

AN EXAMINATION OF WORKS FOR BAND: FORTRESS VARIANTS BY
ELLIOT DEL BORGO, REFLECTIONS BY JAMES SWEARINGEN, EQUINOX
BY ED HUCKEBY, AND PROCESSION OF THE NOBLES (RIMSKY-
KORSAKOV) ARRANGED BY ANDREW BALENT

by

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A REPORT

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Dr. Frank Tracz

Abstract

This document contains historical, theoretical and lesson plans of the selected literature for the Graduate Conducting Recital of Margaret Saarinen. The conducting recital was held in the Performing Arts Center, Victor Valley College, in Victorville, California, Thursday, May 15, 2008 at 7:30 P.M. with performers from the College Band of Victor Valley College. Selections included *Fortress Variants*, by Elliot Del Borgo; *Reflections*, by James Swearingen; *Equinox*, by Ed Hucceby; and *Procession of the Nobles* (Rimsky-Korsakov) arranged by Andrew Balent.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to demonstrate the knowledge and skills that have been fine tuned through the process of completing a Master of Music at Kansas State University. This document contains historical, theoretical and lesson plans of the selected literature for the Graduate Conducting Recital of Margaret Saarinen. The conducting recital was held in the Performing Arts Center, Victor Valley College, in Victorville, California, Thursday, May 15, 2008 at 7:30 P.M. with performers from the College Band of Victor Valley College. Selections included *Fortress Variants*, by Elliot Del Borgo; *Reflections*, by James Swearingen; *Equinox*, by Ed Hucceby; and *Procession of the Nobles* (Rimsky-Korsakov) arranged by Andrew Balent.

This report will include background of each composer, historical background of the composition, a listing of the compositions and discography of each composer, a description of the composition, the instrumentation used in the composition, analysis of the technical and stylistic aspects of the composition, analysis of the musical elements, the form and structure of the composition, seating chart and acoustical justification of the performing ensemble, and rehearsal plans and evaluations. This report will also include a detailed spreadsheet analysis of each composition.

This process of doing so much analysis on several different types of compositions was indeed very helpful in focusing my understanding of the score

analysis process. I now have a music better understanding of how to apply all the necessary skills to pursue quality and thorough structural and stylistic analysis of a composition. This helps to develop a clear understanding of musical details and how they relate to the expressive potential of the entire composition.

Score analysis uses knowledge of music history, literature, music theory and analysis, and style. Teachers have a responsibility to study and interpret musical scores with imagination, insight, and understanding. To acquire knowledge of the context of the score in is important to know about the composer, style period and the composition. A teacher should know how to separate score into its component parts. Only then can a proper rehearsal plan be prepared. Only then can a teacher honestly teach the quality and aesthetic aspects of music to students.

I am looking forward to applying these aspects of score analysis in rehearsals preparation and teaching of musical elements to the various ensembles that I teach and direct.

Performance Information

The concert was held on May 15, 2008 in the Performing Arts Center of Victor Valley College, Victorville, California. The ensemble performing is the College Band. This is a developing band of students and adults at Victor Valley College, Victorville, California.

Music Examined

The musical selections chosen were *Fortress Variants*, by Elliot Del Borgo; *Reflections*, by James Swearingen; *Equinox*, by Ed Hucceby; and *Procession of the Nobles* (Rimsky-Korsakov) arranged by Andrew Balent. Each of the pieces is well written, fit the instrumentation of the band, the playing ability of the band, and provide a variety of musical styles and concepts to teach the band.

Format of Analysis

Each of these compositions has been thoroughly analyzed for a variety of musical elements. These include: the overall form of the piece, tempos, dynamics, rhythm and meter, tonality, harmonic motion, orchestration, the general character of the piece, the means of expression used by the composer, conducting concerns, and rehearsal considerations. In addition, the background of the composer is reviewed, the composition is discussed, the historical perspective of the piece is reviewed, the technical considerations of each piece are considered, and the form and structure of the piece is analyzed.

Concert Program

Victor Valley Community College

Music Department



Proudly Presents....

Guitar Ensemble

Studio Singers/

Jazz-Rock Combo

College Band

Performing Arts Center

Victor Valley College

May 15, 2008

7:30 P.M.

Victor Valley College
College Band
Margaret Saarinen, Director

Fortress Variants Elliott Del Borgo

Reflections James Swearingen

Equinox Ed Huckeby

Procession of the Nobles Nicolai Rimsky-Korsakov
Arr. Andrew Balent

College Band Spring 2008

Flute
Flute
Flute
Flute

Clarinet
Clarinet
Clarinet
Clarinet
Clarinet

Alto Sax
Baritone Sax

Trumpet
Trumpet
Trumpet

French Horn
French Horn

Trombone
Trombone
Trombone

Euphonium
Euphonium

Tuba

Percussion
Percussion
Percussion

CHAPTER 2 - Music Education Mission Statement

Why Public Education?

Education transmits the culture of a society to its children. Multi-generations participate in important cultural proceedings together. Transmitting cultural values helps children realize their self-identity and establishes esteem for their families, their community, and their country. The failure of a society to adequately transmit its culture results in generation gaps and conflicts between peoples.

Education must teach what is 'beautiful' about its society. It transmits the "feelings" of loyalty and pride for one's family and community. Education must transform these feelings into a mind-set of tangible values.

Public Education was established in the United States to provide an equalizing force and provide a means to teach what is necessary to live responsibly within our society. Education had previously only been available to the economically privileged. Our system of education must teach the social skills, job skills, and communication skills to train people for a work force environment that requires people to get along and work with other people and still be able to compete in global economy. Our society requires that every child be educated.

The American system of public education is uniquely based on a broad liberal arts foundation. It seeks to develop well-informed citizens who have the educational flexibility to adapt to a rapidly changing workplace. Education must transmit the values of lifelong learning to its citizenry. Many people must make radical changes in their careers to adapt in a global economy. Our society and culture must continue to adapt to compete in a global economy.

While teaching people to be adaptive, it is just as vital to teach a constancy of culture of tangible values that provides stability. People must have lives that experience fulfillment.

Education teaches through a variety of symbol systems.

Spoken language – this includes story telling and legends that have meaning and values. Students must learn to listen, decipher, and remember.

Written language – this provides access to information and literature that seeks to be a vehicle for aesthetic values. Students must learn to read and analyze and respond.

Math language – Students must learn basic arithmetic skills to function in a market economy. Students must learn advanced math to study sciences to learn about the physical and biological environment we live in.

Music sounds – This spatial aural information can touch on our emotions as well as our intellect. It allows students to have feelings for experiences that have not been part of their personal lives. Music touches feelings for tangible events that the individual did not personally witness.

Music notation – Students learn notation to begin to explore music independently and to advance in music as an art form.

Why music education?

Music defines a society's culture. It defines eras historically and culturally. Public education should have more influence over the choices students make in music since this affects their values throughout their lives. Music is a basic expression of culture; therefore, every student must have access to a balanced, comprehensive, and sequential program of study in music.

When students perform, create, and respond to music, they are engaging in a fundamental cultural process. Students learn by doing. When they sing, play instruments, move to music, and create, they acquire skills and knowledge that can be developed in no other way. When they learn to read and to notate music, they acquire a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. For students to participate fully in a diverse, global society, they must understand both their own historical and cultural heritage and those of others within their communities and beyond. Music performance teaches skills useful for the whole person. This includes psychomotor skills, interpersonal skills and social skills, self-confidence. Music performance immerses students in emotions.

Music is a form of affective learning. It is a unique way of expressing and communicating ideas, values and feelings. The study of music provides a window into the past and allows students to experience past cultures and the social feelings of previous eras. Learning music is a means of gaining skills and understanding in human development. Music requires mental discipline. Playing in a musical group requires getting along and cooperating with other group members as well as fulfilling their individual responsibilities to the group. Learning music prepares students for life-long music participation. The varied skills learned as part of music

participation can provide a source of great leisure activity and enjoyment or prepare a person for a fulfilling vocation.

School bands have traditionally been a large part of every community's cultural life and pride. The achievements of our students often greatly enrich the lives of their entire families and the culture of the school in which they attend. A high achieving band touches the emotional nerves of not only the performing students, but those that listen and support the band as well.

The purpose of music in schools is to develop musicians that can participate in music making for our society's culture. Music gives students a sense of enjoyment that greatly enhances the quality of life while they are in school and prepares them to participate throughout their lives. This requires exposure to, objective mastering, and finally a comprehensive understanding the principles taught in music by the majority of people in our society. This is best accomplished by direct experience in singing or playing and instrument. Our society needs to learn to make the music that focuses on what is good and beautiful. People need to learn to feel what is good and beautiful.

These ideals place a great deal of responsibility on music teachers. Music teachers need to be role models to inspire others to make a conscious effort to pursue quality and beauty in their aesthetic pleasure. Teachers should apply all the necessary skills to pursue quality including score analysis. Score analysis is a thorough structural and stylistic analysis of a composition. It helps to develop a clear understanding of musical details and how they relate to the expressive potential of the entire composition.

Score analysis uses knowledge of music history, literature, music theory and analysis, and style. Teachers have a responsibility to study and interpret musical scores with imagination, insight, and understanding. To acquire knowledge of the context of the score in is important to

know about the composer, style period and the composition. A teacher should know how to separate score into its component parts. Only then can a proper rehearsal plan be prepared. Only then can a teacher honestly teach the quality and aesthetic aspects of music to students.

Teaching students quality and beauty music in begins with exposure to:

1. quality music, including classic pieces that have had lasting worth
2. traditional songs of our culture that are uplifting and inspire pride in our culture
3. traditional songs of other cultures that provide a window of understanding about that culture.

It includes finding reasonably current songs of the pop culture that students can relate to that are appropriate to education. These songs are often the hook that gets students in general music classes to begin singing. Aesthetic aspects of music can then be taught. As they begin to master these lessons, they will begin to understand what music is.

Music instruction educates the whole child. It touches emotions. Participation in music teaches students success, not just success in music, but success in learning to express themselves, and in the discipline and organization skills to be successful throughout their lives.

Achieving technical proficiency on an instrument is hard work for the student and requires great persistence of the teacher. Moving on to the aesthetics of playing phrases, playing with good tone, playing in tune, reading rhythm accurate, interpreting the style correctly, etc.; does a great deal to raise the awareness of what good music is and instills a very deep appreciation for those who can do it proficiently.

As the world around us becomes increasingly more complex and technological, it is important to balance life with subjects that explore creativity and provide the opportunity for

personal expression. The education we provide for our children suggests our real vision of expectations for these children and our real goals for our community in the future. We should not be short-sighted in these expectations and goals.

CHAPTER 3 - Quality Literature Selection

It is the music literature that determines much of what is going to happen in the classroom. The music literature is the biggest part of the curriculum that the classroom instruction will focus on. Choosing the music must reflect the educational goals for the ensemble, fit the technical abilities of the ensemble, and reasonably fit the instrumentation available for the ensemble.

Educational goals of the ensemble should reflect State or MENC standards of instruction appropriate for the experience level of the ensemble. The selection of music literature should have variety and include repertoire of many different styles and composers, both historical and current and should include transcriptions. Music selected must consider the concepts or ideas that will be taught, both technical and cultural. The selection of music literature should cover a variety of different tonalities, expose students to different rhythmic concepts, different historical styles and periods of music, and should expose students to different cultures. Students will learn to appreciate different periods and styles of music if they are exposed to them.

Music should be selected that will show the best of what the students can do. Music that is published today is 'graded' by the publisher as to level of difficulty. This assists directors in selected music of appropriate difficulty. It is good to pick at least one piece that is a little less challenging and can be done well. This gives the opportunity to go beyond the notes and teach other important elements of music giving insights into the complex nature of the music itself. If students are proud of what they are doing, their enthusiasm will be contagious. An occasional modern arrangement of some popular music or music from another culture will provide for a

more varied program of education. Many instrumental arrangements of multicultural music are already adapted for traditional school ensembles. Although they lose some of their cultural validity as a result, they can provide students with experiences they might not receive otherwise.

Selecting literature for an ensemble is one of the most important decisions that a teacher makes. The literature should be chosen to accomplish specific educational goals. These should include musical form, phrase structure, tempo variations, dynamics, rhythmic concepts, different meters, musical styles and how to express them. Different goals will require different pieces of literature. Through the course of a year's teaching, a great many things can be taught through good literature. Assistance to teachers is being provided through the *Teaching Music through Performance* series, which seeks to identify quality music and help teachers prepare to teach them properly. Another source is Grand Mesa Music. They seek to identify music that is quality and make it available to teachers.

CHAPTER 4 - Fortress Variants

Unit I. Elliot Del Borgo, Composer

Elliot Del Borgo was born in Port Chester, New York, in 1938.¹ Del Borgo earned his degrees from the State University of New York, Temple University, and the Philadelphia Conservatory of Music,² He was granted the doctoral equivalency by SUNY, and was later elected to membership in the American Bandmasters Association in 1993.

Mr. Del Borgo was Professor of Music at the Crane School of Music, from 1966 to 1995 and is a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. Mr. Del Borgo is an internationally known conductor of bands and orchestras.³

Del Borgo grew up in a musical family where his father played trumpet and his mother played piano. Del Borgo, speaking of his musical family, “We had lots of music around the house and like most Italian families, a lot of that music was Italian opera.”⁴

When Elliot was old enough, he joined the school band beginning on his father’s cornet. Del Borgo’s first training as a composer began in his high school when he participated in a three-year Regent’s music theory program that included some rudimentary studies in composition. With encouragement from his high school teacher, Del Borgo continued his studies in theory, orchestration, form and analysis as a music education major at the State University of New York

¹Web, July 12, 2008 http://en.wikipedia.org/wiki/Elliot_del_Borgo

²Web, July 12, 2008 <http://www.kendormusic.com/composer/delborgo.htm>

³ Web, July 12, 2008 <http://www.fjhmusic.com/composer/edelborgo.htm>

⁴ Barrick, C., (2008), Soliloquies and dances: An analytical introduction to the solo saxophone repertoire of American compose Elliot Del Borgo, D.M.A. Lincoln, NE: University of Nebraska (February 13, 2008), Telephone interview with Elliot Del Borgo , North Port, Florida.

at Potsdam. His music education also provided opportunities to learn many different instruments. This would prove to be a valuable skill that would later benefit his composition⁵.

After college, Del Borgo began teaching instrumental music in the public schools of Philadelphia, Pennsylvania. While teaching school bands and orchestras, he recognized a real need for quality music that young players could be able to play. Very little music was available for the developing bands of public school so he composed many educational pieces during his public school tenure. Del Borgo wanted to improve his compositional skills and studied at both Temple University and the Philadelphia Conservatory. He, completing a both Master of Education degree from Temple and a Master of Music degree from the Philadelphia Conservatory⁶in 1962. Del Borgo studied composition with Vincent Persichetti. at the Philadelphia Conservatory. Del Borgo retired1995 and has remained active as a composer, clinician, adjudicator and guest conductor throughout the United States.

Figure 4.1 Elliot Del Borgo



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⁵ Ibid

⁶ Barber, C.(2004), *Do not go gentle into that good night – Elliot Del Borgo*, Teaching Music Through Performance in Band, Volume 5, Chicago :GIA Publications

⁷ Web, July 12, 2008, <http://www.kendormusic.com/composer/delborgo.htm>

Unit II. Composition

Fortress Variants is based on Martin Luther's famous hymn *A Mighty Fortress is our God*, written in 1527. Del Borgo gives the powerful hymn symphonic treatment using motifs and variations from the hymn in a creative and bold style.⁸ Little pieces of this melody can be heard throughout the composition as it is played by many different sections of the band. Martin Luther (1483-1546), was a Reformation theologian whose radical opposition to the Roman Catholic Church and whose prolific and scholarly theological writings have played an important role in history. Luther's famous hymn has had a significant impact on the musical world. In music literature, incorporating hymn tunes and chorales into original compositions is a common practice, and many composers have used the melody of *A Mighty Fortress* within their compositions.⁹ Fortress Variants was commissioned for the 2004 ATSSB All-State Band by the Association of Small School Bands, Ed Lowes, President. Fortress Variants is published by Carl Fischer, LLC.

Figure 4.2 Instrumentation for Fortress Variants

Flutes (2)
Oboe
Clarinets (3),
Bass Clarinet
Bassoon
Alto Saxes (2)

⁸ Web, July 12, 2008, http://www.carlfischer.com/Fischer/2004_band_medeasy.html

⁹ Tucker, R.L.(2001) A historical examination of the hymn tune "Ein Feste Burg" and its treatment in selected twentieth-century concert band literature
Ph.D., Texas Tech University,

Tenor Sax
Bari Sax
Trumpets (3)
Horns (2)
Trombones (2)
Euphonium
Tuba
Mallets
Timpani
Percussion

This is standard instrumentation for school bands. The oboe and bassoon parts were doubled elsewhere in the band. Important musical expressions were covered by available personnel.

Unit III. Technical Considerations

Fortress Variants was designed to work well with limited instrumentation while still having mature content for bands playing at a medium advanced level. One of the most challenging aspects of this piece is that each section must make independent entrances with confidence. The phrases overlap and are of different and uneven lengths. The combination of instruments Del Borgo uses differs in many of the entrances. The musicians must count carefully and come in with their statement. The band really liked this piece because each statement is important in the piece. Del Borgo used the relative minor key in the middle section of the composition. He made the most of stretching the tonalities that are possible in minor keys.

This presents an additional challenge to developing players since the minor keys use many accidentals.

Unit IV. Stylistic Considerations

Fortress Variants opens with a bold fanfare introduction from measure 1 to measure 14. The piece slows down at measure 15 in a very lyrical style, introducing theme A in measure 18. The phrases overlap and jump around the band. Del Borgo returns to a fast bold style in measure 41 with the B section. The brass continues the bold style while the upper woodwinds begin very lyrical arpeggios in measure 72. Del Borgo breaks from the bold style with lyrical passages in measure 96 to transition into the slow section at measure 105. This section is very lyrical. Del Borgo interjects two measures of bold style in measures 117-118, then returns to the slow lyric style until measure 122. There is a D. S. to measure 51 which is a fast bold style. The brass continues the bold style while the upper woodwinds begin very lyrical arpeggios in measure 72. The music jumps to the Coda at measure 92. The coda continues with lyrical woodwinds playing fast scale like passages over the bold fanfares of the brass until measure 144. Measure 145 is a loud percussion roll. The band ends with a final bold statement. Throughout most of the piece, the dynamics are sudden changes. There are very few crescendos or diminuendos.

Unit V. Musical Elements

Fortress Variants opens the introduction to the piece with the 2nd alto, trumpets, horns, and trombones playing a marcato fanfare from measure 1 to measure 5. The Flutes, oboes, 1st clarinets, and 1st alto play a lyrical scale-like passage beginning in measure two, the phrase

ending in measure 4. They continue in measure 5 to measure 8. The only dynamic movement is in the timpani, who decrescendos in measure 3 down to mezzo-piano and crescendos back up to fortissimo in measure 4. The cymbal crescendos from piano to forte in measure 5 following the woodwind line. The rest of the band plays the marcato motif from measures 6 to 8. In measure 9 the low brass and low woodwinds play a forte-piano sustained chord for 5 beats. The flutes oboes, 1st clarinets and 1st altos play their lyrical scale-like passage still at fortissimo. The cymbal crescendos from piano to forte in measure 9 following the woodwind line. The low brass and woodwinds and come back in on beat 2 of measure ten at fortissimo with strong sustained chords through measure 22. They are joined by the trumpets and horns until measure 13, and then the trumpets make their own statement in measures 14. The snare drum and cymbal crescendos from piano to forte in measure 14 following the woodwind line. The brass and woodwinds play another forte-piano chord in measure 15. Everybody else stops. The flute and 1st clarinet begin a very soft lyrical passage. The 3rd clarinet, tenor sax, and trombone begin the A Section with a soft and beautiful statement of the fortress hymn. The trumpets and horns take over the theme in measure 20 with the trumpets playing into the stands to help mute and darken the color. The flutes and 1st clarinets continue the lyrical passage and are joined by the oboe and 1st alto sax in measure 21. The 3rd clarinets, 2nd alto sax, tenor sax, and trombone join the trumpets and horns for the next motif statement which finished with tuba, euphonium and baritone sax coming in measures 24-25. All the brass and saxes come in forte in measure 26 with a marcato motif from the theme. The flutes, oboe, and 1st clarinets continue their legato passages. The 1st alto sax joints in the legato passages in measure 28. The whole band is fortissimo in measure 33 and drops suddenly to mezzo forte in measure 35 and drops suddenly again to mezzo piano in measure 37 and back to forte in measure 38. A crescendo in the

cymbals helps to bring the band to the forte-piano sustained chords that begin the B section.

This section returns to the fast tempo of the introduction and is quickly established in Bb major. The motif changes to the flutes and 1st clarinet that are joined by the 1st alto sax in measure 49. As the flutes and 1st clarinet finish their part of the statement in measure 51, the bass clarinet, baritone sax, and tuba finish the statement from measures 51-54. The saxes and the rest of the low brass start a syncopated rhythm to bridge to the next upper woodwind statement at measure 55. The upper woodwinds keep the melody in a legato style through the crescendo in measure 67. The band switches to a marcato style. The upper woodwinds continue with the melody until measure 72. The flutes, oboe, 1st 2nd & 3rd clarinets, 1st & 2nd alto saxes return to the lyrical arpeggiated passages. After the forte-piano chord in measure 72, the tenor sax, horns, trombones and euphoniums play the theme in a sostenuto style. The trumpets join the low brass in measure 78 and continue to measure 82. The saxes and brass return to a marcato style with the theme. The flutes, oboe, and 1st clarinet play lyrical scale-like passages beginning in measure 85. At the end of measure 91 there is a D.S. back to measure 51 where the alto saxes, tenor saxes, horns trombones and euphoniums are playing the syncopated rhythm over the theme played by the bass clarinet, tuba, and baritone sax.. Everything in this section is repeated until the end of measure 91 where the jump to the coda is. The coda is at measure 123. The tempo is fast and the style is lyrical. in the upper woodwinds and sostenuto in the rest of the band through measure 144.

