NOTE TO CONDUCTOR

The tonal balances in this score have been conceived in terms of a 65-piece Concert Band with the following instrumentation: 1 stand each of Piccolos and Flutes; 2 Oboes; 2 Bassoons; 23 Clarinets divided into 1 E♭ Clarinet, 12 B♭ Clarinets in three equal parts, 4 E♭ Altos and 4 B♭ Bass Clarinets, and 2 B♭ or E♭ Contra-Bass Clarinets; 1 each of the Saxophones and Horns; 1 stand each of the Trumpets, Cornets, and Trombones; 2 Baritones, 3 or 4 Tubas and 2 String Basses, plus the necessary Percussion. In performing this work with a larger or slightly different instrumentation, the Conductor should be guided by the individual circumstances to either reduce or increase the number of instruments playing in certain passages to suit the needs of the music. For instance, with an instrumentation close to that listed above, the Trumpets, in the first three measures of letter F, should play only one to a part, instead of, as indicated, "*First Stand Only.*" In larger bands, an increase in the number of Saxophones and Horns, as well as Baritones, Basses and String Basses, may be desirable to compensate for the additional Clarinets, Trumpets and Trombones.

The three Trumpet parts, 1st, 2nd and 3rd, constitute the main upper Brass parts and should be played on these instruments. The part marked B♭ Cornets is a subsidiary part, designed largely to strengthen the Horns in their important passages (such as in the opening bars up to letter A, and, most important of all, throughout letter G), as well as to reinforce the Woodwinds (throughout letter A), and also to help the Trumpets and Trombones. For this reason, the proportion of Cornets to Trumpets should be in the ratio of one stand of Cornets for each stand of Trumpets up to two. Where there are three or four stands of each of the Trumpet parts, two stands of Cornets will suffice. In still larger groups, including the Massed Bands, one stand of Cornets for each two stands of Trumpets to each of the Trumpet parts will be satisfactory . . . the Horns, of course, also having been increased accordingly. However, every effort should be made to see that the B♭ Cornet part is performed on *real* Cornets, so that the Horn and Woodwind colors, which this part is to strengthen, will not lose their own particular quality, as indeed they would if this part were to be performed on Trumpets.

The long melodic line for Woodwinds, Saxophones and Cornets, commencing in the 2nd measure of letter A and extending to letter B, must be clearly heard despite the Brass interjections. The line must be played *fortissimo* but not shrilly.

The triplet fanfares in the Trumpets, Cornets, Horns and Trombones occuring at letter B, and again at letter H, must be crisp and precise, played *marcato* but without sluggishness.

The Horn-Baritone countermelody at measures 3, 4 and 5 of letter D must be heard clearly, without forcing the tone.

After the *crescendo* in the two bars before letter E, the Brass, having reached almost to fortissimo, must come down immediately to *forte* on the first note at E, so that the main melodic line, which is in the Woodwinds and Saxophones for the first two bars of E, may be heard clearly against the chorale of the Brass itself. The Brass pick up this Woodwind line on the last beat of the second measure of E, and carry it once again to *fortissimo*, as indicated.

The Woodwinds and Saxophones, picking up the melodic line from the Brass on the last beat of the 4th measure of E, must then maintain *fortissimo* until letter F is reached, making their *diminuendo* entirely in the first measure of F, and not before.

The solo countermelody line in the Horns and Cornets beginning in the 2nd measure of letter G, must stand out clearly above the rest of the band, even against the main melodic line in the Woodwinds and Saxophones. Here the Horns, especially, may play with a brassy, hard tone. When the Trumpets enter in the 4th measure, the Horns and Cornets are then reinforced by the 1st Trombones, further strengthen this important line up to letter H.

The quarter note in the 3/2 measure four before the end, receives exactly the same value as in the 4/4 immediately preceeding it, preceeding it, and the tempo remains constant to the very end. In the last two measures the "melody line" is in the Cornets, Horns and Alto Saxophones, and should be made to sound clearly above the rest of the low Brass and Woodwinds.

Careful attention to dynamics, phrasing and tempo will result in a brilliant, forceful interpretation of this score.

