinet 2

Alto Sax.

Tenor Sax.

Baritone Sax.

Bb Trumpet 1  
Bb Trumpet 2

Horn in F

Trombone and Euphonium

Tuba and Low W.W.

Timpani

Mallets et al.

Cymbal  
Snare Drum  
Bass Drum

*mf*

*f*

*f*

*p*

*a3*

*a2*

*p*

*a2*

*p*

*p*

*a2*

*p*

*mf*

Tambourine

*mf*

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1595 East 46th Street, Brooklyn, NY 11234-3122

Voicemail: 718 338-4137 Fax: 718 338-1151 E-mail: mbmband@aol.com

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ISBN 0-931329-39-6 (complete set of score & parts) ISBN 0-931329-40-X (score only)

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Fl. 1 top notes  
Picc. & Fl. 2 bottom notes

10 11 12 13 14 15 16 17

Picc. Fl. 1-2

Ob.

Cl. 1-2

Al. Sax.

T. Sax.

Bari. Sax.

Trp. 1-2

Hn.

Trb. & Euph.

Tuba & WW

Timp.

Mall.

Perc.

*mf*

*mf*

*p*

*a3*

Tuba, Bs Cl., Bsn.

18 19 20 21 22 23 24 25

Picc. Fl. 1-2  
Ob.  
Cl. 1-2  
Al. Sax.  
T. Sax.  
Bari. Sax.  
Trp. 1-2  
Hn.  
Trb. & Euph.  
Tuba & WW  
Timp.  
Mall.  
Perc.

*mp*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*

*a2*

Detailed description: This is a page of a musical score for a symphony orchestra, specifically focusing on the woodwind, brass, and percussion sections. The score is written for measures 18 through 25. The woodwind section includes Piccolo Flutes 1-2, Oboe, Clarinets 1-2, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1-2, Horns, Trombones and Euphoniums, and Tubas and Wagner Tubas. The percussion section includes Timpani, Mallets, and Percussion. The key signature is B-flat major (two flats). The woodwinds and brass play sustained chords and melodic lines, while the percussion provides a rhythmic accompaniment. Dynamics are marked as mezzo-piano (*mp*) and mezzo-forte (*mf*). A first ending bracket is present in the Alto Saxophone part at the end of measure 24.

*Poco a poco cresc. e rit.*

26 27 28 29 30 31 32 33

Fls. only

Picc. Fl. 1-2

Ob.

Cl. 1-2

Al. Sax.

T. Sax.

Bari. Sax.

Trp. 1-2

Hn.

Trb. & Euph.

Tuba & WW

Timp.

Mall.

Perc.

*f*

*mf*

*mp*

*p*

*dim.*

34 35 36 37 38 39 40 41

Picc. Fl. 1-2 Fls. only *mp cresc.* *mf cresc. molto* *ff* *mf*

Ob. *ff* *mf*

Cl. 1-2 *mf cresc. molto* *ff* *mf*

Al. Sax. *mf cresc. molto* *ff* *mf*

T. Sax. *mf cresc. molto* *ff* *mf*

Bari. Sax. *mp* *f* *mf dim.*

Trp. 1-2 *mf cresc. molto* *ff* *mf*

Hn. *mf cresc. molto* *ff* *mf*

Trb. & Euph. *mp* *ff* *mf*

Tuba & WW *mp* *f* *mf dim.*

Timp.

Mall. Chimes *f* *f*

Perc. Cymbals *f* *f*

Bass Dr. Solo *f* evenly

*Lento Andante*

*piu mosso*

42 43 44 45 46 47 48 49

Picc. Fl. 1-2 (-Picc.)  
Ob.  
Cl. 1-2 Cl. 1  
Al. Sax. mp mf p mp  
T. Sax. mp  
Bari. Sax. mp foreboding p  
Trp. 1-2  
Hn. mp  
Trb. & Euph. mp foreboding  
Tuba & WW Bs. Cl. & Bsn. Tuba mp foreboding  
Timp.  
Mall.  
Perc. dim. without accents mf mp

50 51 52 53 54 55 56 57

Picc. Fl. 1-2

Ob.

Cl. 1-2

Al. Sax.

T. Sax.

Bari. Sax.

Trp. 1-2

Hn.

Trb. & Euph.

Tuba & WW

Timp.

Mall.

Perc.

*Melodia*

*mf strong*

*dim.*

*mf*

*mf strong*

*cresc.*

*f > p*

*Tutti - Melodia*

*(-W.W.)*

*mf strong*

*cresc.*

*(dim. W.W.)*

*f > p*

*mf*

*a2*

*mf*

*a2*

58 59 60 61 62 63 64 65

Picc. Fl. 1-2  
Ob.  
Cl. 1-2  
Al. Sax.  
T. Sax.  
Bari. Sax.  
Trp. 1-2  
Hn.  
Trb. & Euph.  
Tuba & WW  
Timp.  
Mall.  
Perc.

*f* *f* *f* *f* *f* *f* *f* *f*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

distinct distinct Cl. 1 distinct

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(+W.W.) (-W.W.)