There is a percussion section roll in 145 and a final marcato style statement of part of the motif by the whole band in 146-147.

Unit VI. Form and Structure

The introduction begins bold and fast with the combinations of instruments changing every measure leading up to the musical statement in the A section which begins in measure 18.

The A Section begins at measure 18 with soft, lyrical overlapping phrases. Most of the dynamic changes are sudden and deliberate. There are very few crescendos or diminuendos. The initial statement of the 'fortress' theme is in the tenor sax and trombone beginning in measure 18. The upper woodwinds play legato scale-like passages over the fortress theme while the euphonium, tuba, and timpani provide a pedal tone underneath the theme. In measure 25, the brass and saxes begin marcato style motifs that are variations of the fortress theme. The upper woodwinds continue to play legato scale-like passages over the brass.

Section B begins abruptly with a tempo change in measure 41, returning to the fast tempo of the introduction. Del Borgo modulates to the relative minor key in Section B. This allows great variety in chord progressions and tonality. The tempo change is established with long sustained tones in the low brass and woodwinds. The flutes and 1st clarinets come in with the motif in measure 45. The low brass and woodwinds begin a syncopated rhythmic pattern in measure 51. (See Figure 4.3)

Figure 4.3 Syncopated rhythm beginning in measure 51



The upper woodwinds continue the theme over this at measure 55. The whole band plays marcato in measure 68, and then switches to sostenuto in measure 72. The musical statements

overlap with one statement beginning before the previous one ends. The brass and saxes return to marcato phrasing. The upper woodwinds continue with lyrical passages. Del Borgo puts in an abrupt mood change at measure 96 with a *fp* sustained tone in the bass with a solo 3rd clarinet line. The pedal tone drops and the flutes and 1st clarinets play the them. The 3rd clarinet solo returns to finish the transition to back to the slow A Theme at measure 105. This continues with the musical statements overlap with one statement beginning before the previous one ends but is interrupted with two measures of marcato rhythm in measures 117-118. A very soft lyrical line follows this until measure 122. There is a D.S. to measure 51 returning to the syncopated rhythm of the B Section. Most of the B Section is replayed. The jump to the Coda is at measure 92.

The Coda is the finale ending of the piece and is characterized by a bold sostenuto style again with the musical statements overlap with one statement beginning before the previous one ends. The piece ends with a bold marcato statement of the motif.

Unit VIII. Suggested Listening

The following recordings of music written by Elliot by De Borgo can be used to hear different aspects of his style and how his phrasing can be interpreted.

Fire Dance

Album: Fire Dance

The Band Of The Belgian Air Force, Alain Crepin, conductor

Curnow Music Press

Norse Legend

Album: Mid-West 50

Curnow Records

Curnow Music Press

Christmas Variants

Album: Perfect Union, A

Washington Winds, Edward Petersen, Conductor

Carl Fischer Llc

Chant Rituals

Teaching Music Through Performance In Beginning Band, Vol. 3

Album: Resource Recording, Vol. 3, Grades 2–3

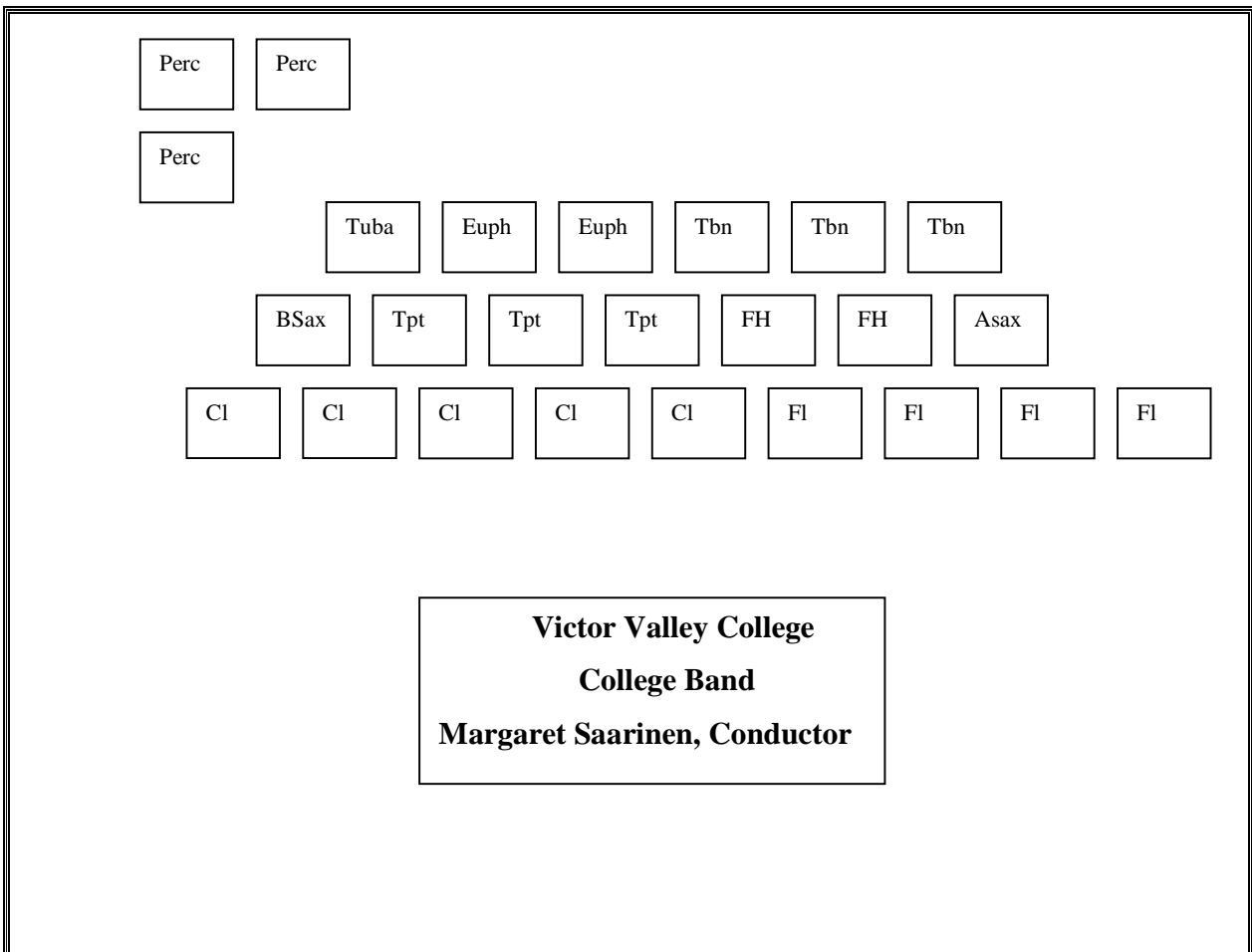
North Texas Wind Symphony, Eugene Corporon, conductor

Richard Miles/Dvorak GIA Publications

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement for performances is dictated by the stage set-up that must be used by several different groups. The band has learned to be flexible with this as it is sometimes different from the arrangement we have used in rehearsals. I endeavor to keep the baritone sax near the tuba; the French horns near the alto sax and the trombones; the trumpets in the middle of band, and the upper woodwinds in the front of the band.

Figure 4.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time: 20 minutes

	Evaluation
<ol style="list-style-type: none">1. Over view of piece. Play completely through <i>Fortress Variants</i> even if we have to stop at every rehearsal number.2. Put a strong clarinet player on the 3rd part that can play the solos.	<ol style="list-style-type: none">1. This gives every musician a chance to see what is in the piece and what sections they need to practice.2. This will tell me if the piece will work with the personnel that signed up this semester.

Rehearsal Plan – Rehearsal #2

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time:

	Evaluation
<ol style="list-style-type: none"><li data-bbox="369 496 1032 742">1. Play through <i>Fortress Variants</i> section by section. Help musicians to identify passages that are important in their parts and in other parts of the band.<li data-bbox="369 783 898 885">2. Assist with rhythmic interpretation and accidentals.	<ol style="list-style-type: none"><li data-bbox="1070 533 1827 639">1. The stronger players are doing well. The less experience players are struggling.<li data-bbox="1070 676 1872 783">2. I offered the bass clarinet part to two young less experienced clarinet players so that they could play more of the song.

Rehearsal Plan – Rehearsal #3

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time:

	Evaluation
1 Not rehearsed this week	

Rehearsal Plan – Rehearsal 4

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time: 30 min.

	Evaluation
<p>1. Play through <i>Fortress Variants</i> section by section. Help musicians to identify passages that are important in their parts and in other parts of the band.</p> <p>2. Assist with rhythmic interpretation and accidentals.</p> <p>3. Focus on dynamic changes and balance.</p> <p>4. Identify sections which remain difficult</p>	<p>1. The most challenging aspect of this piece is the overlapping phrases that require independent entrances of all the instruments. Most of the musicians are getting it now, but a few still struggle.</p>

Rehearsal Plan – Rehearsal #5

Ensemble: College Band, Victor Valley College **Announcements: decision time**

Literature: Fortress Variants

Time: 30 minutes

	Evaluation
<ol style="list-style-type: none"><li data-bbox="371 496 994 600">1. We read through the piece. Some sections are still crashing.<li data-bbox="371 639 913 671">2. We work on the transitions in the piece.<li data-bbox="371 711 972 815">3. We work on sections that lesser experienced musicians need help with.<li data-bbox="371 855 801 887">4. We play the entire piece again.	<ol style="list-style-type: none"><li data-bbox="1077 536 1872 999">1. Several pieces need to be dropped from the upcoming concert. Two don't fit this semester's instrumentation and are quickly eliminated. We drop another one that is just boring. I suggest also dropping Fortress Variants because I am not sure the band can handle all the independent voicing requirements. The band objects. They like this piece and want to keep working on it.<li data-bbox="1077 1038 1765 1070">2. Style and dynamics are good. Transitions are better

Rehearsal Plan – Rehearsal 6

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time: 20 minutes

Evaluation	
<ol style="list-style-type: none">1. We rehearse transitions2. WE rehearse the rhythms in m117-1183. We play the entire piece. I try to help with more cues for the lesser experienced and timid players.	<ol style="list-style-type: none">1. The piece is coming together. We almost played all the way through.

Rehearsal Plan – Rehearsal #7

Ensemble: College Band, Victor Valley College

Literature: Fortress Variants

Time: 20 minutes

	Evaluation
<ol style="list-style-type: none">1. Spot check through the transitions and difficult rhythms in m. 117-1182. Play all the way through the piece	<ol style="list-style-type: none">1. The piece is working now and sound very good. It is ready for concert.

Spreadsheet Analysis of Fortress Variants

Measure #	1	2	3	4	5	6	7	8	9	10	
Form	Intro										
Phrase Structure											
Tempo	Giocoso (fast)										
Dynamics	<i>ff</i>								<i>fp</i>		<i>p</i>
Meter/Rhythm	in 4										
Tonality	BbM										
Harmonic Motion	BbM	Fm7	CM	AbM	BbM	FM	FM	FM	BbM	BbM	
Orchestration	oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets	
General Character	Bold & fast										
Means for Expression	tpt horn tbone 3cl asax	fl ob 1cl asax	fl ob 1cl asax on top tpt horn tbone	fl ob 1cl asax	fl ob 1cl asax	brass & saxes	fl ob 1cl asax on top tpt horn tbone	fl ob 1cl asax on top tpt horn tbone	fl ob 1cl asax	mallet brass & saxes	
Conducting Concerns					<i>p</i> cresc. In perc.				<i>p</i> cresc. In perc.	cue mallet	
Rehearsal Consideration											

11	12	13	14	15	16	17	18	19	20	21	22
Intro							Theme A				
giococo fast				Cantabile slow							
<i>p</i>				<i>fp</i>		<i>p</i>		<i>mp</i>			
in 4											
BbM											
Gm7	Gm	DbM	AbM	BbM	BbM	BbM	BbM	BbM	Gm	Gm	Gm
Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	clarinets, Bass Cl Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Bari Sax Trombones Euphonium Tuba Mallets Percussion	Flutes, clarinets, Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Mallets Percussion	Flutes, clarinets, Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Mallets Percussion	Flutes, clarinets, Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Mallets Percussion	Flutes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
bold				lyrical							
fl ob 1cl asax	fl ob 1cl asax	fl ob 1cl asax	fl ob 1cl asax	low brass	fl 1cl	fl 1cl	fl 1cl tbn tsax	fl 1cl tbn tsax	fl 1cl tpt horns asax	fl 1cl tpt horns asax	fl 1cl tpt horns asax
<i>mp</i> cresc. In perc.		<i>mf</i> cresc. In perc.	<i>p</i> cresc. In perc.	soft & lyrical			cue tbone		cue trpts horns and altos	flutes oboe clarinet asax	
				soft & lyrical <i>fp</i>	continue soft flutes & clarinets						

23	24	25	26	27	28	29	30	31	32	33	34	
Theme A											Theme A	
cantabile slow											cantabile slow	
<i>mf</i>		<i>f</i>					<i>fp</i>		<i>f</i>		<i>ff</i>	<i>ff</i>
in 4											in 4	
BbM											BbM	
BbM	AbM	FM	EbM	BbM	Gm7	FM	BbM	BbM	FM	BbM	BbM	
Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Mallets	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets	
			lyrical in upper ww bold underneath									
tsax tpt horn tbone	tsax tpt horn tbone bcl bsax euph tuba	flutes oboe clarinet asax	lyrical in upper ww bold underneath			fl ob cl mallet	flutes oboe clarinet asax	tpt horns tbone	flutes oboe clarinet asax	tpt horns tbone	tpt horns tbone	
trpts horn tbone	fl ob cl asax tuba bcl bsax f	flutes oboe clarinet asax	bold statement w/ lyrical ww		cresc in perc	cresc in perc	fp cue mallet			ff		
mf	f		bold statement w/ lyrical ww									

35	36	37	38	39	40	41	42	43	44	45	46
						Section B				Section B	
						fast				fast	
<i>mf</i>		<i>p</i>	<i>f</i>			<i>fp</i>	<i>p</i>			<i>p</i>	
						Gm				in 4	
						Gm				Gm	
Gm	FM	Cm	D7	Dm	Cm	Gm	Gm	Gm	Gm	Gm7	Gm
Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets	Flutes, oboes, clarinets, Bass Cl Alto Sax Mallets	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	clarinets, Bass Cl Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Tenor Sax Bari Sax Euphonium Tuba Percussion	Flutes, clarinets, Bass Cl Tenor Sax Bari Sax Euphonium Tuba Percussion	Flutes, clarinets, Bass Cl Bari Sax Euphonium Tuba Percussion
						sustained					
saxes tpts horn tbone euph tuba	saxes tpts horn tbone euph tuba	flutes oboe clarinet asax mallet	tpts horn tbone euph tuba	tpts horn tbone euph tuba	tpts horn tbone euph tuba	low brass	low brass	low brass	low brass	fl & cl	fl & cl toms
<i>mf</i>	cue mallet	<i>mp</i>		<i>f</i>	cresc in perc	<i>fp</i> tempo change fast		toms	toms	fl & cl	

47	48	49	50	51	52	53	54	55	56	57	58
											Section B
											fast
<i>mf</i>							<i>f</i>				<i>mf</i>
											in 4
											Gm
Gm	Gm	Gm	Gm	Cm	EbM	Cm	Cm	Cm7	EbM	Cm	Gm
Flutes, clarinets, Bass Cl Bari Sax Euphonium Tuba Percussion	Flutes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Percussion	Flutes, clarinets, Alto Sax Tenor Sax Horns Trombones Percussion	Flutes, clarinets, Alto Sax Tenor Sax Horns Trombones Percussion	Flutes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium Tuba Percussion
	lyrical			bold							
	3rd cl asax tsax horn tbone	fl cl asax	fl cl asax	rhythm in asax tsax horn tbone euph theme in bsax tuba	rhythm in asax tsax horn tbone euph theme in bsax tuba	rhythm in asax tsax horn tbone euph theme in bsax tuba	timpani	lyrical ww rhythm in asax tsax horn tbone euph	lyrical ww rhythm in asax tsax horn tbone euph	fl ob cl mallets	euphonium scale
wood block	3rd cl asax tsax horn tbone	rhythm in saxes and low brass		sign for D.S.			timpani	lyrical ww			cresc in perc

59	60	61	62	63	64	65	66	67	68	69	70
											Section B
											fast
<i>f</i>											<i>ff</i>
											in 4
											Gm
Gm	Dm	Adim7	Dm	Gm	FM	BbM	Adim7	Dm	Gm	EbM	Gm
Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Percussion	clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Trumpets Horns Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Trumpets Horns Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
fl ob cl mallets	fl ob cl mallets	fl ob cl mallets	fl ob cl mallets	b cl tsax bsax euph tuba	fl 1cl 3cl asax horn	fl ob cl	fl ob cl asax tpt	fl ob cl asax tpt	fl ob cl mallet	fl ob cl mallet	3cl horn 2tpt
cue tpts				b cl bsax euph,tuba	cresc in perc		cue tpt		ff cue mallet		

71	72	73	74	75	76	77	78	79	80	81	82	
											Section B	
											fast	
	<i>fp</i>	<i>p</i>	<i>mf</i>								<i>f</i>	
											in 4	
											Gm	
EbM	Gm	Gm	Gm	Gm	Gm	Gm	Gm	Gm	Gm	Gm	Dm	Dm
Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Tuba Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	
											marcato	
saxes & brass	fl bo cl asax mallets	fl bo cl asax mallets	fl bo cl asax mallets theme low brass	fl bo cl asax mallets theme low brass	fl bo cl asax mallets theme low brass	fl bo cl asax mallets theme low brass	fl ob cl asax cue trpt horn tbone	fl bo cl asax mallets	fl ob cl asax tpt horn tbone	fl ob cl asax tpt horn tbone	asax tsax tpt horn tbone euph	
cresc in perc	<i>mf</i> upper ww <i>fp</i> band cue mallet		<i>mf</i> low brass				cue trpt horn tbone				cue saxes,tpt horn tbone	

83	84	85	86	87	88	89	90	91	92	93	94
											Section B
											fast
<i>ff</i>											<i>ff</i>
											in 4
											Gm
Cm	Am	Dm	Gm	Cm	BbM	FM	Gm	Cm	Adim	Dm	FM
Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion
asax tsax tpt horn tbone euph b cl bsax tuba	asax tsax tpt horn tbone euph b cl bsax tuba	fl ob cl asax	fl ob cl asax	fl ob cl asax	fl ob cl asax	fl ob cl asax	fl ob cl asax	asax tpts	fl ob cl asax	mallets	saxes & brass
add b cl bsax tuba		cue fl cl	rhythm in perc					to coda 2nd time	cresc in perc	cue mallets	marcato saxes & brass

95	96	97	98	99	100	101	102	103	104	105	106
										Theme A	
slow											
<i>fp</i>		<i>p</i>		<i>mp</i>						<i>p</i>	
EbM	Gm	Gm	Gm	Gm	Cm	BbM	Dm7	Cm	Cm	Dm	Dm
Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Flutes, clarinets, Mallets	Flutes, clarinets, Mallets	Flutes, clarinets, Mallets	Flutes, clarinets,	Flutes, clarinets,	clarinets,	clarinets, Bass Cl Tenor Sax Trombones Euphonium
										lyrical	
fl ob cl asax	saxes & brass	saxes & brass	3rd cl solo	3rd cl solo	fl & 1cl mallets	fl & 1cl mallets	fl & 1cl mallets	3rd cl	3rd cl	3rd cl	3rd cl bcl tsax tbone euph
cue fl cl	<i>fp</i>		3rd cl		fl & 1cl mallets			3rd cl		tempo change very slow	

107	108	109	110	111	112	113	114	115	116	117	118
Theme A											
slow											
<i>p</i>				<i>mp</i>				<i>pp</i>			
in 4											
Gm											
Am7	Cm	Gm7	Dm	Bm	Dm7	G#dim7	Ddim7	Ddim7	Dm	Dm	DM
clarinets, Bass Cl Tenor Sax Trombones Euphonium Mallets	Bass Cl Tenor Sax Trombones Euphonium Mallets	clarinets, Bass Cl Tenor Sax Trombones Euphonium	clarinets, Bass Cl Bari Sax Tuba Percussion	Flutes, clarinets, Bass Cl Bari Sax Euphonium Tuba Percussion	Flutes, clarinets, Bass Cl Bari Sax Euphonium Tuba Percussion	Flutes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
mallets	mallets	3rd clarinet solo	3rd clarinet solo	fl 1cl euph	fl 1cl euph	soft horn tbone tsax asax	muted tpt	fl euph	full band	full band	full band
cue mallets		3rd clarinet		fl 1cl euph		soft horn tbone tsax asax	muted tpt	fl euph	f band		tricky entrance

119	120	121	122	123	124	125	126	127	128	129	130	
Theme A				Coda								
slow				fast								
<i>p</i>		<i>pp</i>		<i>f</i>		<i>ff</i>						
in 4												
Gm				BbM								
Am7	Dm	Bm	Dm	FM	BbM	BbM	BbM	BbM	BbM	FM	Dm	EbM
Flutes, Euphonium	Flutes, clarinets, Euphonium	Flutes, clarinets, Bass Cl Euphonium Tuba	Flutes, clarinets, Bass Cl Euphonium Tuba	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Euphonium Tuba Mallets	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	
				lyricall in ww bold underneath								
soft fl euph	soft fl 1cl euph	soft fl 1cl euph bcl tuba	soft fl 1cl euph bcl tuba	fl ob cl asax	tsax bsax euph tuba mallet	fl ob cl asax	fl ob cl asax theme in tpt horn tbone euph tuba	fl ob cl asax theme in tpt horn tbone euph tuba	fl ob cl asax theme in tpt horn tbone euph tuba	fl ob cl asax theme in tpt horn tbone euph tuba	fl ob cl asax theme in tpt horn tbone euph tuba	
soft fl euph	add 1cl	add tuba	D.S. to 51	coda cresc in perc cue mallets								

131	132	133	134	135	136	137	138	139	140	141
Coda										
fast										
<i>ff</i>										
in 4										
BbM										
BbM	Ddim	Abdim	DM	EbM	Abm	DM	DM	FM	Cm	BbM
Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion
fl ob cl asax theme in tpt horn tbone eup tuba	fl ob cl asax theme in tpt horn tbone eup tuba	3cl asax theme in horn tbone	fl ob cl asax mallet theme in brass	fl ob cl asax theme in brass	fl ob cl asax theme in brass	fl ob cl asax theme in brass	fl ob cl asax theme in brass	fl ob cl asax tpt horn tbone	fl ob cl asax tpt horn tbone	fl ob cl asax
	cresc in perc	cresc in perc	cue mallets							timpani

142	143	144	145	146	147
Coda					
fast					
<i>ff</i>					
in 4					
BbM					
BbM	BbM	BbM	BbM	BbM	BbM
Flutes, oboes, clarinets, Alto Sax Trumpets Horns Trombones Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion	Flutes, oboes, clarinets, Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallets Percussion
tpt horns tbone	bcl tsax bsax tbone euph tuba	whole band	percussion	whole band	whole band
				band entrance & release	clean end

Compositions and Discography

These lists of compositions and recordings are of pieces currently in print and are given by level of difficulty.

