

EXHILARATION

Commissioned for the 2005 ATSSB All-State Band by the
Association of Texas Small School Bands, Ed Lowes, President

by
Fred J. Allen

Complete Band Instrumentation

1 - Full Score	2 - Tenor Saxophone	4 - Tuba
1 - Piccolo	1 - Baritone Saxophone	1 - Timpani
6 - Flute	2 - Trumpet 1	3 - Percussion 1 Tambourine, Crash Cymbals, Suspended Cymbal
2 - Oboe	3 - Trumpet 2	2 - Percussion 2 Bells, Chimes
2 - Bassoon	3 - Trumpet 3	1 - Percussion 3 Xylophone
3 - B ^b Clarinet 1	2 - Horn in F 1 & 2	2 - Percussion 4 Snare Drum, Bass Drum
4 - B ^b Clarinet 2	2 - Horn in F 3 & 4	
4 - B ^b Clarinet 3	2 - Trombone 1	
1 - Eb Alto Clarinet	2 - Trombone 2	
2 - Bb Bass Clarinet	2 - Bass Trombone	
1 - Bb Contra Bass Clarinet	2 - Euphonium B.C.	
2 - Alto Saxophone 1	2 - Euphonium T.C.	
2 - Alto Saxophone 2		

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About the Music - - -

Overflowing joy, abundant cheerfulness: these are feelings a musician has upon winning spot in an All-State Band! In fact, any time a player reaches a musical goal, there is a feeling of accomplishment coupled with happiness. Music has a way of exhilarating us, not only through achieving short-range and long-range goals, but also from the sheer wonder of the art form itself.

Exhilaration was commissioned by the Association of Texas Small School Bands for performance by the 2005 All-State Band. It is set in ABA form. The first part of the piece is a jig, capturing a musician's exhilaration. It should be bright and cheerful, a dance of joy. The secondary theme that first appears at m. 45 looks and feels like 3/4 time. It can even be conducted that way, though it is critical that the eighth note pulse remains equivalent before and after passages that have that theme. Players will tend to rush this pattern.

The center section, beginning at m. 114 is marked "Andante Cantabile," at a walking pace and in a singing style. There are abundant opportunities for adding musical expression through added dynamic contours and some rubato: conductors, be creative!

A fugue commences after the percussion introduction in m. 152. Tubas introduce the theme at m. 156. Be sure this remains dominant as it moves to each entering voice. From m. 236, the two main themes, forming the opening of the piece and the slower center section, are combined and contrasted. Keep the tempo cheerful and exhilarating!

About the Composer - - -



Fred J. Allen is Director of Bands at Stephen F. Austin State University in Nacogdoches, Texas. In addition to conducting the Wind Ensemble at SFASU, he also teaches conducting and music education classes. His areas of specialization include literature for bands and intonation of the wind instruments. Prior to his current position, Allen taught at Abilene Christian University.

His compositions and arrangements draw upon his experience teaching in the public schools in Texas. A hallmark of Allen's works is the freedom they allow the conductor/teacher to shape phrases in an expressive manner. He attempts to present opportunities for expressive playing within the range and rhythm constriction necessary for young instrumentalists. Allen is a member of the College Band Directors Association, Texas Music Educators Association, and Phi Beta Mu honorary bandmasters fraternity.

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Allegro ritmico, exuberantly

The musical score is arranged in a standard concert band format. It begins with a key signature of one flat (B-flat) and a time signature of 8/8. The tempo and mood are indicated as "Allegro ritmico, exuberantly". The score is divided into several sections: Woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones), Brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and Percussion (Timpani, Crash Cymbals, Bells). The woodwinds and brass sections play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and articulation marks like accents and slurs. The percussion part includes specific instructions for "crash cymbals" and "bells".

10

Picc.

Fl.

Ob.

Bsn.

1
B. Cls.

2
3

E. A. Cl.

B. Bs. Cl.

B. Cb. Cl.

E. Alto Sxs. 1
2

B. Ten. Sx.

E. Bar. Sx.

1
B. Tpts.

2
3

1
2
Hns. (F)

3
4

1
2
Trbs.

B. Tbn.

Euph.

Tuba

Timp.

1
Perc.

2
3
4

(1st only)
Solo
mf

solo
mf
alto sax 1 cues

19

Picc. _____

Fl. _____

Ob. _____

Bsn. _____
mp

1
B♭ Cls. _____

2
3

E♭ A. Cl. _____

B♭ Bs. Cl. _____
mp

B♭ Cb. Cl. _____

E♭ Alto Sxs. 1 _____
2 _____
a2 tutti
mf
tutti

B♭ Ten. Sx. _____
mf

E♭ Bar. Sx. _____
mp

1
B♭ Tpts. _____

2
3

1
Hns. (F) _____

2
3
4

1
2
Trbs. _____

B. Tbn. _____

Euph. _____

Tuba _____
one only
mp

Timp. _____

1
2
3
4
Perc. _____

Musical score for page 29, measures 28-33. The score includes parts for Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet (1-3), E♭ Alto Clarinet, B♭ Bass Clarinet, B♭ Contrabass Clarinet, E♭ Alto Saxophone (1-2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1-3), Horns (F) (1-4), Trombones (1-2), Bass Trombone, Euphonium, Tuba, Timpani (1-2), and Percussion (1-4).

Dynamic markings include *mp* and *mf*.

The Euphonium part includes the marking *tutti*.

The Percussion part includes the marking *mp*.

35

Picc.

Fl.

Ob.

Bsn.

1
B♭ Cls.

2
3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

E♭ Alto Sxs. 1
2

B♭ Ten. Sx.

E♭ Bar. Sx.

1
B♭ Tpts.

2
3

1
Hns. (F)

2
3
4

1
Trbs.

2

B. Tbn.

Euph.

Tuba

Timp.

1
Perc.

2
3
4

The musical score is for page 37, marked with a box containing the number 37. It features a variety of instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cls., 1 and 2/3), E♭ Alto Clarinet (E♭ A. Cl.), Bass Clarinet (B♭ Bs. Cl.), Bassoon in C (B♭ Cb. Cl.), Saxophones (E♭ Alto Sxs. 1 and 2, B♭ Tenor Saxophone (B♭ Ten. Sx.), E♭ Baritone Saxophone (E♭ Bar. Sx.)), Trumpets (B♭ Tpts. 1, 2, 3), Horns in F (Hns. (F) 1, 2, 3, 4), Trombones (Trbs. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. 1, 2, 3, 4). The score begins with a key signature of one flat and a common time signature. The first measure of the score is marked with a box containing the number 35. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The percussion part includes a snare drum pattern in the first measure and a tom-tom pattern in the second measure. The woodwinds and strings play a melodic line that is repeated throughout the score. The brass instruments play a rhythmic pattern that is also repeated. The overall texture is dense and rhythmic.