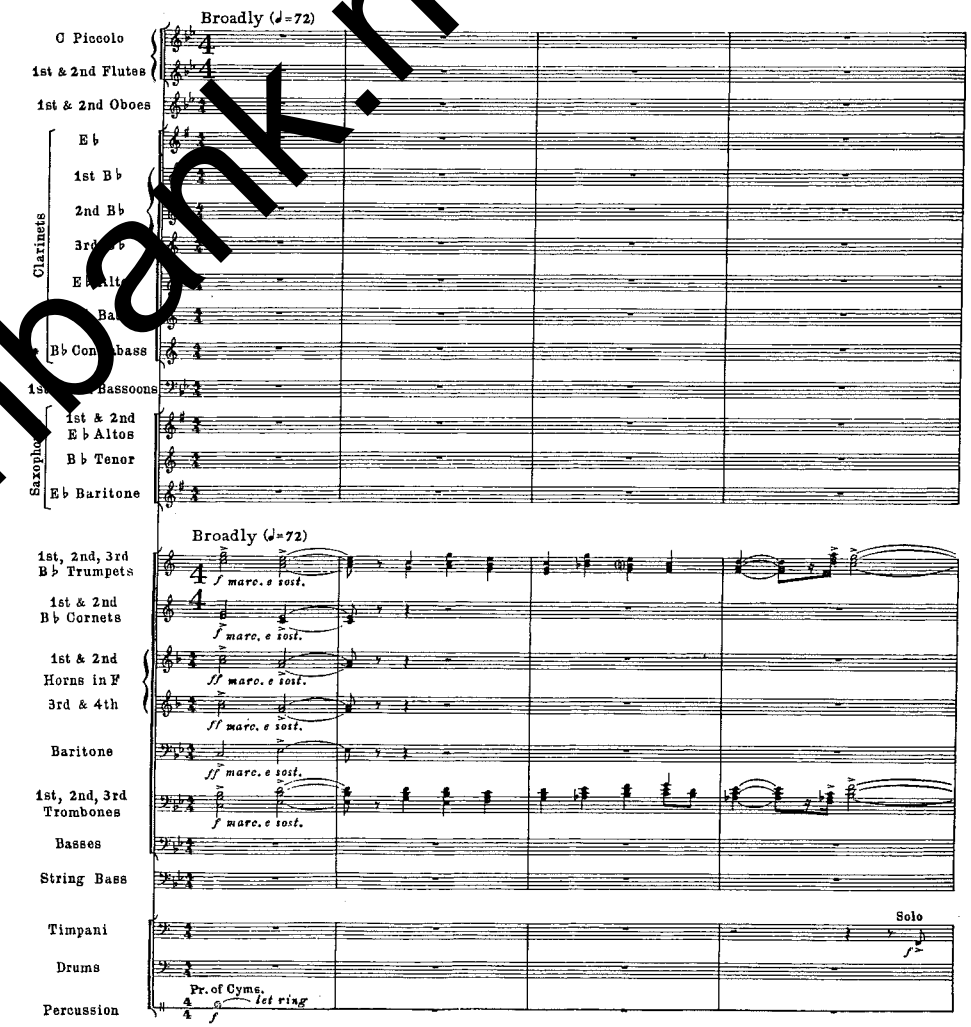
Written for the 25th anniversary of the Tri-State Music Festival, Enid, Oklahoma, and dedicated to the Phillips University Band

A Festival Prelude

Full Score

Duration: 4 min. 45 sec.

ALFRED REED



● Although not shown in the score, an E♭ Contrabass part is provided.

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C Picc.
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
B♭ C. Bass
Bsns.
Saxophones
E♭ Altos
B♭ Ten.
E♭ Bar.
B♭ Tpts.
1st
2nd
3rd
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.
Solo
Snare Drum
Bass Drum
Cym.

A poco più mosso (♩=84)

C Picc.
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
div.
unis.
E♭ Alto
B♭ Bass
B♭ C. Bass
Bsns.
Saxophones
E♭ Alto
B♭ Ten.
E♭ Bar.
A poco più mosso (♩=84)
B♭ Tpts.
1st
2nd
3rd
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.
Solo
Choke Cyms.

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C Picc.
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
Bsns.
Saxophones
E♭ Altos
B♭ Ten.
E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

B Allegro non troppo (♩=120)

C Picc.
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ B
B♭ C. Ba
B
Saxophones
B♭ Ten.
E♭ Bar.

marc. poco a poco cresc.