Table 4.1 Del Borgo Medium-Advanced Compositions for Band

Title	Publisher
<i>Cantica Sacra</i>	Southern Music Company
<i>Commemoration Overture</i>	Shawnee Press
<i>Do Not Go Gentle Into That Good Night</i>	Shawnee Press
<i>Overture For Winds</i>	Shawnee Press
<i>Prelude And Toccata</i>	Educational Programs Publications
<i>Prologue And Ritual Dance</i>	Educational Programs Publications
<i>Psalm And Celebration</i>	Shawnee Press
<i>Remembrance</i>	Southern Music Company
<i>Rituale</i>	Shawnee Press

Table 1.2 Del Borgo Medium Compositions For Band

Title	Publisher	Composer/Arranger
<i>Adagio And Allegro</i>	Educational Programs Publications	Handel / Del Borgo
<i>Adagio For Winds</i>	Shawnee Press	
<i>Ballad For Chris</i>	Educational Programs Publications	
<i>Britannic Variants</i>	Hal Leonard Publishing Corp.	
<i>Canzonetta</i>	C.L. Barnhouse, Inc	
<i>Chant Rituals</i>	Alfred Publishing	
<i>Chesapeake</i>	Educational Programs Publications	
<i>Christmas Variants</i>	Carl Fischer Llc	
<i>Declarations</i>	C.L. Barnhouse, Inc.	
<i>Fantasia And Fugue</i>	Shawnee Press	
<i>Fantasia For Christmas</i>	Alfred Publishing	Arr. Elliot Del Borgo
<i>Fantasia On An Irish Ballad</i>	Alfred Publishing	Arr. Elliot Del Borgo
<i>Festa</i>	Neil A Kjos Music Co	
<i>Festive Music For Band</i>	Barnhouse Archive Editions	
<i>Gaelic Rhapsody</i>	Wingert-Jones Publications	Arr. Elliot Del Borgo
<i>Glory Of Christmas, The</i>	Carl Fischer Llc	Arr. Elliot Del Borgo
<i>Hampshire Sketches</i>	Wingert-Jones Publications	

<i>Imaginary Soundscape #4</i>	Les Taylor	
<i>Israeli Triptych</i>	C. Alan/Mcclaren Productions	
<i>New American Folk Rhapsody</i>	Educational Programs Publ	
<i>Noel Variants</i>	Les Taylor	
<i>Overture For A Festival</i>	Educational Programs Publ	
<i>Partita For Band</i>	Ludwig Music Publishing Co.	
<i>Ritual Dances</i>	FJH Music Company Inc.	
<i>Sailing Songs</i>	Alfred Publishing	
<i>Sinfonia Marziale</i>	Southern Music Company	
<i>Slavonic Dances</i>	Curnow Music Press	
<i>Symphonic Sketches</i>	Shawnee Press	
<i>Symphonic Suite</i>	Southern Music Company	
<i>Variants On A New England Hymn</i>	C. Alan/Mcclaren Productions	

Table 1.3 Del Borgo Medium-Easy Compositions For Band

Name	Publisher	Composer/Arranger
<i>American Trilogy</i>	C. Alan/Mcclaren Productions	
<i>Ancient Air And Dance</i>	Carl Fischer Llc	

<i>Battle Cry Of Freedom</i>	C. Alan/Mcclaren Productions	
<i>Broadway Tribute</i>	Curnow Music Press	
<i>Child Is Born</i>	Alfred Publishing	
<i>Chorale Paraphrase</i>	Curnow Music Press	
<i>Dervish Dance</i>	Neil A Kjos Music Co	
<i>Dies Irae</i>	FJH Music Company Inc.	
<i>Dorian Rhapsody</i>	Carl Fischer Llc	
<i>Everest Top Of The World</i>	Carl Fischer Llc	
<i>Fortress Variants</i>	Carl Fischer Llc	
<i>Gregorian Canticles</i>	Shawnee Press	
<i>Gregorian Variants</i>	C. Alan/Mcclaren Productions	
<i>Hatikvah</i>	Alfred Publishing Co.	
<i>Highland Echoes</i>	Carl Fischer Llc	
<i>Horizons</i>	William Allen Music, Inc.	
<i>Imaginary Landscape</i>	MSB Publishing	
<i>Night Cries</i>	Carl Fischer Llc	
<i>Northwood Overture</i>	William Allen Music, Inc.	
<i>New England Suite</i>	FJH Music Company Inc.	
<i>Odyssey For Percussion</i>	Curnow Music Press	
<i>Patapan</i>	Alfred Publishing	Arr. Elliot Del Borgo

<i>Sea Trilogy</i>	FJH Music Company Inc.	
Shaker Variants	Alfred Publishing	
Steppes Of Russia	Shawnee Press	

Table 1.4 Del Borgo Easy Compositions For Band

Name	Publisher	Composer/Arranger
<i>American Ballad</i>	Curnow Music Press	
<i>Ancient Ritual</i>	Wingert-Jones Publications	
<i>Angels We Have Heard On High</i>	Alfred Publishing	Arr. Elliot Del Borgo
<i>Alleluia</i>	Carl Fischer Llc	
<i>Ancient Moon</i>	Alfred Publishing	
<i>Christmas Collection, A</i>	Alfred Publishing	
<i>Christmas Jubilee</i>	C. Alan/Mcclaren Prod.	
<i>Cedar Crest Overture</i>	William Allen Music, Inc.	
<i>Chorale And Canon</i>	Kendor Music, Inc.	
<i>Christmas Trilogy, A</i>	Curnow Music Press	
<i>Chester Variations</i>	Hal Leonard Publ. Corp.	
<i>Coldstream Guards</i>	Carl Fischer Llc	
<i>Emblem Of Victory</i>	William Allen Music, Inc.	

<i>English Folk Suite</i>	Hal Leonard Publ. Corp.	
<i>Fire Dance</i>	Curnow Music Press	
<i>Flight Of Eagles</i>	Hal Leonard Publ. Corp.	
<i>Jefferson Portrait, A</i>	Alfred Publishing	
<i>Miss Liberty's Promise</i>	FJH Music Company Inc.	
<i>Modal Song And Dance</i>	William Allen Music, Inc.	
<i>Norse Legend</i>	Curnow Music Press	
<i>Ode To Joy</i>	FJH Music Company Inc.	Beethoven, L / Del Borgo, E
<i>Phantom Ship</i>	FJH Music Company Inc.	
<i>Prelude And Dance</i>	Carl Fischer Llc	
<i>Ring Of Honor</i>	Boosey & Hawkes	
<i>Romanian Dances</i>	Carl Fischer Llc	
<i>Russian Tryptich</i>	Alfred Publishing Co.	
<i>Samba Caliente</i>	Alfred Publishing Co.	
<i>Scenes Of Russia</i>	Curnow Music Press	Arr. Elliot Del Borgo
<i>Simple Gifts</i>	C. Alan/Mcclaren Prod.	
<i>Songs Of The Whalemen</i>	Hal Leonard Publ. Corp.	
<i>Tame The Savage Sea</i>	Carl Fischer Llc	
<i>Two British Folk Songs</i>	Hal Leonard Publ. Corp.	
<i>Two Welsh Folksongs</i>	Carl Fischer Llc	

<i>Tudor Heralds</i>	Educational Programs Publ	
<i>Wycliff Overture</i>	Bourne Co	
<i>Yuletide Celebration</i>	FJH Music Company Inc.	Arr. Elliot Del Borgo

Table 1.5 Del Borgo Very Easy Compositions For Band

Title	Publisher
<i>Accolades</i>	Educational Programs Publ
<i>Crown And Scepter</i>	Neil A Kjos Music Co
<i>Fields Of Glory</i>	Curnow Music Press
<i>Good King's Christmas, A</i>	FJH Music Company Inc.
<i>Largo</i>	Les Taylor
<i>Sakura</i>	Curnow Music Press
<i>Voodoo Dance</i>	Alfred Publishing
<i>We Wish You A Merry Christmas</i>	Curnow Music Press

Table 1.6 Del Borgo Medium Compositions For Strings and Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>Aboriginal Rituals</i>	Alfred Publishing	String Orch Or Full Orch	
<i>Antigone</i>	Kendor Music, Inc.	String Orchestra	
<i>Arlington Sketches</i>	Alfred Publishing	String Orchestra	
<i>Brevard Sketches</i>	Neil Kjos Music Co	String Orchestra	
<i>Czardas</i>	Alfred Publishing	String Orchestra	Monti/Del Borgo
<i>Essay For Orchestra</i>	Neil Kjos Music Co	Full Orchestra	
<i>Fiocco Allegro</i>	Alfred Publishing	String Orchestra	
<i>Furiant</i>	Kendor Music, Inc.	String Orchestra	
<i>Grand Russian Fantasia</i>	C. Alan/Mcclaren Prod.	String Orchestra	
<i>Hatikvah</i>	Carl Fischer Llc	Full Orchestra	
<i>La Tempesta Di Mare</i>	C. Alan/Mcclaren Prod.	String Orchestra	Vivaldi, A / Del Borgo, E
<i>Peer Gynt Suite</i>	Kendor Music, Inc.	String Orchestra	Edvard Grieg/Arr. Del Borgo
<i>Prelude And Fugue</i>	Alfred Publishing	String Orchestra	J. S. Bach/Arr. Del Borgo
<i>Songs Of The Sea</i>	Carl Fischer Llc	Full Orchestra	

Table 1.7 Del Borgo Medium-Easy Compositions For Strings and Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>Allegretto</i>	Kendor Music, Inc.	String Orchestra	Stamitz, C / Del Borgo,
<i>Australian Suite</i>	Alfred Publ. Co.	Full Orchestra	
<i>Canadian Legend</i>	FJH Music Co. Inc.	String Orchestra	
<i>Celtic Fiddle Tune</i>	Carl Fischer Llc	String Orchestra	
<i>Celtic Trilogy</i>	C. Alan/Mcclaren Prod	String Orchestra	
<i>Christmas Quatrain</i>	Carl Fischer Llc	String Orchestra/ Full Orchestra	Arr. Elliot Del Borgo
<i>Danse Infernale</i>	FJH Music Co. Inc.	String Orchestra	
<i>Danza Antico</i>	Kendor Music, Inc.	String Orchestra	
<i>Encore Encore</i>	Kendor Music, Inc.	String Orchestra	Offenbach/Arr. Del Borgo
<i>Evening Prayer</i>	Alfred Publishing	String Orchestra	Humperdinck/ Arr. Del Borgo
<i>Fantasia For Strings</i>	Alfred Publishing	String Orchestra	
<i>Girl With The Flaxen Hair</i>	Alfred Publishing	String Orchestra	
<i>Hatikvah Fantasia</i>	Kendor Music, Inc.	String Orchestra	
<i>Holiday Bell Carol</i>	C. Alan/Mcclaren Prod	String Orchestra	

<i>Irish Suite</i>	Kendor Music, Inc.	String Orchestra	
<i>Jesu Joy Of Mans Desiring</i>	Alfred Publishing	String Orchestra	Bach/Arr. Del Borgo
<i>Largo From The New World Symphony</i>	Kendor Music, Inc	String Orchestra	Antonin Dvorak/ Arr. Del Borgo
<i>Mission: Impossible</i>	Hal Leonard Publ. Corp.	String Orchestra	
<i>Pictures At An Exhibition</i>	Kendor Music, Inc	String Orchestra	
<i>Russian Sleigh Ride</i>	Alfred Publishing	String Orchestra	
<i>Sakura Sakura</i>	Alfred Publishing	String Orchestra	
<i>Scene De La Mer</i>	Kendor Music, Inc	String Orchestra	
<i>Seasons Of Love</i>	Hal Leonard Publ. Corp.	String Orchestra	
<i>Shaker Fantasia</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Sinfonia In D</i>	Alfred Publishing	String Orchestra	
<i>Slavonic Legend</i>	Alfred Publishing	String Orchestra/ Full Orchestra	
<i>Sonata Da Chiesa #11</i>	Kendor Music, Inc.	String Orchestra	Corelli, A / Arr. Del Borgo
<i>Songs Of Christmas</i>	Carl Fischer Llc	String Orchestra	Arr. Elliot Del Borgo
<i>Spotlight The Strings</i>	Carl Fischer Llc	String Orchestra	
<i>Stephen Foster Trilogy</i>	Kendor Music, Inc.	String Orchestra	
<i>Tachanka</i>	Alfred Publishing Co.	String Orchestra	Arr. Elliot Del Borgo

<i>Three Czech Folk Songs</i>	Hal Leonard Publishing Corp.	String Orchestra	Arr. Elliot Del Borgo
<i>Touch Of Ireland</i>	FJH Music Co. Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Variants For Strings</i>	Carl Fischer Llc	String Orchestra	

Table 1.8 Del Borgo Easy Compositions For Strings and Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>Amazing Grace</i>	Alfred Publishing	String Orch Or Full Orch	Arr. Elliot Del Borgo
<i>Ancient Ritual</i>	Alfred Publishing	String Orchestra	
<i>Barn Dance</i>	Hal Leonard Publishing Corp.	String Orchestra	
<i>Calypso Capers</i>	Alfred Publishing	String Orchestra	
<i>Chorale And Minuet</i>	Alfred Publishing	String Orchestra	Bach / Arr. Del Borgo
<i>Christmas Celebration</i>	Kendor Music, Inc.	String Orchestra	
<i>Concerto Grosso</i>	Kendor Music, Inc.	String Orchestra	
<i>Dance Scenario</i>	Kendor Music, Inc.	String Orchestra	
<i>Deck The Halls</i>	Alfred Publishing	String Orchestra	
<i>Gregorian Christmas</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Gypsy Rover</i>	Alfred Publishing	String Orchestra	

<i>Hark The Herald Angels Sing</i>	Alfred Publishing	String Orchestra	
<i>Highridge Overture</i>	Kendor Music, Inc.	String Orchestra	
<i>Jingle Bell Rock</i>	Hal Leonard Publishing Corp.	String Orchestra	Arr. Elliot Del Borgo
<i>Korean Folk Song Variants (Arirang)</i>	Neil Kjos Music Co	String Orchestra	Arr. Elliot Del Borgo
<i>Londonderry Air</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>O Come All Ye Faithful</i>	Alfred Publishing	String Orchestra	Arr. Elliot Del Borgo
<i>O Come, O Come Emmanuel</i>	Alfred Publishing	String Orchestra	
<i>Petite Overture</i>	Kendor Music, Inc.	String Orchestra	
<i>Pomp And Circumstance</i>	Alfred Publishing	String Orchestra	Elgar, E / Del Borgo,
<i>Premier Concert Folio</i>	C. Alan/Mcclaren Productions	String Orchestra	
<i>Russian Folk Song</i>	MSB Publishing	String Orchestra	
<i>Rustic Dance</i>	Kendor Music, Inc.	String Orchestra	
<i>Scarborough Fair</i>	MSB Publishing	String Orchestra	
<i>Sinfonia In G</i>	Kendor Music, Inc.	String Orchestra	
<i>Sonata Vivant</i>	Alfred Publishing	String Orchestra	
<i>Sonatine</i>	Neil Kjos Music Co	String Orchestra	
<i>Symphony #4</i>	Alfred Publishing	String Orchestra	
<i>Table Music</i>	Kendor Music, Inc.	String Orchestra	Mozart / Del Borgo

<i>Two Spirituals</i>	MSB Publishing	String Orchestra	
<i>Triptych For Christmas</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Yes I Can Can</i>	FJH Music Company Inc.	String Orchestra	Arr. Elliot Del Borgo

Table 1.9 Del Borgo Very Easy Compositions For Strings and Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>An American Hymn</i>	Kendor Music, Inc.	String Orchestra	William Billings / Arr. Del Borgo
<i>Can You Feel The Love Tonight</i>	Hal Leonard Publishing Corp.	String Orchestra	
<i>Classic Sinfonia</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Christmas Symphony</i>	FJH Music Company Inc.	String Orchestra	
<i>Clog Dance</i>	Kendor Music, Inc.	String Orchestra	
<i>Country Cooking</i>	Carl Fischer Llc	String Orchestra	
<i>Dreidel, The</i>	Kendor Music, Inc.	String Orchestra	Arr. Elliot Del Borgo
<i>Enter The Heroes</i>	Carl Fischer Llc	String Orchestra	
<i>Entry Of The Tumblers</i>	Carl Fischer Llc	String Orchestra	
<i>Excursion For Strings</i>	MSB Publishing	String Orchestra	
<i>God Rest Ye Merry</i>	FJH Music Company Inc.	String Orchestra	

<i>Gentlemen</i>			
<i>In The Bleak Midwinter</i>	Kendor Music, Inc.	String Orchestra	
<i>La Petite Danseuse</i>	FJH Music Company Inc.	String Orchestra	
<i>March Heroic</i>	Neil A Kjos Music	String Orchestra	
<i>Marche Oriental</i>	Kendor Music, Inc.	String Orchestra	
<i>Muppet Show Theme, The</i>	Hal Leonard Publishing Corp.	String Orchestra	Arr. Elliot Del Borgo
<i>Ode To Joy</i>	Alfred Publishing	String Orchestra	Beethoven/Del Borgo
<i>Rite At Stonehenge</i>	Alfred Publishing	String Orchestra	
<i>Royal Court Dance</i>	Kendor Music, Inc.	String Orchestra	
<i>Sinfonietta In D-String Orchestra</i>	MSB Publishing	String Orchestra	
<i>St. Lawrence Overture</i>	Carl Fischer Llc	String Orchestra	
<i>Wexford Circle</i>	Kendor Music, Inc.	String Orchestra	

Table 1.10 Del Borgo – Other Compositions

Title	Publisher	Ensemble	Difficulty
<i>Shaker Celebration</i>	Educational Programs Publ.	Marching Band	Medium
<i>Give My Regards To Broadway</i>	Educational Programs Publ.	Marching Band	Medium Easy
<i>Hombre</i>	Educational Programs Publ.	Marching Band	Medium Easy
<i>Londonderry Air</i>	Educational Programs Publ.	Marching Band	Medium Easy
<i>Pachelbel Canon</i>	Educational Programs Publ.	Marching Band	Medium Easy
<i>Elegy No. 2</i>	Wingert-Jones Music, Inc	Alto Saxophone Solo With Piano	
<i>Irish Suite</i>	Kendor Music, Inc.	Saxophone Quartet	Medium Easy
<i>Quartet For Saxophones</i>	Dorn Publications	Saxophone Quartet	
<i>Sonata For Alto Saxophone</i>	Dorn Productions	Alto Saxophone Solo With Piano	Medium Advanced
<i>Symphony #4 First Mvmt</i>	Kendor Music, Inc.	Saxophone Quartet	Medium Easy
<i>Allegretto</i>	Kendor Music, Inc.	Clarinet Ensemble	Medium Easy
<i>Chaconne</i> Handel / Del Borgo	Kendor Music, Inc.	Clarinet Ensemble	Medium Easy
<i>Colors Of The Wind</i> Arr. Del Borgo	Hal Leonard Publishing Corp.	Clarinet Choir With Rhythm Section	Easy

<i>Dodecaphonic Essay</i>	Kendor Music, Inc.	Clarinet Ensemble	Advanced
<i>Symphony #4</i>	Kendor Music, Inc.	Clarinet Ensemble	Medium Easy
<i>Variants: A Mighty Fortress</i>	Shawnee Pres	Brass Choir	
<i>Sonata For Violin And Piano</i>	Shawnee Press	Violin Solo With Piano	
<i>My Favorite Things</i> Arr. Del Borgo	Hal Leonard Publishing Corp.	Flute Choir With Rhythm Section	Medium Easy
<i>Dimensions Iii</i>	Alfred Publishing	Percussion Quartet	Medium
<i>Dimensions</i>	Kendor Music, Inc.	Percussion Quartet	
<i>Mosaics For Percussion</i>	Kendor Music, Inc.	Percussion Quartet	
<i>Preludio For Percussion</i>	Kendor Music, Inc.	Multiple Percussion Sextet	
<i>Introduction And Rondo</i>	Southern Music Company	Percussion Sextet	

Table 1.11 Discography of Del Borgo

Title	Album	Ensemble	Publisher
<i>Slavonic Dances</i>	Alliance Of The Free	Johan Willem Friso Military Band	Curnow Music
<i>Romanian Dances</i>	Dance Of The Thunderbolts	Trade Winds, Daniel Schmidt, conductor	Carl Fischer Llc
<i>Fire Dance</i>	Fire Dance	The Band Of The Belgian Air Force, Alain Crepin, Conductor	Curnow Music