*a2*



*Allegro molto*

74 75 76 77 78 79 80 81

Picc. Fl. 1-2 *p sfz f a3 (+Picc.)*

Ob. *p sfz mf*

Cl. 1-2 *p sfz mf*

Al. Sax. *sfz mf*

T. Sa x. *sfz*

Bari. Sax. *sfz mf*

Trp. 1-2 *mf Trp. 1 Trp. 2*

Hn. *sfz*

Trb. & Euph. *sfz mf*

Tuba & WW *sfz mf*

Timp. *f*

Mall. *f Tambourine*

Perc. *mf Small Drum (no snares)*

*f*

82 83 84 85 86 87 88 89

Picc. Fl. 1-2

Ob.

Cl. 1-2

Al. Sax.

T. Sax.

Bari. Sax.

Trp. 1-2

Hn.

Trb. & Euph.

Tuba & WW

Timp.

Mall.

Perc.

*mf*

*mf*

*mp*

*a2 (+Trp. 1)*

Detailed description: This page of a musical score covers measures 82 through 89. The instrumentation includes Piccolo and Flutes 1-2, Oboe, Clarinets 1-2, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1-2, Horns, Trombones and Euphoniums, Tuba and Wagner Trumpets, Timpani, Mallets, and Percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. Measures 82-84 show a steady accompaniment in the woodwinds and strings. In measure 85, the Tenor Saxophone and Baritone Saxophone enter with a melodic line marked *mf*. The Trumpets 1-2 and Horns also enter in measure 85 with a rhythmic pattern, with the Horns marked *mf* and the Trumpets marked *mp*. A dynamic change to *a2 (+Trp. 1)* is indicated above the Horns staff in measure 85. The percussion section provides a consistent rhythmic accompaniment throughout the measures.



97 98 99 100 101 102 103

Picc. Fl. 1-2  
 Ob.  
 Cl. 1-2  
 Al. Sax.  
 T. Sax.  
 Bari. Sax.  
 Trp. 1-2  
 Hn.  
 Trb. & Euph.  
 Tuba & WW  
 Timp.  
 Tamb.  
 Xylo.  
 Perc.

*f cresc.*  
*f cresc.*  
*f cresc.*  
*f*  
*ff*  
*mf cresc.*  
*mf cresc.*  
*ff*  
*sfz*  
*mf cresc.*  
*ff*

MANHATTAN BEACH MUSIC

BOB MARGOLIS – NEIL RUDDY  
PUBLISHERS AND COFOUNDERS

PRINTED BY CHERNAY PRINTING, INC.

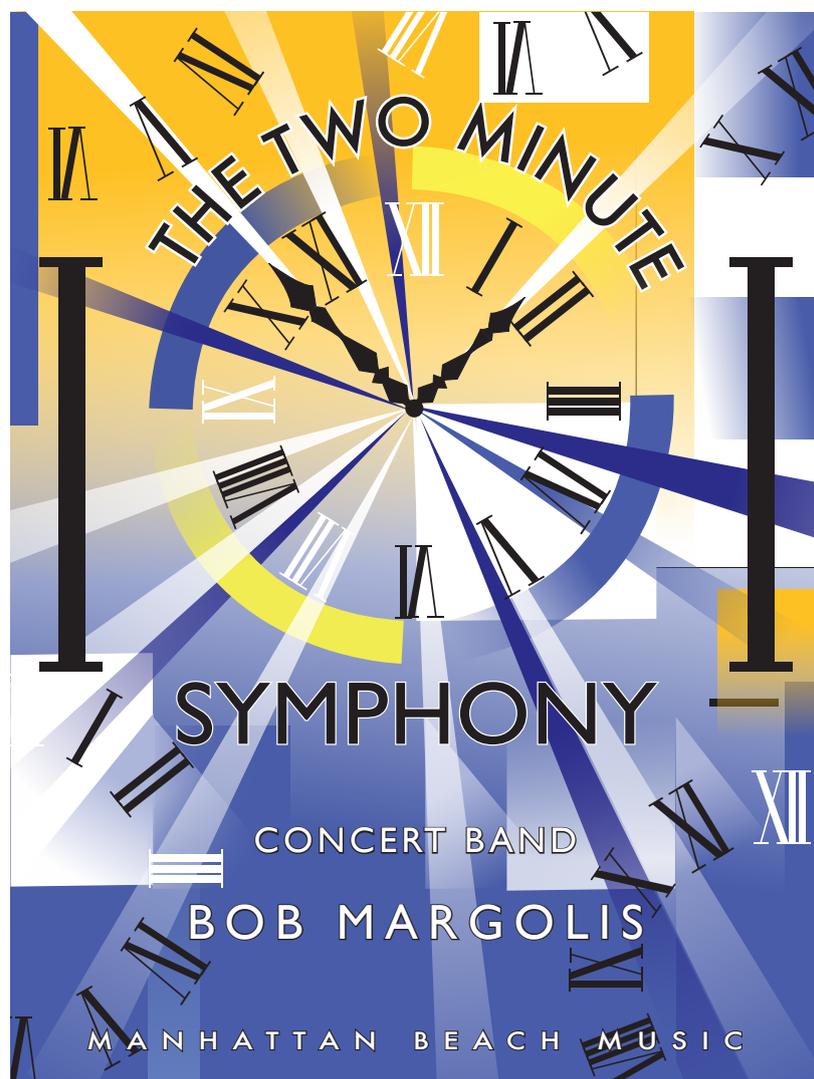


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ISBN 0-931329-40-X



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