B Allegro non troppo (♩=120)

1st
B♭ Tpts. 2nd
3rd
Soli
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

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C Picc
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
B♭ C.Bass
Bsns.
Saxophones
E♭ Altos
B♭ Ten.
E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

mf *ff* *sffz* *espr.* *f* a 2 *let ring* Triangle

C

C Picc.
Fls.
Obs.
Clarinets
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
B♭ C.Bass
Bsns.
Saxophones
E♭ Altos
B♭ Ten.
E♭ Bar.

C

1st & 2nd B♭ Tpts.
3rd
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

let ring Solo *ff*

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C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Álto, B♭ Bass, B♭ C.Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

allargando . . . al . . . .

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C.Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
1st & 2nd B♭ Tpts., 3rd
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums

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D Meno mosso (♩=100-104)

Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C.Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

D Meno mosso (♩=100-104)

1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Perc.

a 2 — mf — mp — p — espr. (3rd) — one only — Tutti — pizz. — arco — Triangle

poco più mosso (♩=116)

Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C.Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

poco più mosso (♩=116)

B♭ Tpts.
1st & 2nd Hns. in F
Bar.
1st Trbs. 3rd
Basses
Str. Bass
Timp.

Str. Mute — a 2 — poco marc. — pp — p — pizz. — let tones ring

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C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass
Bsns.
Saxophones: E♭ Altos, E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.

poco allargando . . . .

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
1st & 2nd B♭ Tpts., 3rd
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Trbs.
Basses
Str. Bass
Timp.
Drums

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E (♩= 104)

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Crts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

molto espr. (a 2) fff ff a 2 unis. espr. f espr. arco Cyms.

F Allegro non troppo (♩= 132)

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums

Str. Mute 1st Stand only Soli Bar. quasi Solo

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C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

Soli
1st Soli
Open
Tutti
a 2
Hns.
Triangle

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alt, B♭ Bass, B♭ C.Ba
Hns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

a 2
sempre marc.
Cyms.
let ring

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poco . . a . . . poco allargando . . . . . .

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

poco . . a . . . poco allargando . . . . . .

B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums

G Alla Marcia (♩=120)

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Ba[illegible], B♭ C[illegible]
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

G Alla Marcia (♩=120)

B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

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C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
1st Trbs., 2nd & 3rd
Basses
Str. Bass
Timp.
Drums

ff — *f* — a 2 — *mf* — *p* — *f molto espr.* — poco a poco cresc.

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
1st Trbs., 2nd & 3rd
Basses
Str. Bass
Timp.
Drums

f — *ff* — poco a poco

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poco allargando . . . . . molto allargando . . . . . .

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

poco allargando . . . . . molto allargando . . . . . .

B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F, 3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

Triangle

H Allegro (♩=132)

C Picc.
Fls.
Obs.
Clarinets: E♭, 1st B♭, 2nd B♭, 3rd B♭, E♭ Alto, B♭ Bass, B♭ C. Bass
Bsns.
Saxophones: E♭ Altos, B♭ Ten., E♭ Bar.

H Allegro (♩=132)

B♭ Tpts. 1st, 2nd, 3rd
B♭ Cnts.
1st & 2nd Hns in F, 3rd & 4th
Bar.
Trbs. 1st, 2nd, 3rd
Basses
Str. Bass
Timp.
Drums
Perc.

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Broadly (♩=100)

Still more broadly (♩=80)

C Picc.
Fls.
Obs.
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
B♭ C. Bass
Clarinets
Bsns.
E♭ Altos
B♭ Ten.
E♭ Bar.
Saxophones
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

a 2

Broadly (♩=100)

Still more broadly (♩=8

Solo

(♩=♩) [in six]

(♩=♩) In tempo to the end... no ritard.

C Picc.
Fls.
Obs.
E♭
1st B♭
2nd B♭
3rd B♭
E♭ Alto
B♭ Bass
B♭ C. Bass
Clarinets
Bsns.
E♭ Altos
B♭ Ten.
E♭ Bar.
Saxophones
B♭ Tpts.
B♭ Cnts.
1st & 2nd Hns. in F
3rd & 4th
Bar.
Trbs.
Basses
Str. Bass
Timp.
Drums
Perc.

Solo

let ring

Choke Cyms.

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