<i>Glory of Christmas</i>	Landmarks	Washington Winds/ Edward Petersen, Conductor	Carl Fischer Llc
<i>Norse Legend</i>	Mid-West 50	Curnow Records	Curnow Music
<i>Christmas Variants</i>	Perfect Union, A	Washington Winds, Edward Petersen, Conductor	Carl Fischer Llc
<i>A Broadway Tribute</i>	Tournament	Curnow Records	Curnow Music
<i>Chorale Paraphrase</i>	Winds Of Change	Eastern Wind Symphony/Silvester/Cu rnow/Bulla	Curnow Music Press
<i>Intermezzo Sinfonico</i>	Vigor	Trade Winds, Daniel Schmidt, conductor	Carl Fischer Llc
<i>Arioso</i>	Resource Recording Vol. 1 Teaching Music Through Performance In Beg Band	University of Wisconsin–Milwaukee Wind Ensemble, Thomas Dvorak, conductor	Miles/Dvorak GIA Publications
<i>Imaginary Soundscape #2</i>	Resource Recording Vol. 1 Teaching Music Through Performance In Beg Band	University of Wisconsin–Milwaukee Wind Ensemble, Thomas Dvorak, conductor	Miles/Dvorak GIA Publications
<i>Modal Song and Dance</i>	Resource Recording Vol. 1 Teaching Music Through Performance In Beg Ban	University of Wisconsin–Milwaukee Wind Ensemble, Thomas Dvorak, conductor	Miles/Dvorak GIA Publications
<i>Space Echoes</i>	Resource Recording Vol. 1 Teaching Music Through	University of Wisconsin–Milwaukee Wind Ensemble, Thomas Dvorak,	Richard Miles/Dvorak

	Performance In Beginning Band	conductor	GIA Publications
<i>Adagio for Winds</i>	Teaching Music Through Performance In Beginning Band	North Texas Wind Symphony, Eugene Corporon, conductor	Richard Miles/Dvorak GIA Publications
<i>Chant Rituals</i>	Resource Recording, Vol. 3, Teaching Music Through Performance In Beginning Band	North Texas Wind Symphony, Eugene Corporon, conductor	Richard Miles/Dvorak GIA Publications
<i>Songs of the Whaleman</i>	Resource Recording, Vol. 4, Teaching Music Through Performance In Beginning Band	North Texas Wind Symphony, Eugene Corporon, conductor Keystone Wind Ensemble, Jack Stamp, conductor	Miles/Dvorak GIA Publications
Shaker Variants	Resource Recording, Vol. 5, Teaching Music Through Performance In Beginning Band	North Texas Wind Symphony, Eugene Corporon, conductor Keystone Wind Ensemble, Jack Stamp, conductor	Miles/Dvorak GIA Publications

Two British Folk Songs	Resource Recording, Vol. 6, Teaching Music Through Performance In Beginning Band	North Texas Wind Symphony, <u>Eugene Corporon</u> , conductor	Miles/Dvorak GIA Publications
Dance Scenario	Resource Recording Vol. 3 Teaching Music Through Performance In Orchestra	Michigan State University Symphony Orchestra, Leon Gregorian, conductor	Litrell, D; GIA Publications
Arlington Sketches	Resource Recording Vol. 2 Teaching Music Through Performance In Orchestra	Michigan State University Symphony Orchestra, Leon Gregorian, conductor	Litrell, D; GIA Publications

CHAPTER 5 - Reflections

Unit I. James Swearingen, Composer

James Swearingen is one of the most performed composers of band music in the world today. James Swearingen has earned degrees from Bowling Green State University and The Ohio State University. He is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio.¹⁰

In addition to his teaching responsibilities, Swearingen is a guest conductor, adjudicator and educational clinician throughout the United States, as well as Japan, Australia, Europe, Canada, and the Republic of China.¹¹

Swearingen has over 500 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 81 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions.¹²

Figure 5.1 James Swearingen¹³



¹⁰Web, July 12, 2008, <http://www.barnhouse.com/composers.php?id=183>

¹¹Web, July 12, 2008, <http://www.fjhmusic.com/composer/jswearingen.htm>

¹²Web, July 12, 2008, <http://www.jamesswearingen.com/bio.html>

¹³Web, July 12, 2008, <http://www.jamesswearingen.com/works.html>

Unit II. Composition

Reflections is a short lyrical piece that presents the challenge of playing phrases with good tone control over a wide range of dynamics. It is written in the key of F minor which places it in the medium-easy category of music. Swearingen uses basic band instrumentation. The tempo is slow, almost at that of a choral, but has short runs of fast notes starting after a sixteenth note rest. Though it may appear easy at first, Reflections presents plenty of challenges for a developing band. *Reflections* was commissioned in 1984 by the Bath High School Symphony Band of Lima, Ohio.

Figure 5.2 Instrumentation of Reflections

Piccolo
Flute
Oboe
Clarinets (3)
Bass Clarinet
Bassoons (2)
Alto Sax (2)
Tenor Sax
Bari Sax
Trumpets (3)
Horns (4)
Trombones (3)
Euphonium
Tuba
Mallets
Timpani
Percussion

This is standard instrumentation for school bands. The oboe and bassoon parts were doubled elsewhere in the band. All important musical expressions were covered by available personnel.

Unit III. Technical Considerations

Reflections is a short lyrical piece that presents the challenge of playing phrases with good tone control over a wide range of dynamics. It is written in the key of F minor which places it in the medium-easy category of music. Swearingen uses basic band instrumentation. The tempo is slow, almost that of a choral, but has short runs of sixteenth notes starting after a sixteenth note rest. Though it may appear easy at first, Reflections presents plenty of challenges for a developing band.

Figure 5.3 Technical Demands of *Reflections*



One of these challenges is in the opening bar. This rhythm occurs in flutes, oboe, and clarinets.

Figure 5.4 Scale in measure 24



Similarly, in measure 24 the same instruments must come in together on this F major scale. Even though counting this can be taught in isolation as an exercise, one-e-and-a etc., lesser experienced musicians will have difficulty doing this in context of the music. . There are many swells and diminuendos in *Reflections*. There are many phrases that require the band to release together.

Unit IV. Stylistic Considerations

Reflections is a lyrical and very legato piece played mostly softly with good tone and dynamic control. The releases need too be done carefully together. The dynamics need to be controlled.

Unit V. Musical Elements

Reflections opens with the trumpets playing softly, joined by the woodwinds and horns. The woodwind entrance is difficult for developing band because it consists of 3 sixteenth notes which come after a sixteenth rest. This requires instruction and practice. The whole band plays in measure 2 with a crescendo to fortissimo in measure 3 and a decrescendo to piano in measure 4. The phrase in measure 4 ends with a fermata and a complete release of the whole band. The flutes start the next phrase in measure 5 ‘reflected’ by the horns and trombones in measure 5. The flutes start the phrase in measure 7 ‘answered again by the horns and trombones in measure 8. The flutes then play a two measure phrase (measures 9 and 10) answered by the clarinets in measure 11 and the euphonium in measure 12. The trumpets start the next phrase in measure 13 answered by the flutes, oboe and clarinets. The trumpets and upper woodwinds trade again in

measures 15 & 16. The flutes start the phrase in measure 17 joined by the clarinets and trumpets who crescendo to mezzo forte then decrescendo back to mezzo piano in measure 18. The flutes, oboe, and clarinets start the phrase in measure 19 and are answered by the horns and trombones in measure 20 as the band ritards and decrescendos. The trumpets start the next phrase in measure 21 jointed by the alto saxes and horns in measure 23. The upper woodwinds usher in a scale in measure 24 as the band crescendos to forte. This is the other difficult passage for the woodwinds as the sixteenth note scale begins after a sixteenth note rest. The flutes, oboe, clarinets carry the melody as the trombone plays an important counter line. In measure 25. They continue and are joined by the trumpets in measure 27. The band ritards to a fermata with a complete release in measure 28. Measures 29-44 are a repeat of measures 5-20. Measure 44 ritards. The trumpets begin the ending of the song in measure 45 followed by a repeat of the passage the woodwinds played in measure 1. the whole band crescendos to forte in measure 46 followed by a complete release. The flutes begin the final soft phrase to end the piece in measure 49.

Unit VI. Form and Structure

Reflections begins with a short introduction in measures 1-4. The theme is stated first in the flutes and is repeated in different sections throughout the band. There is no development section. Measures 29-44 are a repeat of measures 5-20. Swearingen then ends the piece softly and gently.

Unit VII. Suggested Listening

Some suggested listening of pieces that demonstrate Swearingen's lyrical composition style include:

Album: New World Variations

The Washington Winds/Ed Petersen, Conductor

Lest We Forget

Album: Celebration for Winds and Percussion

The Washington Winds, Edward Petersen, Conductor

Reflections

Deep River

Album: Defying Gravity

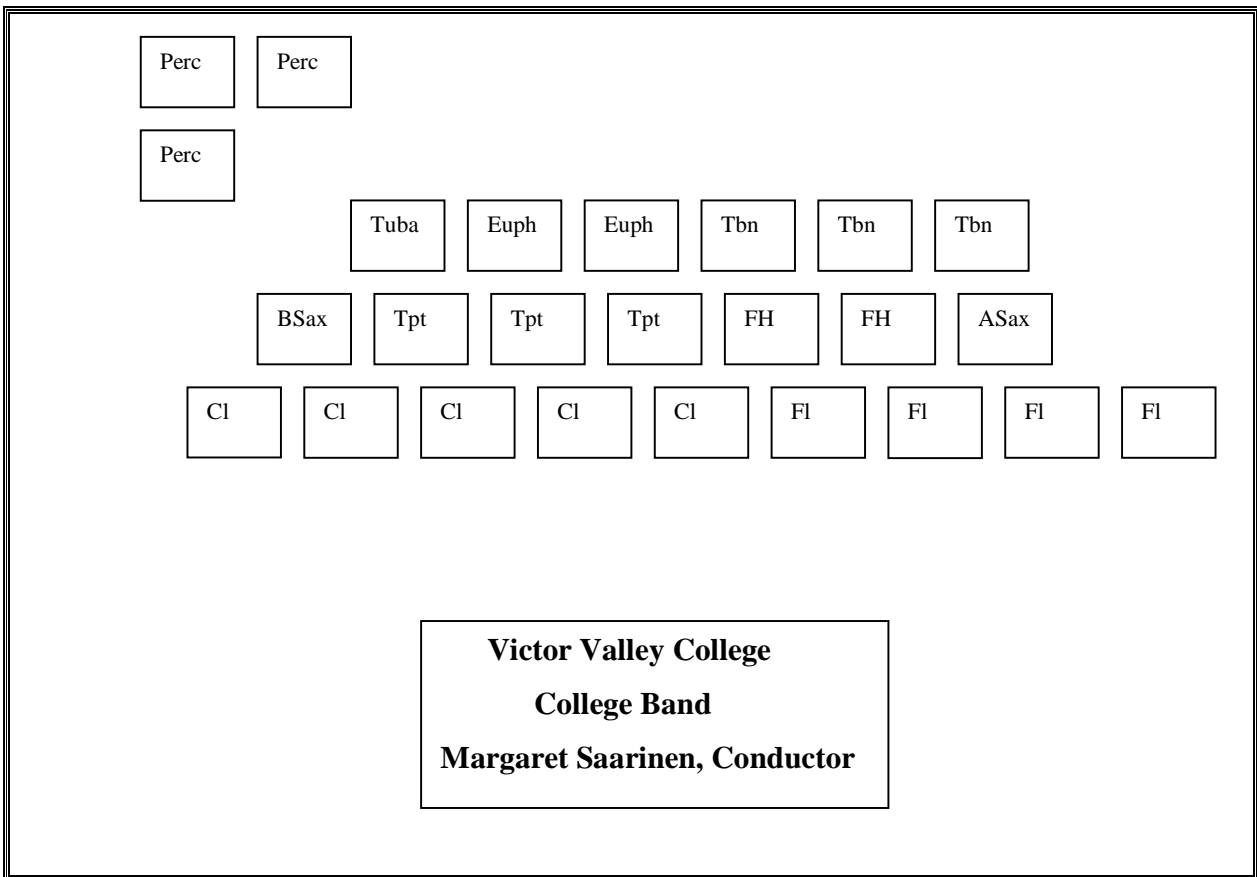
Washington Winds, Edward Petersen, Conductor.

Within These Hallowed Halls

Unit VIII. Seating Chart and Acoustical Justification

The seating arrangement for performances is dictated by the stage set-up that must be used by several different groups. The band has learned to be flexible with this as it is sometimes different from the arrangement we have used in rehearsals. I endeavor to keep the baritone sax near the tuba; the French horns near the also sax and the trombones; the trumpets in the middle of band, and the upper woodwinds in the front of the band.

Figure 5.5 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time: 10 minutes

Title	Evaluation
1. Over view of piece. Play completely through <i>Reflections</i> even if we have to stop at every rehearsal number.	1. This gives every musician a chance to see what is in the piece and what sections they need to practice. 2.This will tell me if the piece will work with the personnel that signed up this semester

Rehearsal Plan – Rehearsal #2

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time: 15 minutes

	Evaluation
<ol style="list-style-type: none">1. Play through <i>Reflections</i> section by section. Help musicians to identify passages that are important in their parts and in other parts of the band.2. Assist with rhythmic interpretation and accidentals.	<ol style="list-style-type: none">1. The piece is going well.2. There are two rhythmic passages in woodwinds that need additional rehearsal

Rehearsal Plan – Rehearsal #3

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time: 20 minutes

	Evaluation
<p>1. Rehearse entrances of woodwinds that come in after a sixteenth note rest. One-e-and-a Try to build their confidence in their counting.</p> <p>2. Rehearse entire piece.</p>	<p>They can play the passages in isolated exercises. They still lack the confidence to play the passages correctly consistently.</p>

Rehearsal Plan – Rehearsal #4

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time:

Reflections was not rehearsed this week	Evaluation
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Rehearsal Plan – Rehearsal #5

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time: 20 minutes

	Evaluation
<ol style="list-style-type: none"><li data-bbox="367 496 1030 671">1. Rehearse entrances of woodwinds that come in after a sixteenth note rest. One-e-and-a Try to build their confidence in their counting.<li data-bbox="367 783 685 815">2. Rehearse entire piece.	<p data-bbox="1066 533 1827 564">Some upper woodwinds still a little hesitant on one-e-and-a</p>

Rehearsal Plan – Rehearsal #6

Ensemble: College Band, Victor Valley College

Literature: Reflections

Time: 10 minutes

<p>1. Rehearse entire piece.</p>	<p style="text-align: center;">Evaluation</p> <p>Some upper woodwinds still a little hesitant on one-e-and-a</p>
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Rehearsal Plan – Rehearsal #7

Ensemble: College Band, Victor Valley College

Literature: Reflections

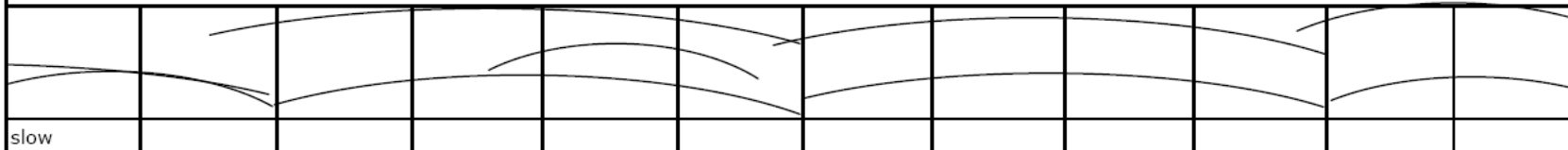


Time: 15 minutes

<ol style="list-style-type: none">1. Spot check sections of the piece.2. Rehearse entire piece	<p style="text-align: center;">Evaluation</p> <p>Some upper woodwinds still a little hesitant on one-e-and-a</p>
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Spreadsheet Analysis of Reflections

Measure #	1	2	3	4	5	6	7	8	9	10
Form	intro				A section					
Phrase Structure										
Tempo	slow									
Dynamics	<i>mf</i>									
Meter/Rhythm	in 4									
Tonality	Fm									
Harmonic Motion	Fm	AbM	DbM	Fm	Fm	Ebm	EbM	Fm	GbM	EbM
Orchestration	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Euphonium Percussion	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Euphonium	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium	Flutes Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet
General Character	lyrical with emotion									
Means for Expression	trumpets joined by woodwinds	whole band	whole band		flutes	horns and trombones	flutes tsax and euphoniums	horns and trombones	flutes	flutes
Conducting Concerns	Bring in ww	Cresc	Decresc	rit. Fermata release	soft				cresc.	Soft clarinets decresc.
Rehearsal Consideration	rhythm in ww			release	soft dynamics				cresc.	decresc.

11	12	13	14	15	16	17	18	19	20	21	22
A section											
slow											
<i>p</i> <i>mp</i>						<i>p</i> <i>mf</i> <i>mp</i>			<i>p</i> <i>mf</i>		
in 4											
Bbm											
Bbm	CM	Fm	EbM	Ebm	Db7	GbM	GbM	Bbm	Fm	DbM	Cm
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet	Bass Cl Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba
lyrical with emotion											
flutes oboe clarinet	euphonium then trumpet	trumpets	flutes oboe clarinet	trumpets	flutes oboe clarinet	flutes then oboe clarinet trumpets	flutes oboe clarinet trumpets	tsax horns trombone	asax horns trombones	trumpets	trumpets then asax horns
	trumpets cresc in cymbal		trumpets cresc in cymbal			cresc	decesc		decesc. Rit	pio mosso	horns
						cresc	decesc		decesc. Rit		

23	24	25	26	27	28	29	30	31	32	33	34
A Section											
											
slow											
<i>f</i> 											
in 4 											
		Bbm									
Edim7	FM	Bbm	Ab7	Bbm	Cm	Fm	EbM	EbM	DbM	GbM	Ebm7
Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Euphonium	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium m	Flutes Clarinets Bass Cl Alto Sax Tenor Sax Horns Trombones Euphonium	Flutes Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet
lyrical with emotion											
asax trumpets horns trombones	euphonium then upper woodwinds	flutes oboe clarinets trombones	fl ob cl tbone then asax and horns	whole band	whole band	flute	horns and trombone	flute	horns	flute	flute
	upper ww cresc.				flute rit. Fermata release	<i>p</i>				cresc	decresc
	rhythm in upper ww				release					cresc	decresc

35	36	37	38	39	40	41	42	43	44	45	46		
A Section													
slow													
<i>p</i>		<i>mp</i>				<i>p</i> \leftarrow		<i>mf</i> \rightarrow		<i>mp</i> \rightarrow		<i>P</i> \leftarrow	<i>f</i> \rightarrow
in 4													
Fm											FM		
Bbm	CM	Fm	EbM	Ebm	DbM	GbM	GbM	Bbm	Fm	Fm	BbM		
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion		
lyrical with emotion													
flute oboe clarinet	asax euphonium then trumpet	trumpets	flute oboe clarinet	trumpets	flute oboe clarinet	flute then oboe clarinet trumpets	fl ob cl tpt horns tbone euphonium	fl ob cl tsax horns tbone euphonium	horns then trumpets	trumpets then upper woodwinds	whole band		
<i>p</i>	trumpets cresc in cymbal		ww cresc in cymbal			cresc.	decresc.		trumpets poco rit.		Fermata flute		
						cresc.	decresc				release		

47	48	49
A section		
slow		
<i>p</i>	<i>pp</i>	
in 4		
DbM	FMsus	FMsus
Flutes Oboes Clarinets Bass Cl Tenor Sax Bari Sax Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet
lyrical with emotion		
flute	upper woodwinds	whole band
rit		fermata and release

Compositions and discography

These lists of compositions and recordings are of pieces currently in print and are given by level of difficulty.

Table 5.1 Swearingen Medium Compositions For Band

Title	Publisher	Composer/Arranger
<i>Emblem of Unity</i>	C. L. Barnhouse	Richards/Swearingen)
<i>In All Its Glory</i>	C. L. Barnhouse	
<i>Into the Joy of Spring</i>	C. L. Barnhouse	
<i>Seagate Overture</i>	C. L. Barnhouse	
<i>The Light Eternal</i>	C. L. Barnhouse	
<i>Vision Of Majesty, A</i>	C. L. Barnhouse	

Table 1.2 Swearingen Medium- Easy Compositions For Band

Title	Publisher	Composer/Arranger
<i>Alamo</i>	C. L. Barnhouse	King/Swearingen
<i>All Glory Told</i>	C. L. Barnhouse	
<i>Allied Honor</i>	C. L. Barnhouse	King/Swearingen
<i>An American Portrait</i>	C. L. Barnhouse	
<i>And The Herald Angels Sang</i>	C. L. Barnhouse	
<i>Ashford Variations</i>	C. L. Barnhouse	
<i>Aventura</i>	C. L. Barnhouse	
<i>Big Four March</i>	C. L. Barnhouse	King/Swearingen
<i>Blue Ridge Saga</i>	C. L. Barnhouse	
<i>Bonds of Unity</i>	C. L. Barnhouse	King/Swearingen
<i>Call To Victory</i>	C. L. Barnhouse	King/Swearingen
<i>Celebration and Dance</i>	C. L. Barnhouse	
<i>Celebration for Winds and Percussion</i>	C. L. Barnhouse	
<i>Centuria</i>	C. L. Barnhouse	
<i>Chesford Portrait</i>	C. L. Barnhouse	
<i>Chorale Prelude</i>	C. L. Barnhouse	
<i>Child's Lullaby, A</i>	C. L. Barnhouse	

<i>Children of the Shrine</i>	C. L. Barnhouse	
<i>Christmas Classics</i>	Warner Bros.	
<i>Christmas Favorites</i>	Hal Leonard	
<i>Clark County Celebration</i>	C. L. Barnhouse	
<i>Coast Guards</i>	C. L. Barnhouse	King/Swearingen
<i>Covington Square</i>	C. L. Barnhouse	
<i>Crown Him With Many Crowns</i>	C. L. Barnhouse	
<i>Crunch Time</i>	C. L. Barnhouse	
<i>Dawn of a New Day</i>	C. L. Barnhouse	
<i>Deep River</i>	C. L. Barnhouse	
<i>Denbridge Way</i>	C. L. Barnhouse	
<i>Didn't We Almost Have It All</i>	Warner Bros.	Arr. Swearingen
<i>Exaltation</i>	C. L. Barnhouse	
<i>Exordium</i>	C. L. Barnhouse	
<i>Family Christmas, A</i>	Warner Bros.	
<i>Fanfare and Jubilee</i>	C. L. Barnhouse	
<i>Fantasy on an American Classic</i>	C. L. Barnhouse	
<i>Fireside Christmas, A</i>	C. L. Barnhouse	
<i>First Chorales For Band (Collection)</i>	C. L. Barnhouse	
<i>Gallant Marines</i>	C. L. Barnhouse	King/Swearingen

<i>Gift of Christmas Song, A</i>	Warner Bros.	
<i>Grand Canyon Overture</i>	Band Music Press	
<i>Have Yourself A Merry Little Christmas</i>	Warner Bros.	
<i>Holiday Greetings</i>	Warner Bros.	
<i>How Firm Thy Friendship</i>	C. L. Barnhouse	
<i>Hymn For a Child</i>	C. L. Barnhouse	
<i>I'll Be Home For Christmas</i>	Warner Bros.	
<i>I'll Be Home For Christmas</i>	C. L. Barnhouse	
<i>Invicta</i>	C. L. Barnhouse	
<i>Irving Berlin's Songs for America</i>	Hal Leonard	Arr. Swearingen
<i>Journey to the Summit, A</i>	C. L. Barnhouse	Eiger/Swearingen
<i>Joyful Christmas, A</i>	Warner Bros.	
<i>Jubilance</i>	C. L. Barnhouse	
<i>Lead On, O King Eternal</i>	C. L. Barnhouse	
<i>Legacy</i>	C. L. Barnhouse	
<i>Legend of Danny Boy, The</i>	C. L. Barnhouse	
<i>Let it Snow! Let it Snow! Let It Snow!</i>	Warner Bros.	
<i>Lest We Forget</i>	C. L. Barnhouse	
<i>Let The Spirit Soar</i>	C. L. Barnhouse	
<i>Lexington March</i>	C. L. Barnhouse	King/Swearingen

<i>Light Of Dawn ,The</i>	C. L. Barnhouse	
<i>March: Celebration and Glory</i>	C. L. Barnhouse	
<i>March of the Belgian Paratroopers</i>	Hal Leonard	Leemans/Swearingen
<i>Marche Militaire Francaise</i>	Heritage Music Press	Arr. Swearingen
<i>Majestia</i>	C. L. Barnhouse	
<i>Military Escort</i>	C. L. Barnhouse	Bennett/Swearingen
<i>Novena</i>	C. L. Barnhouse	
<i>O Come, All Ye Faithful</i>	C. L. Barnhouse	
<i>Of Pride and Celebration</i>	C. L. Barnhouse	
<i>On A Winter's Eve</i>	Warner Bros.	
<i>Our Heritage</i>	C. L. Barnhouse	King/Swearingen
<i>Peace Jubilee</i>	C. L. Barnhouse	King/Swearingen
<i>Prelude and Energico</i>	C. L. Barnhouse	
<i>Proud Spirit</i>	C. L. Barnhouse	
<i>Reflections</i>	C. L. Barnhouse	
<i>Ring In The Joy</i>	Warner Bros.	
<i>Romanesque</i>	C. L. Barnhouse	
<i>Rough Riders</i>	C. L. Barnhouse	King/Swearingen
<i>Royal Emblem</i>	C. L. Barnhouse	
<i>Santa's Early Holiday Arrival</i>	Warner Bros.	

<i>Santa Claus Is Comin' To Town</i>	Warner Bros.	
<i>Silver Bells</i>	Warner Bros.	
<i>Silvercrest</i>	C. L. Barnhouse	
<i>Star of Wonder</i>	Warner Bros.	
<i>Sounds of Christmas Joy, The</i>	C. L. Barnhouse	
<i>Torch of Liberty</i>	C. L. Barnhouse	King/Swearingen
<i>United Nations</i>	C. L. Barnhouse	King/Swearingen
<i>Voice Of Christmas</i>	Warner Bros.	
<i>Winter Holiday</i>	Hal Leonard	
<i>Valley Forge</i>	C. L. Barnhouse	King/Swearingen
<i>When Kings Go Forth</i>	Band Music Press/Hal Leonard	
<i>Where The River Flows</i>	C. L. Barnhouse	
<i>Williamsburg Overture</i>	Band Music Press	
<i>Winchester Chronicles</i>	C. L. Barnhouse	

Table 1.3 Swearingen Easy Compositions For Band

Title	Publisher	Composer/Arranger
<i>An English Celebration</i>	C. L. Barnhouse	Arr. Swearingen
<i>As Seasons Change</i>	FJH	

<i>A Song of Hope</i>	C. L. Barnhouse	
<i>Ashton Overture</i>	C. L. Barnhouse	
<i>Brookpark Overture</i>	C. L. Barnhouse	
<i>Carolina Legend</i>	C. L. Barnhouse	
<i>Christmas Classic, A</i>	C. L. Barnhouse	
<i>Drums Ole</i>	C. L. Barnhouse	
<i>Eagle Crest</i>	C. L. Barnhouse	
<i>Early American Portrait</i>	Warner Bros.	
<i>Echoes Of Ireland</i>	Carl Fischer	Arr. Swearingen
<i>Entrance of the Tall Ships</i>	C. L. Barnhouse	
<i>Freedom's Light</i>	C. L. Barnhouse	
<i>Haydn Classic,</i>	Band Music Press	Arr. Swearingen
<i>Land of Liberty</i>	FJH	
<i>Northpointe Fantasy</i>	C. L. Barnhouse	
<i>Nutcracker</i>	Carl Fischer	Arr. Swearingen
<i>Ol' Glory March</i>	Band Music Press/Hal Leonard	
<i>Park Street Celebration</i>	C. L. Barnhouse	
<i>Trails Of Glory</i>	C. L. Barnhouse	
<i>Triumphant Spirit</i>	C. L. Barnhouse	
<i>Windemere</i>	C. L. Barnhouse	

<i>Wyndham Variations</i>	C. L. Barnhouse	
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Table 1.4 Swearingen Very Easy Compositions For Band

Title	Publisher	Composer/Arranger
<i>Amazing Grace</i>	Heritage Music Press	Arr. Swearingen
<i>Baywood Overture</i>	C. L. Barnhouse	
<i>Bunker Hill Overture</i>	C. L. Barnhouse	
<i>Celebration Overture</i>	C. L. Barnhouse	
<i>Chorale Suite</i>	C. L. Barnhouse	
<i>Christmas Wish, A</i>	C. L. Barnhouse	
<i>Classic Overture, A</i>	C. L. Barnhouse	
<i>Crosswinds March</i>	C. L. Barnhouse	
<i>Early American Portrait</i>	Warner Bros.	Arr. Swearingen
<i>Early One Morning</i>	Warner Bros.	Arr. Swearingen
<i>Excalibur</i>	C. L. Barnhouse	
<i>Freedom's March</i>	Warner Bros.	
<i>Heroes and Glory</i>	C. L. Barnhouse	
<i>High Falls Overture</i>	C. L. Barnhouse	

<i>In Quest of Uluru</i>	FJH	
<i>In the Wake of Spring</i>	C. L. Barnhouse	
<i>Los Dos Amigos</i>	Band Music Press	
<i>Mystic River Fantasy</i>	C. L. Barnhouse	
<i>Ode To Joy</i>	C. L. Barnhouse	Arr. Swearingen
<i>Pageant for Winds</i>	C. L. Barnhouse	
<i>Sounds of the Season</i>	Hal Leonard	
<i>Theme From First Symphony</i>	Heritage Music Press	Arr. Swearingen
<i>Three Chorales For Band</i>	Warner Bros.	Arr. Swearingen
<i>To A New Beginning</i>	Warner Bros.	
<i>Two Classical Favorites</i>	Warner Bros.	Arr. Swearingen
<i>Westchester March</i>	C. L. Barnhouse	

Table 1.5 Swearingen Medium Compositions For Marching Band

Title	Publisher	Composer/Arranger
<i>Bacchanali</i>	C. L. Barnhouse	Arr. Swearingen
<i>Festive Overture</i>	C. L. Barnhouse	Arr. Swearingen
<i>Finale Sym. #4 in F minor</i>	C. L. Barnhouse	Arr. Swearingen

<i>The Love She Found In Me</i>	C. L. Barnhouse	Arr. Swearingen
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Table 1.6 Swearingen Medium-Easy Compositions For Marching Band

Title	Publisher	Composer/Arranger
<i>Across The Field</i>	C. L. Barnhouse	Arr. Swearingen
<i>Alien</i>	C. L. Barnhouse	Arr. Swearingen
<i>At A Dixeland Jazz Funeral</i>	C. L. Barnhouse	Arr. Swearingen
<i>Best Sellers For Pep Band</i> (Bks. #1, #2)	C. L. Barnhouse	
<i>Bring It On Home</i>	C. L. Barnhouse	
<i>Big Brass Attack</i>	C. L. Barnhouse	
<i>Boogie Down</i>	C. L. Barnhouse	
<i>Breakthrough</i>	C. L. Barnhouse	
<i>Carnival Del Soul</i>	C. L. Barnhouse	
<i>Charade</i>	C. L. Barnhouse	Arr. Swearingen
<i>Chesford Portrait</i>	C. L. Barnhouse	Arr. Swearingen
<i>Classical Gas</i>	Warner Bros.	Arr. Swearingen
<i>Color Of The Guard</i>	C. L. Barnhouse	
<i>Come Sail Away</i>	Warner Bros.	Arr. Swearingen

<i>Comin' Alive</i>	C. L. Barnhouse	
<i>Crunch Time!</i>	C. L. Barnhouse	
<i>Danny Boy</i>	C. L. Barnhouse	Arr. Swearingen
<i>Exaltation</i>	C. L. Barnhouse	Arr. Swearingen
<i>Fired Up</i>	C. L. Barnhouse	
<i>Firenze</i>	C. L. Barnhouse	
<i>Get On Down</i>	C. L. Barnhouse	
<i>Go For It</i>	C. L. Barnhouse	
<i>Go Northwestern Go</i>	C. L. Barnhouse	Arr. Swearingen
<i>Gospel John</i>	C. L. Barnhouse	Arr. Swearingen
<i>Gotta Get Down</i>	C. L. Barnhouse	
<i>Gotta Get Down</i>	Warner Bros	Arr. Swearingen
<i>He Ain't Heavy... He's My Brother</i>	C. L. Barnhouse	Arr. Swearingen
<i>Hey Jude</i>	C. L. Barnhouse	Arr. Swearingen
<i>Hip Stick</i>	C. L. Barnhouse	
<i>Hot Samba Nueva</i>	C. L. Barnhouse	
<i>I Love The Nightlife</i>	C. L. Barnhouse	Arr. Swearingen
<i>It Was Almost Like A Song</i>	C. L. Barnhouse	Arr. Swearingen
<i>Just Do It!</i>	C. L. Barnhouse	
<i>La Fiesta Brava</i>	C. L. Barnhouse	

<i>Let There Be Peace On Earth</i>	C. L. Barnhouse	Arr. Swearingen
<i>Magic</i>	C. L. Barnhouse	Arr. Swearingen
<i>Majestia</i>	C. L. Barnhouse	Arr. Swearingen
<i>Montero</i>	C. L. Barnhouse	
<i>Night Beat</i>	C. L. Barnhouse	
<i>Norwegian Wood</i>	C. L. Barnhouse	Arr. Swearingen
<i>Novena</i>	C. L. Barnhouse	Arr. Swearingen
<i>Of Time And Celebration</i>	C. L. Barnhouse	
<i>On The Line</i>	C. L. Barnhouse	
<i>Preacher Man</i>	C. L. Barnhouse	
<i>Prime Time</i>	C. L. Barnhouse	
<i>Put On A Happy Face</i>	Warner Bros.	Arr. Swearingen
<i>Quesada</i>	C. L. Barnhouse	
<i>Rock On!</i>	C. L. Barnhouse	
<i>Rockero!</i>	C. L. Barnhouse	
<i>Russian Sailor's Dance</i>	C. L. Barnhouse	Arr. Swearingen
<i>Scottish Closer</i>	C. L. Barnhouse	Arr. Swearingen
<i>Senor Smoke</i>	C. L. Barnhouse	
<i>Shenandoah</i>	C. L. Barnhouse	Arr. Swearingen
<i>Spooky</i>	C. L. Barnhouse	Arr. Swearingen

<i>Stand Up and Cheer</i>	C. L. Barnhouse	Arr. Swearingen
<i>Star Spangled Banner</i>	C. L. Barnhouse	Arr. Swearingen
<i>Sticks Alive</i>	C. L. Barnhouse	
<i>The Victors</i>	C. L. Barnhouse	Arr. Swearingen
<i>Time Out For Swing</i>	C. L. Barnhouse	
<i>Trails Of Glory</i>	C. L. Barnhouse	
<i>Tubular Bells</i>	Warner Bros.	Arr. Swearingen
<i>Valencia El Grande</i>	C. L. Barnhouse	
<i>Valero</i>	C. L. Barnhouse	
<i>Walk Him Up The Stairs</i>	Warner Bros.	Arr. Swearingen
<i>Your Song</i>	C. L. Barnhouse	Arr. Swearingen

Table 1.7 Swearingen Medium-Easy Compositions For Jazz Band

Title	Publisher
<i>Boss Talk</i>	C. L. Barnhouse
<i>Bring It On Home</i>	C. L. Barnhouse
<i>Carnival Del Soul</i>	C. L. Barnhouse
<i>Down Home Cookin'</i>	C. L. Barnhouse

<i>Hip Sticks</i>	C. L. Barnhouse
<i>Island Breeze</i>	C. L. Barnhouse
<i>Preacher Man, The</i>	C. L. Barnhouse
<i>Valero</i>	C. L. Barnhouse

Table 1.8 Swearingen Medium-Easy Composition For Orchestra

Title	Publisher	Ensemble
<i>Holiday Greetings</i>	Warner Bros.	Full Orchestra

Table 1.9 Discography of Swearingen Compositions

Album	Ensemble	Titles	Publisher
Flight of Valor	The Washington Winds , Edward Petersen, Conductor	<i>In Times of Triumph</i> <i>Follow The River</i> <i>Flight of Valor</i> <i>Within These Hallowed Halls</i> <i>A Christmas Auld Lang Syne</i> <i>Make A Joyful Noise!</i> <i>Lest We Forget</i> <i>And The Angels Called</i> <i>Beautiful Savior</i> <i>Tidings of Comfort and Joy</i> <i>In The Winter of 1730</i>	C. L. Barnhouse

		<i>Hymn For A Child</i> <i>The Sounds of Christmas Joy</i> <i>Into The Joy of Spring</i> <i>The Star-Spangled Banner</i>	
The Light Of Dawn	The Washington Winds , Edward Petersen, Conductor	<i>Fanfare and Jubilee</i> <i>An English Celebration</i> <i>Trail of Glory</i> <i>A Song of Hope</i> <i>The Light of Dawn</i> <i>Northpointe Fantasy</i> <i>To a New Beginning</i> <i>Windemere</i> <i>Eagle Crest</i> <i>Baywood Overture</i> <i>Brookpark Overture</i> <i>Ashford Variations</i> <i>A Celebration Overture</i> <i>Park Street Celebration</i> <i>Mystic River Fantasy</i> <i>Ashton Overture</i> <i>Pageant for Winds</i> <i>Wyndham Variations</i> <i>Excalibur</i> <i>Carolina Legend</i>	C. L. Barnhouse
Celebration for Winds and Percussion	The Washington Winds , Edward Petersen, Conductor	<i>Celebration for Winds and Percussion</i> <i>Lead On, O King Eternal</i> <i>Of Pride and Celebration</i> <i>An American Portrait</i> <i>Reflections</i> <i>Children of the Shrine</i> <i>Deep River</i> <i>Denbridge Way</i> <i>O Come, All Ye Faithful</i>	C. L. Barnhouse

		<i>March: Celebration and Glory</i> <i>A Vision of Majesty</i> <i>Crown Him With Many Crowns</i> <i>The Legend of Danny Boy</i> <i>Jubilance</i> <i>How Firm Thy Friendship</i> <i>Aventura</i>	
Exaltation	The Washington Winds , Edward Petersen, Conductor	Centuria Romanesque A Child's Lullaby Chesford Portrait Exaltation Majestia Legacy Novena Silvercrest Exordium All Glory Told Invicta Covington Square	C. L. Barnhouse
In All Its Glory	The Washington Winds , Edward Petersen, Conductor	<i>Dawn of a New Day</i> <i>Let The Spirit Soar</i> <i>In All Its Glory</i> <i>Blue Ridge Saga</i> <i>Celebration and Dance</i> <i>Proud Spirit</i> <i>The Light Eternal</i> <i>Where The River Flows</i> <i>Fantasy on an American Classic</i> <i>Seagate Overture</i>	C. L. Barnhouse
Bravura: Album For The Young	The Washington Winds , Edward Petersen, Conductor	<i>Panther in the Sky</i>	C. L. Barnhouse

Broad Stripes And Bright Stars	The Washington Winds , Edward Petersen, Conductor	<i>Gallant Marines</i> (King/Swearingen) <i>America the Beautiful</i> (arr.Swearingen), <i>Rough Riders</i> (King/Swearingen), <i>Lest We Forget</i> <i>Within These Hallowed Walls</i> <i>Coast Guards</i> (King/Swearingen) <i>Torch of Liberty</i> (King/Swearingen) <i>The Star-Spangled Banner</i> (arr. Swearingen)	C. L. Barnhouse
Defying Gravity	The Washington Winds , Edward Petersen, Conductor	<i>Peacemaker March</i> (King/ Swearingen); <i>Within These Hallowed Halls</i>	C. L. Barnhouse
Extreme!	The Washington Winds , Edward Petersen, Conductor	<i>Clark County Celebration</i>	C. L. Barnhouse
Fire Dance	The Washington Winds , Edward Petersen, Conductor	<i>Entrance Of The Tall Ships</i>	C. L. Barnhouse
Free Spirit	The Washington Winds , Edward Petersen, Conductor	<i>Winchester Chronicles</i> <i>Triumphant Spirit</i> <i>Trails Of Glory</i>	C. L. Barnhouse
Happy Holidays	The Washington Winds , Edward Petersen, Conductor	<i>O, Come All Ye Faithful</i> <i>And The Herald Angels Sing</i>	C. L. Barnhouse
Jubilance	The Washington Winds , Edward Petersen, Conductor	<i>Jubilance</i> <i>How Firm Thy Friendship</i>	C. L. Barnhouse
King's Mountain Adventure	The Washington Winds , Edward Petersen, Conductor	<i>Freedom's Light</i>	C. L. Barnhouse
Make A Joyful Noise	The Washington Winds , Edward Petersen, Conductor	<i>Make A Joyful Noise</i> <i>A Christmas Auld Lang Syne</i>	C. L. Barnhouse

Moonscape	The Washington Winds , Edward Petersen, Conductor	<i>Free World March</i> (K.L. King/Arr. Swearingen)	C. L. Barnhouse
New World Variations	The Washington Winds , Edward Petersen, Conductor	<i>Lest We Forget</i> <i>Call To Victory March</i> (King/Swearingen) <i>Into The Joy Of Spring</i>	C. L. Barnhouse
Perilous Voyage	The Washington Winds , Edward Petersen, Conductor	<i>Flight Of Valor</i> <i>Our Director March 23</i> (Bigelow-Arr. Swearingen) <i>On A Cold Winter's Night</i>	C. L. Barnhouse
Renegade Dances	The Washington Winds , Edward Petersen, Conductor	<i>Dedication, March And Celebration</i>	C. L. Barnhouse
Rushmore	The Washington Winds , Edward Petersen, Conductor	<i>Gallant Marines</i> (King/Swearingen)	C. L. Barnhouse
Spirit Of The Winds	The Washington Winds , Edward Petersen, Conductor	<i>Crunch Time</i> <i>Crosswinds March</i>	C. L. Barnhouse
Sun Dancing	The Washington Winds , Edward Petersen, Conductor	<i>Journey To The Summit</i> (Eiger/Swearingen); <i>Peace Jubilee March</i> (King/Swearingen)	C. L. Barnhouse
Tribute And Triumph	The Washington Winds , Edward Petersen, Conductor	<i>Park Street Celebration</i> <i>High Falls Overture</i> <i>Wyndham Variations</i> <i>Northpointe Fantasy</i>	C. L. Barnhouse
Vision Of Majesty, A	The Washington Winds , Edward Petersen, Conductor	<i>An American Portrait</i> <i>Deep River</i> <i>Celebration And Gloria</i> <i>A Vision Of Majesty</i>	C. L. Barnhouse
Where Eagles Soar	The Washington Winds , Edward Petersen,	<i>The Winter Of 1730</i> <i>Chorale Prelude</i>	C. L. Barnhouse

	Conductor		
Whispers Of The Wind	The Washington Winds , Edward Petersen, Conductor	<i>As The Eagle Flies</i>	C. L. Barnhouse
You've Been Very Good!	Fennell Symphonic Winds, Frederick Fennell, Cond.	<i>And The Herald Angels Sang</i>	Ludwig Music Publishing

CHAPTER 6 - Equinox

Unit I. Ed Hucceby, Composer

Ed Hucceby is currently a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow where he serves as the chief academic administrator for the campus. He has composed over 120 published works for concert and marching band. His many outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire. Hucceby received degrees East Central University in Ada, Oklahoma, University of Oklahoma, Oklahoma State University. He has composed over 35 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.¹⁴ Hucceby has received recognition for over a decade as an annual ASCAPPLUS Award recipient in the Concert Music division and was recently selected as the Oklahoma Music Teachers Association "Commissioned Composer" for 2006.¹⁵

Figure 6.1 Ed Hucceby¹⁶



¹⁴Web, July 12, 2008, <http://www.barnhouse.com/composers.php?id=89>

¹⁵ Web, July 12, 2008, <http://www.tulsasymphony.org/hucceby2.htm>

¹⁶ Web, July 12, 2008, <http://www.barnhouse.com/composers.php?id=89>

Unit II. Composition

Equinox has solid, creative writing that is excellent teaching material for developing musicianship. Equinox is written as an overture. After the introductory andante, Hucceby drives straight into an animated allegro, punctuated by syncopated rhythms with many meter changes including the odd rhythms of $\frac{7}{8}$ meter. The B section contrasts with slow and lyrical melodic writing. The A section is repeated verbatim using a D.S. The piece ends with a short coda having the band play sustained chords and the percussion playing punctuated rhythms underneath. Equinox was commissioned by the Band Directors of the Texas Music Education Association in 1999.

Figure 6.2 Instrumentation of Equinox

Flute
Oboe
Clarinets (2)
Bass Clarinet
Alto Sax (2)
Tenor Sax
Bari Sax
Trumpets (2)
Horn
Trombones (2)
Euphonium
Tuba
Mallets
Timpani
Percussion

This is standard instrumentation for school bands. The oboe and bassoon parts were doubled elsewhere in the band. All important musical expressions were covered by available personnel.

Unit III. Technical Considerations

The A section of Equinox is about rhythm. The syncopated rhythm in the lower brass and woodwinds is first stated in measure 5. (see figure 6.3)

Figure 6.3 The rhythm in measure 5



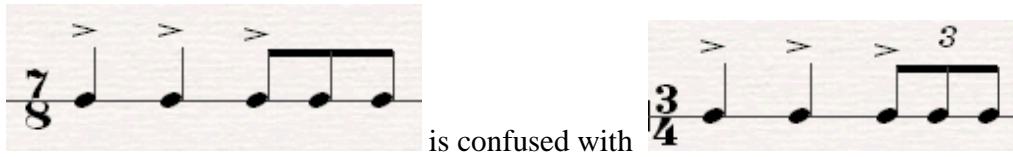
This is followed by a straight forward $\frac{4}{4}$ bar. The $\frac{4}{4}$ bar is followed by a $\frac{6}{8}$ containing two triplets.

Figure 6.4 The 6/8 bar



It is followed by another straight forward $\frac{4}{4}$ bar. The rhythm in played in measure 5 is then repeated in measure 9. This time it is followed by a $\frac{7}{8}$ bar (see figure 6.4)

Figure 6.5 The rhythm of the 7/4 bar

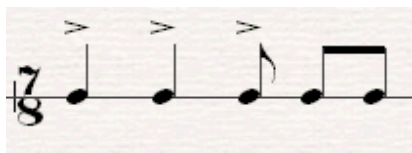


This is easily confused with the rhythm shown in Fig. 6.5 because to the lesser experienced musician, they look the same. This is especially true since there was a $\frac{6}{8}$ bar (figure 6.4) that has triplet feel to its eighth note rhythm.

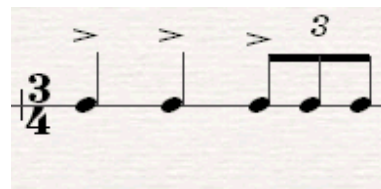
Figure 6.6 the 7/8 bar is confused with this rhythm



It would be easier to teach that



≠



The musicians were instructed to rewrite the eighth notes in the $\frac{7}{8}$ bar to reduce the visual confusion between the two rhythms. I also used a distinctive conducting gesture to help the band with this rhythm.

The rhythmic sequences and meter changes repeat in the same order several times throughout the piece. The repetition helps to teach the band and bring the piece together quickly.

Unit IV. Stylistic Considerations

Equinox begins with a quiet, gentle, and lyrical statement from the flutes, oboe, clarinets, alto sax, and trumpets. This only lasts 3 measures. The A section begins suddenly with punctuated rhythms and meter changes in a very marcato style. This is played by the low brass and low woodwinds. There is an eight bar rhythm pattern that repeats 5 times in the A section. The upper woodwinds and trumpets take turns playing different rhythmic melodies over this bass line. There is a 4 measure bridge with a retard and diminuendo that connects to the B section. The B section begins at measure 48. This is a slow lyrical section with overlapping phrases that provides a contrast to the A section. This begins with the trumpets playing the melody over one counter melody played by the euphonium, and another counter melody played by the saxes and horns. The instruments trade off the three melodies until measure 72. There is a five bar bridge section back to the A section. The A section is repeated with verbatim with the jump to coda at measure 44. The coda is only 7 measures long. It is marcato, but with long sustained chords in the band with quick punctuated rhythms in the percussion.

Unit V. Musical Elements

Equinox opens softly with the flutes, oboe, alto sax, and trumpets playing a lyrical melody supported by a syncopated rhythm in the trombones and horns. This only lasts for 3 measures and the piece takes off into the A section with an allegro com moto tempo. The low brass and low woodwinds begin with a punctuated and syncopated rhythm through multiple meter changes from measure 4 to measure 11. The percussion play fast punctuated rhythms to enhance what the low instruments are playing. The snare drum finished measure 11 with a solo

drum fill. This is repeated from measure 12 to measure 19 with the saxes, trumpets, and horns joining in with a melody line on top. The snare drum finished measure 19 with a solo drum fill that ushers in the upper woodwind entrance in measure 20. The low brass and percussion repeat exactly what have done again from measure 20 to measure 27. This time the flutes oboe and clarinets play a lively new melody on top of the rhythms and what is now and the melody line in the trumpets and saxes. After the drum fill in measure 27, the clarinets replace the trumpets and play the melody with the saxes and horns. There is some initial variation in the low instrument rhythm, but they quickly go back to what they have played throughout the song until measure 35. There is another shorter drum fill and the same pattern repeats until measure 42, the end of the A section. Measures 44 to 47 is the bridge to the B section. There is a ritard and diminuendo transitioning to the next section. This is played by the clarinets, saxes, and horns. The B Section starts at measure 48. The main melody is played by the trumpets with a counter line played by the euphonium and supporting harmonies played by the saxes and trombones. At measure 56 the horns and altos saxes take over the euphonium line and the trumpets play another counter line over this. The band crescendos in measure 52 and at measure 64 the flutes, oboes, clarinets, and alto saxes play the melody with counter lines in the trumpets and another counter line in the euphonium. This continues through measure 73 where Huckleby puts in another retard and diminuendo to bridge back to the A section. There is a D.S. back to measure 4. the entire A section then repeats verbatim to measure 43. There is a jump to a very short coda ending of only 7 measures that uses long sustained chords in the band with punctuating rhythm in the percussion to end the piece.

Unit VI. Form and Structure

Equinox begins with an introduction played by the flutes, oboe, clarinets, alto sax, and trumpets. The introduction is from measure 1 to measure 3.

The A section begins suddenly with punctuated rhythms and meter changes played by the low brass and low woodwinds. There is an eight bar rhythm pattern that repeats 5 times in the A section. There is a 4 measure bridge with a retard and diminuendo beginning in measure 44 played by the clarinets alto sax tenor sax and the horns that connects to the B section. The B section begins at measure 48. This is a slow lyrical section with overlapping phrases that provides a contrast to the A section. This begins with the trumpets playing the melody over one counter melody played by the euphonium, and another counter melody played by the saxes and horns. The instruments trade off the three melodies until measure 72. There is a five bar bridge section back to the A section using a D.S. in measure 77. The A section is repeated with verbatim with the jump to coda at measure 44. The coda is only 7 measures long and ends the piece.

Unit VII. Suggested Listening

Some suggested listening of pieces that demonstrate Huckleby's composition style include:

Album: Free Spirit

The Washington Winds/Edward Petersen, Conductor

Joyant Winds

Album: King's Mountain Adventure

The Washington Winds/Edward Petersen, Conductor

King's Mountain Adventure

Album: Beyond The Stars

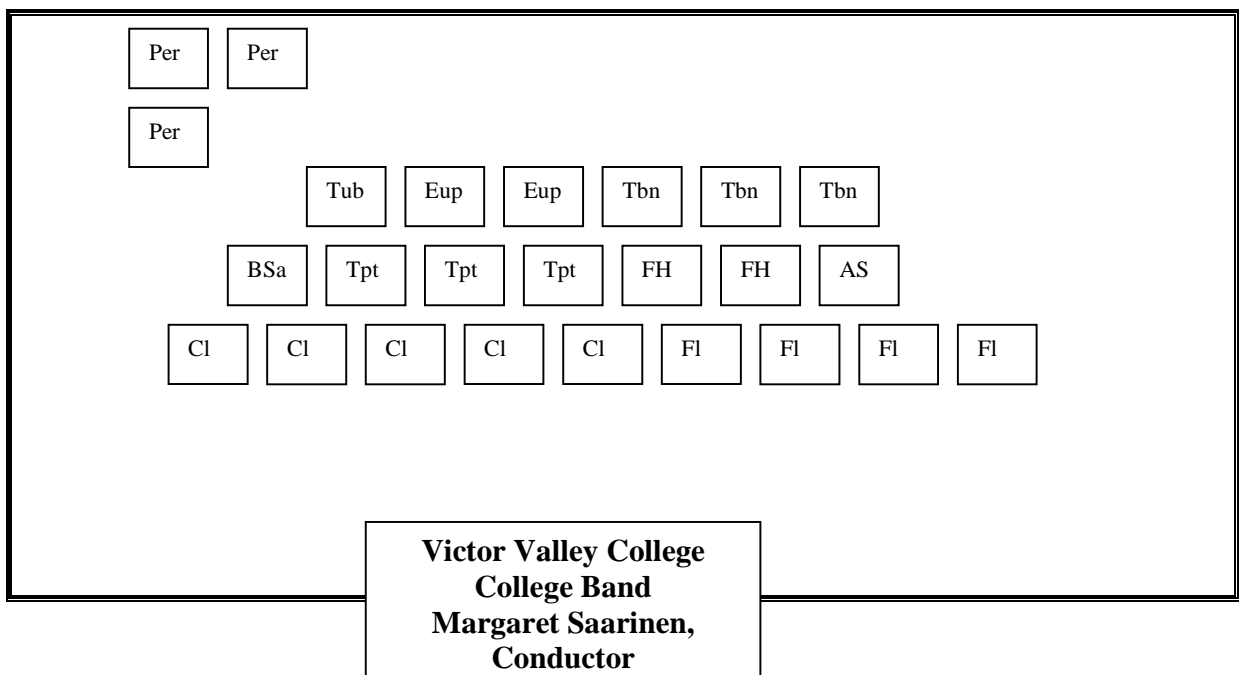
The Washington Winds/Edward Petersen, Conductor

Celebrata

Unit VIII. Seating Chart and Acoustical Justification

The seating arrangement for performances is dictated by the stage set-up that must be used by several different groups. The band has learned to be flexible with this as it is sometimes different from the arrangement we have used in rehearsals. I endeavor to keep the baritone sax near the tuba; the French horns near the also sax and the trombones; the trumpets in the middle of band, and the upper woodwinds in the front of the band.

Figure 6.7 Seating Chart



Unit IX. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 20 minutes

<p>1 Over view of piece. Play completely through <i>Equinox</i> even if we have to stop at every rehearsal number.</p>	<p style="text-align: center;">Evaluation</p> <p>1. This gives every musician a chance to see what is in the piece and what sections they need to practice.</p> <p>2.This will tell me if the piece will work with the personnel that signed up this semester</p>
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Rehearsal Plan – Rehearsal #2

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 30 minutes

	Evaluation
<ol style="list-style-type: none"><li data-bbox="367 496 1010 671">1. Play through <i>Equinox</i> section by section. Help musicians to identify passages that are important in their parts and in other parts of the band.<li data-bbox="367 711 898 815">2. Assist with rhythmic interpretation and accidentals.	<ol style="list-style-type: none"><li data-bbox="1070 533 1675 564">1. Piece is going well. Some rhythm needs help

Rehearsal Plan – Rehearsal #3

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time:

Piece not rehearsed this week.	Evaluation
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Rehearsal Plan – Rehearsal #4

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 30 minutes

	Evaluation
<ol style="list-style-type: none">1. Work on rhythm in low brass and woodwinds first2. Work on bar 2 4-193. Work on 8⁷ bar4. Work on bars 20 to 27 with whole band5. Work on 8⁷ bar6. Read through whole piece	<ol style="list-style-type: none">1. Piece is coming together well2. Rhythm is much better

Rehearsal Plan – Rehearsal #5

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 35 minutes

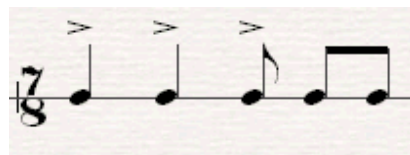
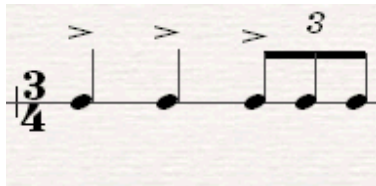
1. Some have forgotten the correct rhythm of the

 bar

2. Review different between



And



Have them write:

Evaluation

1. A more thorough explanation seems to help understanding
2. Rhythm is more consistent

Rehearsal Plan – Rehearsal #6

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 20 minutes

	Evaluation
<ol style="list-style-type: none"><li data-bbox="371 480 815 512">1. Spot check sections of the piece.<li data-bbox="371 587 674 619">2. Rehearse entire piece	<ol style="list-style-type: none"><li data-bbox="1070 536 1335 568">1. More consistency.

Rehearsal Plan – Rehearsal #7

Ensemble: College Band, Victor Valley College

Literature: Equinox

Time: 20 minutes

	Evaluation
<ol style="list-style-type: none"><li data-bbox="371 480 815 512">1. Spot check sections of the piece.<li data-bbox="371 587 674 619">2. Rehearse entire piece	<ol style="list-style-type: none"><li data-bbox="1070 536 1335 568">1. More consistency.

Spreadsheet analysis of Equinox

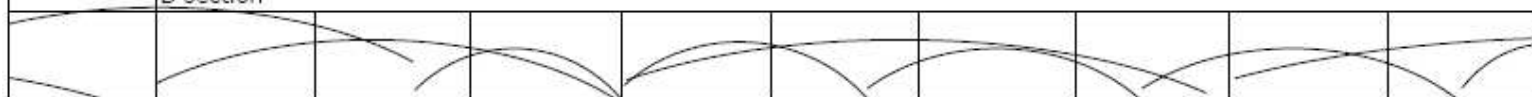

Measure #	1	2	3	4	5	6	7	8	9	10	
Form	Intro			A Section							
Phrase Structure											
Tempo	Andante			Allegro con Moto							
Dynamics	<i>mp</i>			<i>mf</i>							
Meter/Rhythm	$\frac{4}{4}$						$\frac{6}{8}$		$\frac{4}{4}$		$\frac{3}{4}$
Tonality	Dm			Dm							
Harmonic Motion	Dm	CM	AM	Dm	BbM	CM	BbM	Dm	BbM	CM	
Orchestration	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	
General Character	gentle			marcato							
Means for Expression	flutes oboe clarinets asax trumpets	flutes oboe clarinets asax trumpets		bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	bass cl tsax bsax tbone euphonium	
Conducting Concerns			rit. Cresc.	Change in tempo & style & dynamic			Meter change	Meter change		Meter change	
Rehearsal Consideration											

11	12	13	14	15	16	17	18	19	20	21	22
A Section											
Allegro con Moto											
mf											
$\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$											
Dm	Dm	BbM	CM	BbM-CM	Dm	BbM	CM	Dm	Dm	BbM	CM
Bass Cl Tenor Sax Bari Sax Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion
marcato											
percussion	asax tpts horns	asax tpts horns	asax tpts horns	asax tpts horns	asax tpts horns	asax tpts horns	asax tpts horns	percussion	flute oboe 1st clarinet	flute oboe 1st clarinet	flute oboe 1st clarinet
Meter change	Cue trumpets			Meter change	Meter change		Meter change	Meter change	Cue ww	Meter change	

23	24	25	26	27	28	29	30	31	32	33	34
A Section											
Allegro con Moto											
mf					mp				mf		
$\frac{3}{4}$	$\frac{4}{4}$		$\frac{7}{8}$	$\frac{4}{4}$							
Dm											
BbM-CM	Dm	BbM	CM	Dm	Bb7	CM	CM	FM	Bb7	CM	BbM
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion
marcato											
flute oboe 1st clarinet	flute oboe 1st clarinet	flute oboe 1st clarinet	flute oboe 1st clarinet	percussion	1st clarinet	1st clarinet	1st clarinet	clarinets tbone	flutes oboe clarinet	flutes oboe clarinet	flutes oboe clarinet
Meter change	Meter change		Meter change	Meter change	Dynamic change			Cue flutes	Dynamic change		

35	36	37	38	39	40	41	42	43	44	45	46	
A Section									Bridge			
Allegro con Moto												
f									mf			
$\frac{4}{4}$				$\frac{6}{8}$		$\frac{4}{4}$		$\frac{7}{8}$		$\frac{4}{4}$		
Dm												
A7	Dm	BbM	CM	BbM-CM	Dm	BbM	CM	Dm	BbM	Am	BbM	
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	
marcato									legato			
saxes and low brass then percussion	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	flute oboe clarinet	percussion	clarinets asax tsax horns	clarinets asax tsax horns	clarinets asax tsax horns
				Meter change	Meter change		Meter change	Meter change To code 2nd	Style & dynamic change	Rit & dim		

47	48	49	50	51	52	53	54	55	56	57	58
B section											
Allegro con	Slow										
$\frac{3}{4}$											
BbM											
BbM	FM	CM	Dm	BbM	FM	CM	Dm	Dm7	DM	BbM	DM
Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet Percussion	Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
legato											
clarinets asax tsax horns	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	trumpets on top euphonium counter	asax horns on top tpt counter	asax horns on top tpt counter	asax horns on top tpt counter
	Dynamic change										

59	60	61	62	63	64	65	66	67	68
B section									
									
Slow									
<i>mf</i>  <i>f</i>									
$\frac{4}{4}$									
BbM									
BbM	Am	BbM	BbM	FM	CM	Dm	Dm	FM	CM
Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba	Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
legato									
asax horns on top tpt counter	asax horns on top tpt counter	asax horns on top tpt counter	asax horns on top tpt counter	flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter
				Dynamic change cue fl & cl					

69	70	71	72	73	74	75	76	77	78
			B section						Coda
			Slow						Allegro con f
			f		mp		p		f
$\frac{4}{4}$									
			BbM						
Dm	Dm	EbM	FM	BbM	FM	CM	Dm7	FM	BbM
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion
			legato						Bold grandio
flute oboe clarinet asax w/ tpts on counter	flute oboe clarinet asax w/ tpts on counter	bass cl bsax tuba	asax horns	asax horns	flute oboe clarinets mallets	flute oboe clarinets mallets	trombones	whole band	whole band
				rit	Dynamic change			D.S. to 4	coda

79	80	81	82	83
Moto				
	DM			
Am	DM	DM	DM	DM
Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion	Flutes Oboes Clarinets Bass Cl Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Mallet Percussion
se				
whole band	whole band	whole band	whole band	whole band
			Cresc.	

Compositions and discography

These lists of compositions and recordings are of pieces currently in print and are given by level of difficulty.

Table 6.1 Huceby Medium-Advanced Compositions For Concert Band

Title	Publisher
<i>Annandale Chronicles</i>	C. L. Barnhouse
<i>When The Tears Fell</i>	C. L. Barnhouse

Table 1.2 Huceby Medium Compositions For Concert Band

Title	Publisher
<i>Accolada</i>	C. L. Barnhouse
<i>American Folk Fantasia</i>	C. L. Barnhouse
<i>Concertante For Winds</i>	C. L. Barnhouse
<i>Declaration Ballade And Finale</i>	C. L. Barnhouse
<i>Eye Of The Falcon</i>	C. L. Barnhouse

<i>Fanfare And Toccata</i>	C. L. Barnhouse
<i>From Whom All Blessings Flow</i>	C. L. Barnhouse
<i>Golden Circle</i>	C. L. Barnhouse
<i>Heroic Sketches</i>	C. L. Barnhouse
<i>Intrada And Festival</i>	C. L. Barnhouse
<i>Let There Be Peace On Earth</i>	C. L. Barnhouse
<i>Magic Of Mozart</i>	C. L. Barnhouse
<i>March Of The Roughnecks</i>	C. L. Barnhouse
<i>Of A Dista</i>	C. L. Barnhouse
<i>On Angel Wings</i>	C. L. Barnhouse
<i>Overture Internationale</i>	C. L. Barnhouse
<i>Pine River Trilogy</i>	C. L. Barnhouse
<i>Proclamation And Symphonic Decree</i>	C. L. Barnhouse
<i>Prologue And Festiva</i>	C. L. Barnhouse
<i>Ring The Bells On Christmas Day</i>	C. L. Barnhouse
<i>Spirit Of Christmas, The</i>	C. L. Barnhouse

Table 1.3 Hucceby Medium Easy Compositions for Band

Title	Publisher	Composer/Arranger
<i>Acclamations</i>	C. L. Barnhouse	
<i>Addison Way</i>	C. L. Barnhouse	
<i>American Volunteers</i>	C. L. Barnhouse	
<i>And We Proceeded On</i>	C. L. Barnhouse	
<i>Antecedium</i>	C. L. Barnhouse	
<i>Antigua Bay</i>	C. L. Barnhouse	
<i>Ascentium</i>	C. L. Barnhouse	
<i>Ashland Park</i>	C. L. Barnhouse	
<i>Bridgeview Overture</i>	C. L. Barnhouse	
<i>By The Rivers Of Babylon</i>	C. L. Barnhouse	
<i>Cambrian Overture</i>	C. L. Barnhouse	
<i>Canticle Of The Saints</i>	C. L. Barnhouse	
<i>Celebrata</i>	C. L. Barnhouse	
<i>Concentra</i>	C. L. Barnhouse	
<i>Covenant</i>	C. L. Barnhouse	
<i>Crystal Medallion Overture</i>	C. L. Barnhouse	
<i>Equinox</i>	C. L. Barnhouse	

<i>Erika's Dream</i>	C. L. Barnhouse	
<i>Explorations</i>	C. L. Barnhouse	
<i>Fanfare Hymn And Dedication</i>	C. L. Barnhouse	
<i>Fiera Winds</i>	C. L. Barnhouse	
<i>For Thy Courts Above</i>	C. L. Barnhouse	
<i>Foxfire March</i>	C. L. Barnhouse	
<i>Glorioso</i>	C. L. Barnhouse	
<i>God Rest You Merry, Gentlemen</i>	C. L. Barnhouse	
<i>Intrada (From Banchetto Musicale)</i>	C. L. Barnhouse	<i>Johann Hermann Shein/Arr. Huckleby</i>
<i>Intrada, Recitative And Rondo</i>	C. L. Barnhouse	
<i>Introduction And Rondo</i>	C. L. Barnhouse	
<i>Joyant Winds</i>	C. L. Barnhouse	
<i>Legend Of The Ida Glenn</i>	C. L. Barnhouse	
<i>Lexicon</i>	C. L. Barnhouse	
<i>Lost Creek Adventure</i>	C. L. Barnhouse	
<i>Make A Joyful Noise</i>	C. L. Barnhouse	
<i>Marching Down Main Street</i>	C. L. Barnhouse	
<i>Morning Song</i>	C. L. Barnhouse	
<i>Nutcracker, The (Themes)</i>	C. L. Barnhouse	<i>Peter Tchaikovsky/Arr. Huckleby</i>
<i>On Wings Of Eagles</i>	C. L. Barnhouse	

<i>Overture To A New Millennium</i>	C. L. Barnhouse	
<i>Oxford Pointe</i>	C. L. Barnhouse	
<i>Pastorale</i>	C. L. Barnhouse	
<i>Phantom Train</i>	C. L. Barnhouse	
<i>Prelude And Primal Danse</i>	C. L. Barnhouse	
<i>Prelude Op. 28 No.4</i>	C. L. Barnhouse	
<i>Prima Rock</i>	C. L. Barnhouse	
<i>Smokey Mountain Rhapsody</i>	C. L. Barnhouse	
<i>Spirit Of The Heartland</i>	C. L. Barnhouse	
<i>Spirit Of Unity</i>	C. L. Barnhouse	
<i>Starwatcher</i>	C. L. Barnhouse	
<i>Still, Still, Still</i>	C. L. Barnhouse	
<i>Three Southern Vignettes</i>	C. L. Barnhouse	
<i>Tool Time Tango</i>	C. L. Barnhouse	
<i>West Salem Winds</i>	C. L. Barnhouse	

Table 1.4 Huckeby Easy Compositions for Band

Title	Publisher
Abington Ridge	C. L. Barnhouse
<i>American Folk Dance</i>	C. L. Barnhouse
<i>American Patrol</i>	C. L. Barnhouse
<i>Ancient Echoes</i>	C. L. Barnhouse
<i>Angelas Song</i>	C. L. Barnhouse
<i>Animoso</i>	C. L. Barnhouse
<i>Away In A Manger</i>	C. L. Barnhouse
<i>Beyond The Stars</i>	C. L. Barnhouse
<i>Blue Lake Reflections</i>	C. L. Barnhouse
<i>Bolero Africana</i>	C. L. Barnhouse
<i>Brandon Bay</i>	C. L. Barnhouse
<i>Chant And Celebration (Variable Solo Feature)</i>	C. L. Barnhouse
<i>Danza Espanol</i>	C. L. Barnhouse
<i>Deck The Halls With Chips And Salsa</i>	C. L. Barnhouse
<i>Dreamscape</i>	C. L. Barnhouse
<i>Evening Portrait</i>	C. L. Barnhouse
<i>Faces Of The World</i>	C. L. Barnhouse

<i>Falcon Ridge</i>	C. L. Barnhouse
<i>Fernando's Fandango</i>	C. L. Barnhouse
<i>Kidz Klassix</i>	C. L. Barnhouse
<i>Kings Court</i>	C. L. Barnhouse
<i>Kings Mountain Adventure</i>	C. L. Barnhouse
<i>Kitty Hawk March</i>	C. L. Barnhouse
<i>Let Freedom Ring</i>	C. L. Barnhouse
<i>March Britannia</i>	C. L. Barnhouse
<i>Matrix March</i>	C. L. Barnhouse
<i>Modal Episode</i>	C. L. Barnhouse
<i>My Favorite Time Of Year</i>	C. L. Barnhouse
<i>Mystic Visions</i>	C. L. Barnhouse
<i>Of Courage And Valor</i>	C. L. Barnhouse
<i>One Christmas Night</i>	C. L. Barnhouse
<i>One O'clock Rock</i>	C. L. Barnhouse
<i>Royal Empire Overture</i>	C. L. Barnhouse
<i>Santa Loves To Cha Cha</i>	C. L. Barnhouse
<i>Sagebrush Saga</i>	C. L. Barnhouse
<i>Scarborough Fair</i>	C. L. Barnhouse
<i>Secrets Of McDougal's Cave</i>	C. L. Barnhouse

<i>Slide Show</i>	C. L. Barnhouse
<i>Slippery Slide Rag</i>	C. L. Barnhouse
<i>Spirit Of The Sphinx</i>	C. L. Barnhouse
<i>Stone Creek Episode</i>	C. L. Barnhouse
<i>Stone Mountain Fantasy</i>	C. L. Barnhouse

Table 1.5 Hucceby Very Easy Compositions for Band

Title	Publisher	Composer/Arranger
<i>Christmas Cheer</i>	C. L. Barnhouse	
<i>Drumming Surfari</i>	C. L. Barnhouse	
<i>Journey To Centaurus</i>	C. L. Barnhouse	
<i>Knights Of The Round Table</i>	C. L. Barnhouse	
<i>Knock Before You Rock</i>	C. L. Barnhouse	
<i>Leader Of The Class</i>	C. L. Barnhouse	
<i>March Of The Kangaroos</i>	C. L. Barnhouse	
<i>Rising Star</i>	C. L. Barnhouse	
<i>Santas Sleigh Ride</i>	C. L. Barnhouse	
<i>Super Mom Symphony</i>	C. L. Barnhouse	

<i>Surprise Symphony</i>	C. L. Barnhouse	Haydn, F / Huckeby, E
<i>Taco Time</i>	C. L. Barnhouse	
<i>Uncle Buck's Truck</i>	C. L. Barnhouse	

Table 1.6 Huckeby Compositions For Jazz Band

Title	Publisher
<i>Strutting</i>	C. L. Barnhouse

Table 1.7 Huckeby Compositions For Marching Band

Title	Publisher
Bravio	C. L. Barnhouse
<i>Charges Cheers And Other Fun Stuff</i>	C. L. Barnhouse
<i>Energize</i>	C. L. Barnhouse
<i>Festive Christmas March</i>	C. L. Barnhouse
<i>Fight Song</i>	C. L. Barnhouse
<i>Getting Busy</i>	C. L. Barnhouse
<i>Have You Got That Spirit</i>	C. L. Barnhouse
<i>Impact Zone</i>	C. L. Barnhouse

<i>Journey Of The Cosmic Centurions</i>	C. L. Barnhouse
<i>Joy To The World-Harder Version</i>	C. L. Barnhouse
<i>Kick Start</i>	C. L. Barnhouse
<i>Li'l Liza Jane</i>	C. L. Barnhouse
<i>Low Down Dirty Shame</i>	C. L. Barnhouse
<i>Ragtime Rocking Roll</i>	C. L. Barnhouse
<i>Rolling In My Sweet Babys Arms</i>	C. L. Barnhouse
<i>Seventh Street Swing</i>	C. L. Barnhouse
<i>Strutting</i>	C. L. Barnhouse
<i>Talking Back</i>	C. L. Barnhouse
<i>Trailblazer</i>	C. L. Barnhouse
<i>Turbo Rock</i>	C. L. Barnhouse
<i>When Johnny Comes Marching Home</i>	C. L. Barnhouse
<i>Whiz Kids</i>	C. L. Barnhouse

Table 1.8 Other Huckleby Compositions

Title	Publisher
<i>Intrada Recitative And Rondo</i> Trumpet Solo With Piano	C. L. Barnhouse

Table 1.9 Discography Of Ed Huckleby

Album	Ensemble	Titles	Publisher
Beyond The Breaking Tides	The Washington Winds/Edward Petersen, Conductor	<i>Jubilante</i>	C. L. Barnhouse
Beyond The Higher Skies	The Washington Winds/Edward Petersen, Conductor	Antecedium;	C. L. Barnhouse
Beyond The Horizon	The Washington Winds/Edward Petersen, Conductor	<i>Lexicon</i> Heroic Sketches	C. L. Barnhouse
Beyond The Stars	The Washington Winds/Edward Petersen, Conductor	<i>Celebrata</i> <i>Slippery Slide Rag</i> <i>Kitty Hawk March</i> <i>Beyond The Stars</i> <i>Time Tango</i> Fernando's Fandango	C. L. Barnhouse
Bravura	The Washington Winds/Edward Petersen, Conductor	<i>Of Valor And Courage</i> <i>Secrets Of Mcdougal's Cave</i> <i>Let Freedom Ring!</i> <i>Ancient Echoes</i> <i>Away In A Mange</i> Supermom Symphony	C. L. Barnhouse

Defying Gravity	The Washington Winds/Edward Petersen, Conductor	<i>And We Proceeded On</i> <i>Distant Castle, The</i>	C. L. Barnhouse
Dreamscape	The Washington Winds/Edward Petersen, Conductor	<i>Abington</i> <i>Dreamscape</i> <i>Kid's Klassix</i> <i>Spirit Of The Sphinx</i> <i>Smokey Mountain Rhapsody</i>	C. L. Barnhouse
Equinox	The Washington Winds/Edward Petersen, Conductor	<i>Equinox</i> <i>Nutcracker Themes</i>	C. L. Barnhouse
Extreme!	The Washington Winds/Edward Petersen, Conductor	<i>Starwatcher</i>	C. L. Barnhouse
Eye Of The Falcon	The Washington Winds/Edward Petersen, Conductor	<i>Eye Of The Falcon</i>	C. L. Barnhouse
Fire Dance	The Washington Winds/Edward Petersen, Conductor	<i>Deck The Halls With Chips And Salsa</i> <i>Stone Mountain Fantasy</i> <i>Knights Of The Round Table</i> <i>Surprise Symphony</i> <i>Flight Of Valor</i>	C. L. Barnhouse
Free Spirit	The Washington Winds/Edward Petersen, Conductor	<i>Brandon Bay</i> <i>Angela's Song</i> <i>Joyant Winds</i> <i>American Patrol</i> <i>From The Eye Of The Storm</i> <i>Ghost In The Attic</i>	C. L. Barnhouse
Golden Circle, The	The Washington Winds/Edward Petersen, Conductor	<i>Accolada;</i> <i>Legend Of The Ida Glenn;</i> <i>From Whom All Blessings Flow;</i> <i>The Golden Circle;</i> <i>Overture To A New Millennium;</i> <i>Proclamation And Symphonic Decree;</i> <i>By The Rivers Of Babylon;</i> <i>Fanfare, Hymn And Dedication;</i> <i>Antecedium;</i>	C. L. Barnhouse

		<i>West Salem Winds; Pastorale; American Folk Fantasia Spirit Of The Heartland</i>	
Happy Holidays	The Washington Winds/Edward Petersen, Conductor	<i>The Spirit Of Christmas Themes From The "Nutcracker"</i>	C. L. Barnhouse
Jubilance	The Washington Winds/Edward Petersen, Conductor	<i>Legend Of The Ida Glenn</i>	C. L. Barnhouse
King's Mountain Adventure	The Washington Winds/Edward Petersen, Conductor	<i>King's Mountain Adventure Ashland Park</i>	C. L. Barnhouse
Lantern In The Window, A	The Washington Winds/Edward Petersen, Conductor	<i>Stone Creek Episode Slide Show Oxford Pointe</i>	C. L. Barnhouse
Make A Joyful Noise	The Washington Winds/Edward Petersen, Conductor	<i>Ascentium</i>	C. L. Barnhouse
Moonscape	The Washington Winds/Edward Petersen, Conductor	<i>Ouverture Internationale Let There Be Peace On Earth</i>	C. L. Barnhouse
New World Variations	The Washington Winds/Edward Petersen, Conductor	<i>Glorioso</i>	C. L. Barnhouse

CHAPTER 7 - Procession of the Nobles

Unit I Nicolai Rimsky-Korsakov, Composer

Nicolai Rimsky-Korsakov was born in the Novgorod district in 1844. He was a naval officer and produced successful compositions before he had any formal training in writing music. After he was appointed a Professor of Composition and Instrumentation at the St. Petersburg Conservatory, he admitted he didn't even know the names of the intervals or the chords. He had no real knowledge of string technique or of the practical possibilities of horns trumpets and trombones and had never conducted an orchestra. He began the study earnestly, keeping just one step ahead of his classes. He eventually became a fine teacher and his compositions reflected the rounding out of his own education. He died in 1908.¹⁷

Figure 7.1 Nicolai Rimsky-Korsakov¹⁸



¹⁷ Shoenberg, H.C., 1997, *The Lives of the Great composers*, New York: W.W. Norton & company, p.362-364

¹⁸ Web, July 23, 2008, http://en.wikipedia.org/wiki/Nikolai_Rimsky-Korsakov

Andrew Balent, Arranger

Andrew Balent is a well known composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles. Having received over 20 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor of Music and Master of Music degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe, and South America.¹⁹

Figure 7.2 Andrew Balent²⁰



¹⁹Web , July 12, 2008, <http://www.fjhmusic.com/composer/abalent.htm>

²⁰ *ibid*

Unit II. Composition

This is an easy band arrangement of the cortege from the opera-ballet 'Mlada,'. The Procession of the Nobles has been scored for young band in a manner that preserves the splendor of the original, but doesn't too much demand of developing trumpet players. Andrew Balent's arrangement of *Procession of the Nobles* uses only the fanfare and abbreviated theme statements in a modified Rondo form. The entire piece is in a marcato march-like processional. Variety is provided by changing the color of instrumentation.

Figure 7.3 Instrumentation of Procession of the Nobles

Flutes (2)
Oboe
Clarinets (2)
Bass Clarinet
Bassoons
Alto Sax (2)
Tenor Sax
Bari Sax
Trumpets (2)
Horns (2)
Trombones (2)
Euphonium
Tuba
Timpani
Percussion

This is standard instrumentation for school bands. The oboe and bassoon parts were doubled elsewhere in the band. All important musical expressions were covered by available personnel.

Unit III. Historical Perspective

Procession of the Nobles from *Mlada*

Mlada is an opera-ballet in four acts, composed in 1890 by Nikolai Rimsky-Korsakov, An Orchestral Suite derived from the Opera was written in 1903. It has five sections:

1. Introduction
2. Redowa: A Bohemian Dance
3. Lithuanian Dance
4. Indian Dance
5. Cortège

The cortège is the well-known *Procession of the Nobles* ²¹

Unit IV. Technical Considerations

This arrangement by Andrew Balent keeps the flavor of the Cortège while scoring for young band in a manner that preserves the splendor of the original. Balent is able to do this and

²¹Web, July 12, 2008, <http://en.wikipedia.org/wiki/Mlada> (Rimsky-Korsakov)

still not demand too much of developing trumpet players. The 1st trumpet to F at the top of the staff. The 2nd trumpet goes only to D in the staff. The first clarinet goes to Bb above the staff and the 2nd clarinet does not cross the 'break'. The ranges of the other instruments are very playable. The rhythm has also been simplified from the original to stay within the technical capabilities of developing players.

Unit V. Stylistic Considerations

Andrew Balent's arrangement of *Procession of the Nobles* uses only the fanfare and abbreviated theme statements in a modified Rondo form. The entire piece is in a marcato march-like processional. Variety is provided by changing the color of instrumentation, not by changing the style.

Unit VI. Musical Elements

Procession of the Nobles opens the A theme with a unison trumpet fanfare for five measures that then splits into a trumpet duet for two more measures. The trumpets are joined by most of the band in measure 8 as the fanfare continues through measure 11. The B theme starts in measure 12 with the flutes oboe clarinets and alto sax. They are joined by the 1st trumpet in measure 16 and continue through measure 19. The C theme is introduced by the clarinets and alto sax at measure 20. This section is repeated at measure 25 where the clarinets and saxes are joined by the flutes, oboe and trumpets. The 2nd ending, measures 26 to 28 crescendos into

another fanfare (A theme) this time played in measures 29 -32 by the bass clarinet, baritone sax, euphonium and timpani. Measures 33 to 39 is the D theme. This theme is played by a solo trumpet in measures 33-38. The passage is then repeated and the trumpet is joined the flutes, oboe, and the other trumpets. Measure 40 returns to the fanfare A theme played by the trumpets again, in unison for three measures and as a duet for two more measures. Most of the band joins them in measure 45-48. There is then a D.S. back to the B theme in measure 12 with the flutes oboe clarinets and alto sax. Measures 12 through 32 are repeated verbatim. In the coda, measure 49 follows measure 32 the second time. This restates the A theme fanfare, but in C minor. this time for only three measures. The flutes, oboe, and 1st clarinet join in measure 52. The alto sax, tenor sax, horns, trombone, and euphonium come in at measure 54 and help with the theme until measure 57. The B theme is restated again from measure 58-61 with the flutes, oboe, clarinets, and alto sax. The Bass clarinet, tenor sax, horns trombones and euphonium begin a downward scale in measure 67 and are joined by baritone sax and tuba in measure 63 to another brief statement of the B theme by most of the band in measures 64-67. In measure 68, the bass clarinet, baritone sax, euphonium and timpani restate the A theme fanfare one more time as the ending of the piece.

Unit VII. Form and Structure

This arrangement of the Procession of the Nobles is a modified Rondo.

A theme: Measures 1-11 opens with a unison trumpet fanfare for five measures that then splits into a trumpet duet for two more measures. The trumpets are joined by most of the band in measure 8 as the fanfare continues through measure 11.

B theme: This starts in measure 12 with the flutes, oboe, clarinets, and alto sax. They are joined by the 1st trumpet in measure 16 and continue through measure 19.

C theme: Measures 20-28. The C theme is introduced by the clarinets and alto sax at measure 20. This section is repeated at measure 25 where the clarinets and alto sax are joined by the flutes, oboe, and trumpets. The 2nd ending, measures 26 to 28 crescendos into another A theme.

A theme: Measures 29-32. This time played by the bass clarinet, baritone sax, euphonium and timpani.

D theme: Measures 33-39 is the D theme. This theme is played by a solo trumpet in measures 33-38. The passage is then repeated and the trumpet is joined the flutes, oboe, and the other trumpets.

A theme: Measure 40 returns to the fanfare A theme played by the trumpets again, in unison for three measures and as a duet for two more measures. Most of the band joins them in measure 45-48. There is then a D.S. back to the B theme

B theme: Measures 12-19. This starts in measure 12 with the flutes, oboe, clarinets, and alto sax. They are joined by the 1st trumpet in measure 16 and continue through measure 19.

C theme: Measures 20-28. The C theme is introduced by the clarinets and alto sax at measure 20. This section is repeated at measure 25 where the clarinets and alto saxes are joined by the flutes, oboe, and trumpets. The 2nd ending, measures 26 to 28 crescendos into another A theme.

A theme: Measures 29-32. This is played by the bass clarinet, baritone sax, euphonium and timpani, then Coda.

A theme 49-57 The theme returns to the trumpets, this time in C minor, for only three measures. The flutes, oboe, and 1st clarinet join in measure 52. The alto sax, tenor sax, horns trombone and euphonium come in at measure 54 and help with the theme until measure 57.

B theme: Measures 58-67. The B theme is restated again from measure 58-61 with the flutes, oboe, clarinets, and alto sax. The Bass clarinet, tenor sax, horns trombones and euphonium begin a downward scale in measure 62 and are joined by baritone sax and tuba in measure 63 to another brief statement of the B theme by most of the band in measures 64-67.

A theme ending: In measure 68, the bass clarinet, baritone sax, euphonium and timpani restate the A theme fanfare one more time as the ending of the piece.

Unit VIII. Suggested Listening

These recordings, one a band arrangement, the other, the original orchestra version, will both portray the appropriate style and phrasing of the piece.

Album: Perfect Union, A

Washington Winds, Edward Petersen, Conductor

Carl Fischer Llc

Procession Of The Nobles by Rimsky-Korsakov arranged by Leidzen

Album: Classical Thunder

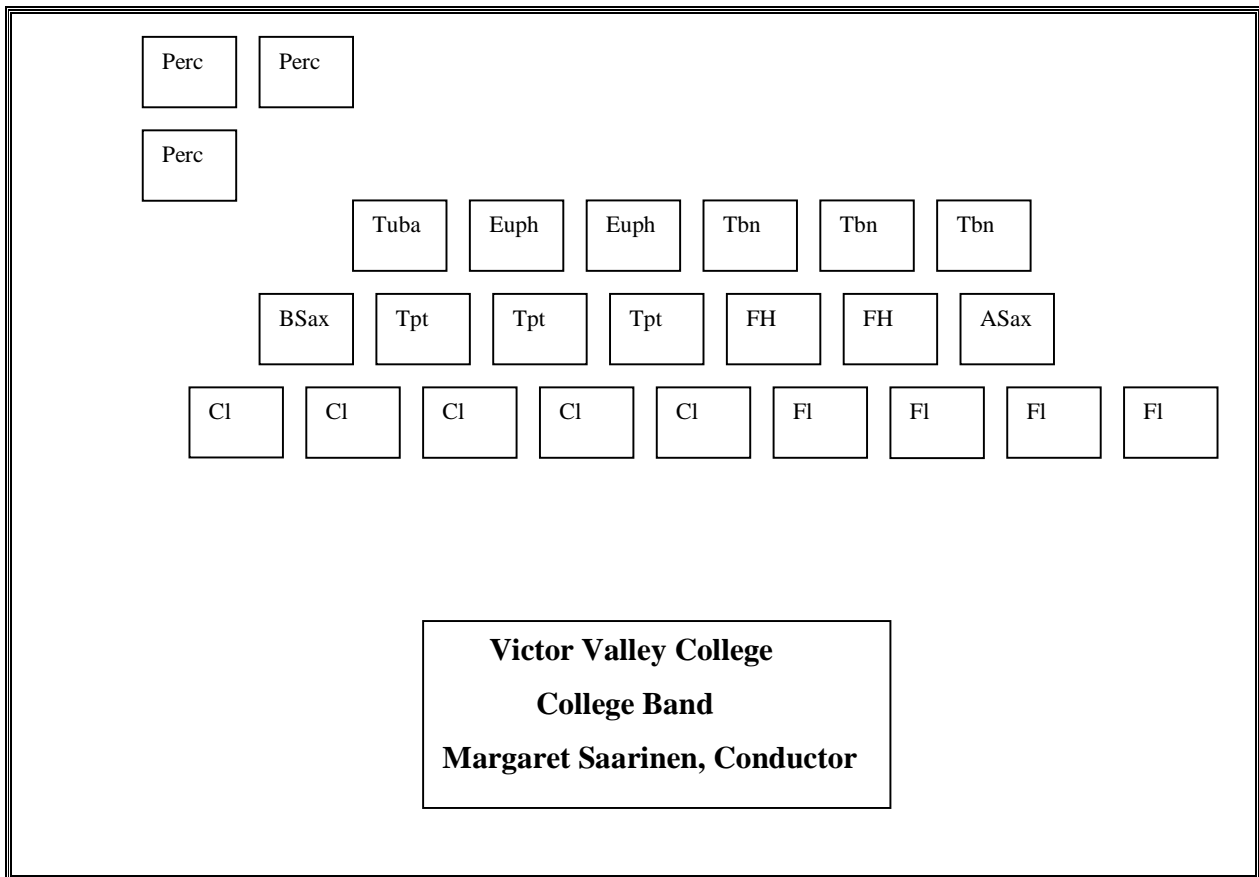
Time Life Presents

Procession Of The Nobles by Rimsky-Korsakov

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement for performances is dictated by the stage set-up that must be used by several different groups. The band has learned to be flexible with this as it is sometimes different from the arrangement we have used in rehearsals. I endeavor to keep the baritone sax near the tuba; the French horns near the alto sax and the trombones; the trumpets in the middle of band, and the upper woodwinds in the front of the band.

Figure 7.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 10 minutes

<p>1 Over view of piece. Play completely through <i>Procession of the Nobles</i> even if we have to stop at every rehearsal number.</p>	<p style="text-align: center;">Evaluation</p> <p>1. This gives every musician a chance to see what is in the piece and what sections they need to practice.</p> <p>2. This will tell me if the piece will work with the personnel that signed up this semester</p>
---	---

Rehearsal Plan – Rehearsal #2

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time:

	Evaluation
<p>1. <i>Procession of the Nobles</i> not rehearsed this week.</p>	

Rehearsal Plan – Rehearsal #3

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 20 minutes

<ol style="list-style-type: none">1. Play through <i>Procession of the Nobles</i> section by section. Help musicians to identify passages that are important in their parts and in other parts of the band.2. Assist with rhythmic interpretation and accidentals.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. The trumpets struggle a bit. The rest of the band plays well.
---	---

Rehearsal Plan – Rehearsal #4

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 25 minutes

<ol style="list-style-type: none">1. Play through <i>Procession of the Nobles</i>2. <i>Rehearse another piece, then play this one again.</i>	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Trumpets struggle if it is the first piece we play. They do better when we play it later in the rehearsal.
---	--

Rehearsal Plan – Rehearsal #5

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 15 minutes

<p>1. Play through <i>Procession of the Nobles</i> after rehearsing a couple of other pieces.</p>	<p style="text-align: center;">Evaluation</p> <p>1. The trumpets can play this well as long as it is not the first piece they play.</p>
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Rehearsal Plan – Rehearsal #6

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 20 minutes

Title	Evaluation
1. Play through <i>Procession of the Nobles</i> after rehearsing a couple of other pieces.	This piece go well.

Rehearsal Plan – Rehearsal #7

Ensemble: College Band, Victor Valley College

Literature: Procession of the Nobles

Time: 20 minutes

<ol style="list-style-type: none">1. Spot check the starting of the phrases.2. Rehearse the entire piece.	<p style="text-align: right;">Evaluation</p> <p>This piece goes well.</p>
--	--

Spreadsheet analysis of Procession of the Nobles

Measure #	1	2	3	4	5	6	7	8	9	10
Form	A theme									
Phrase Structure										
Tempo	Allegro									
Dynamics	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
Meter/Rhythm	in 3									
Tonality	EbM					Gm7				
Harmonic Motion	EbM	EbM	EbM	GM	GM	Gm7-Dm7	Gm7-Dm7	Gm7	Gm7	Gm
Orchestration	Alto Sax Tenor Sax Trumpets Horns Percussion	Alto Sax Tenor Sax Trumpets Horns Percussion	Alto Sax Tenor Sax Trumpets Horns Percussion	Alto Sax Tenor Sax Trumpets Horns Percussion	Trumpets Percussion	Trumpets Percussion	Trumpets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion
General Character	Processional									
Means for Expression	trumpets							whole band		
Conducting Concerns								Bring band in		
Rehearsal Consideration										

11	12	13	14	15	16	17	18	19	20	21	22		
A theme									B theme			C theme	
Allegro													
<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>		
In 3													
BbM7													
DM	BbM7	BbM7	BbM7	BbM7	BbM7	BbM7	BbM7	BbM7	EbM	BbM	Fm		
Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion		
Processional													
whole band	flutes oboe clarinets asax				flutes asax trumpet	clarinets trumpets	flutes asax trumpet	clarinets trumpets	flutes oboe clarinet asax trumpets				
								decresc	Contrast dynamics				

23	24	25	26	27	28	29	30	31	32	33	34
C theme						A theme				D theme	
Allegro											
<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>p</i>	<i>p</i>
In 3											
BbM7						EbM					
Gm	Fm	BbM	Gm	Fm	Gm	EbM	EbM	EbM	EbM	Gm	BbM
Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion	clarinets, Alto Sax Tenor Sax Bari Sax Horns Trombones Euphonium Tuba Percussion
Processional											
flutes oboe clarinet asax trumpets		clarinets asax		flutes oboe clarinets asax trumpets			bass cl bsax euphonium			clarinets asax tsax bsax horn tbone euphonium tuba	
		Repeat to 20 bring in flutes trumpets tuba								To Coda 2nd time	
							crescendo			Contrast dynamics	

35	36	37	38	39	40	41	42	43	44	45	46
D theme					A section						
Allegro											
<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
In 3											
EbM					BbM						
Gm	BbM	Gm	EbM	EbM	BbM	BbM	BbM	Bbm7	Bbm7	Bbm7	Bbm7
Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Trumpets Percussion	Flutes, oboes, clarinets, Trumpets Percussion	Flutes, oboes, clarinets, Trumpets Percussion	Flutes, oboes, clarinets, Trumpets Percussion	Trumpets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion
Processional											
flutes oboe trumpet					trumpets					Whole band	
					trumpets						

47	48	49	50	51	52	53	54	55	56	57	
A section											
Allegro											
<i>f</i>	<i>f</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	
In 3											
BbM		Cm									
Bbm	FM	Cm	Cm	Cm	Cm	Cm	Cm	Cm	Cm	GM	
Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Trumpets Percussion	Trumpets Percussion	Trumpets Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Trumpets Horns Trombones Euphonium Percussion
Processional											
Whole band		trumpets			flute oboe clarinet tpts		flutes oboe clarinet		flute oboe clarinet sax tsax tpts horns tbone euphonium		
	D.S.	Coda finale trumpets			Bring in band						

58	59	60	61	62	63	64	65	66	67
B theme		B theme							
Allegro									
<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>
In 3									
BbM7				EbM					
BbM7	BbM7	BbM7	BbM7	EbM	EbM	EbM	EbM	EbM	EbM
Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
Processional									
flute oboe clarinets asax	flute oboe clarinets asax			tsax horn tbone euphonium	bass cl tsax bsax horn tbone euphonium tuba	flute oboe clarinet asax trumpet	flute oboe clarinet asax trumpet tbone	flute oboe clarinet asax trumpet horn	
Reduce dynamic				crescendo		finale			

68	69	70	71
A theme ending			Ending
ff	ff	ff	ff
			In 3
			EbM
EbM	EbM	EbM	EbM
Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion	Flutes, oboes, clarinets, Alto Sax Tenor Sax Bari Sax Trumpets Horns Trombones Euphonium Tuba Percussion
			Processional
bass cl bsax euphonium			bass cl bsax euphonium

Compositions and discography

These lists of compositions and recordings are of pieces currently in print and are given by level of difficulty.

Table 7.1 Balent Medium-Advanced Compositions/Arrangements For Band

Title	Publisher	Composer/Arranger
<i>Two Slavonic Dances</i>	Shawnee Press	Dvorak / Balent

Table 1.2 Balent Medium Compositions/Arrangements For Band

Title	Publisher	Composer/Arranger
<i>Farandole</i>	Carl Fischer Llc	Georges Bizet/Balent
<i>Finale</i> (From Symphony No. 4)	FJH Music	Tchaikovsky/ Balent
<i>Independentia</i>	Carl Fischer Llc	R. B. Hall/Balent
<i>Infernal Dance and Finale</i> (From "The Firebird")	Carl Fischer Llc	Stravinsky/ Balent

Table 1.3 Balent Medium Easy Compositions/Arrangements For Band

Title	Publisher	Composer/Arranger
<i>American Ballad Variants</i>	Carl Fischer Llc	Arr. Andrew Balent
<i>Bacchanale</i> (From "Samson Et Dalila")	Carl Fischer Llc	Saint-Saens/Balent
<i>Billboard March</i>	Carl Fischer Llc	Klohr/Balent
<i>Bombasto</i>	Carl Fischer Llc	Farrar/Balent
<i>Bom Dia</i>	Carl Fischer Llc	
<i>Can't Smile Without You</i>	Hal Leonard	
<i>Carmen, Suite From</i>	Carl Fischer Llc	Bizet/Balent
<i>Chicken Chowder</i>	Carl Fischer Llc	
<i>Chorale And Festival March</i>	Bourne Co	
<i>Christmas Variations</i>	Carl Fischer Llc	
<i>City Of Progress</i>	Bourne Co	
<i>Dance Of The Tumblers</i>	Carl Fischer Llc	Rimsky-Korsakov/Balent
<i>El Capitan</i>	Carl Fischer Llc	Sousa/Balent
<i>Entry Of The Gladiators</i>	Carl Fischer Llc	Fucik/ Balent
<i>Gladiator March, The</i>	Carl Fischer Llc	Sousa/Balent
<i>Golliwog's Cakewalk</i>	FJH Music	Debussy/Balent
<i>Hill Portrait</i>	Carl Fischer Llc	

<i>H.M.S. Pinafore (Selections)</i>	Carl Fischer Llc	Sullivan/Balent
<i>Hungarian Dance No. 5</i>	Carl Fischer Llc	Brahms/Balent
<i>John Denver</i>	Hal Leonard	
<i>Jupiter-Themes</i>	Carl Fischer Llc	Holst / Balent
<i>King Cotton</i>	Carl Fischer Llc	Sousa/Balent
<i>Klaxon, The</i>	Carl Fischer Llc	Fillmore/Balent
<i>March Of The Irish Dragoons</i>	Hal Leonard	
<i>Mars</i>	Carl Fischer Llc	Holst/Balent
<i>Mikado, The (Selections)</i>	Carl Fischer Llc	Sullivan/Balent
<i>Military Escort</i>	Carl Fischer Llc	Bennett / Balent
<i>Nutcracker Suite, The</i>	FJH Music	Tchaikovsky/Balent
<i>Orpheus Overture</i>	FJH Music	Offenbach/Balent
<i>Song Of Praise</i>	Wynn Music	
<i>Tenth Regiment March</i>	FJH Music	Hall/ Balent
<i>Toward The Light</i>	Carl Fischer Llc	
<i>Victors, The</i>	Carl Fischer Llc	Elbel/Balent
<i>Washington Post March</i>	Carl Fischer Llc	Sousa/Balent
<i>When The Wolves Howl</i>	Carl Fischer Llc	
<i>Witches Hat</i>	Bourne Co	

Table 1.4 Balent Easy Compositions/Arrangements For Band

Title	Publisher	Composer/Arranger
<i>American Ballad Variants</i>	Carl Fischer Llc	
<i>Americans We</i>	Carl Fischer Llc	Fillmore / Balent
<i>Angels Of Christmas, The</i>	FJH Music	Arr. Balent
<i>Armed Forces On Parade</i>	Carl Fischer Llc	Arr. Balent
<i>Arthurs Theme</i>	Hal Leonard	
<i>Barney Google</i>	Hal Leonard	
<i>Beside The Golden Door</i>	Carl Fischer Llc	
<i>Bill Bailey's Brass</i>	FJH Music	Arr. Balent
<i>Blazing Clarinets</i>	Carl Fischer Llc	
<i>Brazilian Childrens Song</i>	Neil A KjosMusic	
<i>Brazilian Reflections</i>	Carl Fischer Llc	
<i>Can Santa Can Can</i>	FJH Music	Offenbach/ Balent
<i>Capriccio</i>	Carl Fischer Llc	Froberger/Balent
<i>Carol Of The Bells</i>	Carl Fischer Llc	Arr. Balent
<i>Chaconne With 13 Variations</i>	Carl Fischer Llc	Handel/Balent
<i>Christmas Sleigh Ride</i>	Carl Fischer Llc	Mozart, L. / Balent
<i>Colonel Bogey March</i>	Carl Fischer Llc	Arr. Balent

<i>Czech Wedding Song</i>	Wynn Music	
<i>Deck The Hall</i>	Lake State	
<i>Drum Crazy</i>	Carl Fischer Llc	
<i>Eine Kleine Nachtmusik</i>	Carl Fischer Llc	W.A. Mozart/Balent
<i>Hands Up</i>	Carl Fischer Llc	
<i>Happy Whistler</i>	Lake State	
<i>His Honor</i>	Carl Fischer Llc	Fillmore/Balent
<i>I Don't Need You</i>	Hal Leonard	
<i>Interlochen Theme</i>	Carl Fischer Llc	Hanson / Balent
<i>Joshua</i>	FJH Music	Arr. Balent
<i>Lassus Trombone</i>	Carl Fischer Llc	Fillmore/Balent
<i>Little Brazil Suite</i>	Ludwig Music	Arr. Balent
<i>March For Henry</i>	Bourne C	
<i>March Of The Marionettes</i>	Barnhouse Arch Ed	Gounod / Balent
<i>Major And The Minor</i>	C.L. Barnhouse	
<i>National Emblem</i>	Carl Fischer Llc	Bagley/Balent
<i>New World Symphony, Themes</i>	Carl Fischer Llc	Dvorak/Balent
<i>Old Songs</i>	Hal Leonard	
<i>Orpheus Overture</i>	FJH Music	Offenbach/ Balent
<i>Our Director/On Wisconsin</i>	Carl Fischer Llc	

<i>Overture Bravura</i>	Carl Fischer Llc	
<i>Paris Mountain Overture</i>	Carl Fischer Llc	
<i>Procession Of The Nobles</i>	Carl Fischer Llc	Rimsky-Korsakov/Balent
<i>Put Your Hand In The Hand</i>	Hal Leonard	
<i>Radetzky March</i>	Carl Fischer Llc	Johann Strauss, Sr./ Balent
<i>Roaring 20s</i>	Carl Fischer Llc	
<i>Rock A My Soul</i>	Carl Fischer Llc	
<i>Russian Sailor's Dance</i>	Carl Fischer Llc	Gliere/Balent
<i>Sabre Dance</i>	Carl Fischer Llc	Khachaturian/ Balent
<i>Saints On Tour</i>	Carl Fischer Llc	
<i>Shadow Waltz</i>	Hal Leonard	
<i>Simple Gifts</i>	Carl Fischer Llc	
<i>Sipping Cider</i>	Ludwig Music	
<i>Smoky Mountain Portrait</i>	Ludwig Music	
<i>Sorcerers Apprentice</i>	Carl Fischer Llc	Dukas / Balent
<i>Stand Tall America</i>	FJH Music	Arr. Balent
<i>Stand Up For The Flag Of America</i>	Hal Leonard	Saffer / Balent
<i>Stars And Stripes Forever, The</i>	Carl Fischer Llc	Sousa/Balent
<i>Summation</i>	Bourne Co	
<i>Take Me Out To The Ball Game</i>	Ludwig Music	Tilzer / Balent

<i>Tambourine Ramble</i>	Bourne	
<i>Thunderer, The</i>	Carl Fischer Llc	Sousa/Balent
<i>Tribute</i>	Ludwig Music	
<i>Tidings Of Comfort And Joy</i>	FJH Music	
<i>Two Seascapes For Band</i>	Shawnee Press	
<i>Waltzing Matilda</i>	Carl Fischer Llc	
<i>The Wiggle Walk</i>	Bourne	
<i>Year Of Jubilee</i>	Neil A Kjos Music	

Table 1.5 Balent Very Easy Compositions/Arrangements For Band

Title	Publisher	Composer/Arranger
<i>AmazingGrace</i>	FJH Music	
<i>American Pride</i>	FJH Music	Arr. Balent
<i>American Trilogy</i>	Carl Fischer Llc	
<i>Apollo Overture</i>	Carl Fischer Llc	
<i>Bright Victory</i>	Carl Fischer Llc	
<i>Bugle Bungle</i>	Bourne Co	
<i>Can Can</i>	Carl Fischer Llc	Offenbach / Balent

<i>Chant For Percussion</i>	C.L. Barnhouse	
<i>Clarinet Capers/Flam Snap Twinkle</i>	Carl Fischer Llc	Compello / Balent
<i>Ding Dong Merrily On High</i>	Carl Fischer Llc	Arr. Balent
<i>The First Christmas Album</i>	C.L. Barnhouse	
<i>Follow That Flute</i>	Carl Fischer Llc	
<i>Flute Fancy</i>	C.L. Barnhouse	
<i>Go With The Flow</i>	Carl Fischer Llc	
<i>Great Gate Of Kiev</i>	Carl Fischer Llc	Mussorgsky/ Balent
<i>Hand Clap Boogie</i>	Lake State	
<i>Hunting Song</i>	FJH Music	
<i>I'm An Old Cowhand</i>	Hal Leonard	
<i>Integrity March</i>	C.L. Barnhouse	
<i>Introducing The Band</i>	Ludwig Music	
<i>Irish Festival</i>	C.L. Barnhouse	
<i>Jingle Bell Brass</i>	FJH Music	
<i>Kum Ba Yah</i>	Carl Fischer Llc	
<i>Let's Go Band #2</i>	Carl Fischer Llc	Arr. Balent
<i>Lullaby For Clarinets</i>	FJH Music	
<i>March For A Happy Day</i>	Ludwig Music	
<i>Marching Through America</i>	Carl Fischer Llc	

<i>Paddywack</i>	C.L. Barnhouse	
<i>Rockspagnol</i>	C.L. Barnhouse	
<i>Santa's Parade</i>	Carl Fischer Llc	Arr. Balent
<i>Sing</i>	Carl Fischer Llc	
<i>Sliding The Scale</i>	Carl Fischer Llc	
<i>Starchaser</i>	Neil A Kjos Music	
<i>Star Spangled Banner</i>	C.L. Barnhouse	
<i>Strange Encounters</i>	Hal Leonard	
<i>Sousa Favorites</i>	Carl Fischer Llc	Arr. Balent
<i>Swan Lake</i>	Carl Fischer Llc	Tchaikovsky / Balent
<i>Tomahawk Dance</i>	Carl Fischer Llc	
<i>Torch Of Valor</i>	FJH Music	
<i>Totally Awesome Dinosaur Romp</i>	Carl Fischer Llc	
<i>Trombone Blues</i>	Carl Fischer Llc	
<i>When The Saints Go Drumming In</i>	Ludwig Music	Arr. Balent

Table 1.6 Balent Medium Easy Compositions/Arrangements for Strings/ Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>1812 Overture</i>	Carl Fischer Llc	Strings/Full Orch	Tchaikovsky / Balent,
<i>Samba For Strings</i>	Ludwig Music	Strings	Arr. Andrew Balent
<i>Sorcerer's Apprentice</i>	Carl Fischer Llc	Strings/Full Orch	Dukas/Balent
<i>A Yuletide String Album</i>	Carl Fischer Llc	Strings	Arr. Balent

Table 1.7 Balent Very Easy Compositions/Arrangements for Strings/ Orchestra

Title	Publisher	Ensemble	Composer/Arranger
<i>Cantigas De Roda</i>	Carl Fischer Llc	Strings	Arr. Balent
<i>Chaconne With Variations</i>	Ludwig Music	Strings	Handel/Balent
<i>Mikes Boat</i>	Carl Fischer Llc	Strings	
<i>Minuet And March</i>	Carl Fischer Llc	Strings	Bach/Balent
<i>Pachelbel Canon</i>	Carl Fischer Llc	Strings	Pachelbel/ Balent
<i>Peace Round</i> (Dona Nobis Pacem)	Carl Fischer Llc	Strings	Arr. Balent
<i>Russian Sailor's Dance</i>	Carl Fischer Llc	Strings/ Full Orch	Gliere/Balent
<i>Silent Night</i>	Carl Fischer Llc	Strings	Arr. Balent
<i>Skater's Waltz</i>	Carl Fischer Llc	Strings	Waldteufel/Balent

Table 1.8 Discography Of Andrew Balent

Album	Ensemble	Title	Publisher
Dance Of The Thunderbolts	Trade Winds, Daniel Schmidt, Conductor	<i>Santa's Parade</i>	Carl Fischer Llc
Vigor	Trade Winds, Daniel Schmidt, Conductor	<i>Billboard March</i> (Klohr/Balent); <i>Hungarian Dance No. 5</i> (Brahms/Balent)	Carl Fischer Llc
Ludwig Classic Sound Library #4-	Ludwig Ensemble	<i>When The Saints Go Drumming In</i>	Ludwig Music

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