

Probestimme / mini score

A Little Concert Suite

Verlag / Edition: Hal Leonard

Alfred Reed

Schwierigkeitsgrad
Difficulty
Degré de difficulté

4

Spieldauer
Duration
Durée

9,03 min.

Bestell - Nr. / Order No. 93019

Aufnahme / Recording / Enregistrement:

CD „The Wind Music of Alfred Reed“ (Tokyo Kosei Wind)
CD "A little Concert Suite" (Jugendorchester Leimental)

FULL SCORE

00007219

Alfred Reed

A LITTLE CONCERT SUITE

For Winds

I. Intrada II. Siciliana III. Scherzo IV. Gigue

INSTRUMENTATION

Complete Band

- | | |
|--------------------------|------------------------|
| 1 Full Score | 3 1st B♭ Trumpet |
| 1 Condensed Score | 3 2nd B♭ Trumpet |
| 1 Piccolo | 3 3rd B♭ Trumpet |
| 4 1st Flute | 1 1st B♭ Cornet |
| 4 2nd Flute | 1 2nd B♭ Cornet |
| 1 1st Oboe | 2 1st Trombone |
| 1 2nd Oboe | 2 2nd Trombone |
| 1 English Horn | 2 3rd Trombone |
| 2 E♭ Clarinet | 1 Baritone Treble Clef |
| 4 1st B♭ Clarinet | 2 Baritone Bass Clef |
| 4 2nd B♭ Clarinet | 5 Bases (Tubas) |
| 4 3rd B♭ Clarinet | 1 String Bass |
| 2 E♭ Alto Clarinet | 1 Timpani |
| 2 B♭ Bass Clarinet | 3 Percussion I |
| 1 B♭ Contrabass Clarinet | Snare Drum, Bass Drum |
| 1 1st Bassoon | Pair of Cymbals |
| 1 2nd Bassoon | 2 Percussion II |
| 2 1st E♭ Alto Saxophone | Bells, Vibraphone, |
| 2 2nd E♭ Alto Saxophone | Xylophone |
| 2 B♭ Tenor Saxophone | |
| 1 E♭ Baritone Saxophone | |
| 1 1st Horn in F | |
| 1 2nd Horn in F | |
| 1 3rd Horn in F | |
| 1 4th Horn in F | |



Program Note

This piece was commissioned for the Northern Manitoba Concert Band Festival, and first performed by the Festival Band under the direction of the composer, on November 26th, 1983, at the concluding concert of this annual meeting.

The suite is one of the oldest instrumental forms stemming from the practice of bringing together several independent and contrasting smaller pieces for listening pleasure purely as music; in contrast to the individual use of the pieces as dances, processions or for similar "extra-musical" purposes. As such, the suite is the progenitor of the ever larger and more developed forms of purely instrumental music, culminating in the symphony.

The music of A LITTLE CONCERT SUITE is in four movements, corresponding roughly to the usual divisions of this classic format, each with its own generally descriptive title.

The opening INTRADA is a stately introduction, depicting a regal procession such as at a court festival, with the assembly of honored guests.

The SICILIANA is a contrasting movement, with trumpets and trombones silent. It sings a hushed serenade in quiet, almost melancholy tones, in the characteristic 6/8 rhythm of this Italian dance form.

The SCHERZO has a light, bubbling texture with distinctly modern touches in its melodic and rhythmic figures. Again it is in striking contrast to what has come immediately before, but with the same general instrumentation as in the second movement . . . though with muted brass added.

The concluding GIGUE is an adaptation of a much used French and English dance form as adapted for court use in the 17th and 18th centuries, and which subsequently found its way into the purely instrumental suites of composers such as Bach and Handel.

Note To Conductor

Careful attention to tempi, dynamics and proper phrasing will result in a brilliant and highly successful performance of this many-faceted music.

In the third and fourth movements, the tempo should be taken only as fast as the woodwinds, in particular, can articulate their rhythmic figures clearly, with the melodic lines sounding cleanly and unforced throughout. This becomes especially important in the triplet figures of the final movement, in the melodic lines themselves and the figurations as well.

Care should be taken with the balances involved in the second movement. It is suggested that no more than one baritone and two tubas play throughout, so the essentially woodwind colors featured may sound with maximum clarity and brilliance of tone color even in the quieter passages. The woodwinds must not be "weighed down" or have their sounds "dampened" by heavy brass playing in this movement.

An extremely light style is required for the full effect of the third movement's scherzo-like feeling, as a contrast to what has gone before and what is to follow. The staccato tonguing of both brass and woodwinds here must be clean, separated, and absolutely rhythmical for this to succeed.

The fourth movement should be treated much the same as the second movement (Siciliana), with the number of trumpets, trombones, baritones, and tubas reduced somewhat, beginning at measure 34 and continuing up to 78, where the score specifies the use of only one baritone and one tuba.

FULL SCORE
Total Duration: ca. 9:03
(2:21 + 3:55 + 1:45 + 2:02)

Dedicated to the Swan Valley School Band, Manitoba, Canada
A LITTLE CONCERT SUITE
(For Winds)

I. INTRADA

ALFRED REED (1983)

Handwritten notes: *CREADON, BUT WITH MOTION* $\downarrow = 0.76$

Flutes 1/2

Piccolo (Dist. Fl. 3)

Oboes 1/2

English Hn.

Bassoons 1/2

E♭

Clarinets

bb

E♭ A.

bb B.

bb Ch.

E♭ A.

Saxophones

bb Ten.

E♭ Bar.

Horns

bb Trumpets

bb Cornets

Trombones

Baritone

Basses (Tubas)

Str. Bass

Timpani

Perc. I
S.D.
B.D.

Pr. of Cyms.

Perc. II
Bells
Xylo.
Vib.

Detailed description: This page contains the first 100 measures of the 'I. INTRADA' movement. It features a full orchestration of wind instruments, including Flutes, Piccolo, Oboes, English Horn, Bassoons, Eb Clarinets, Bb Clarinets, Eb Saxophones, Bb Saxophones, Eb Baritone Saxophone, Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Basses (Tubas), Str. Bass, Timpani, and Percussion. The score includes various dynamics such as *f*, *mf*, *ff*, *pp*, and *ppp*, as well as performance instructions like *CREADON, BUT WITH MOTION* and $\downarrow = 0.76$. The music is written in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

FULL SCORE

5

Fls. 1/2

Picc.

Obs. 1/2

E.H.

Bsns. 1/2

E♭

bb

E♭ A.

bb B.

bb Cb.

E♭ A.

bb Ten.

E♭ Bar.

Hns.

bb Tpts.

bb Cts.

Trbs.

Bar.

Basses (Tubas)

Str. Bass

Temp.

Str. I
S.D.
B.D.

r. of Cyms.

Str. II
Bells
Xylo.
Vib.

Detailed description: This page contains measures 101 to 200 of the 'I. INTRADA' movement. It continues the full orchestration from the first page. The score includes various dynamics such as *f*, *mf*, *ff*, *pp*, and *ppp*, as well as performance instructions like *SEMPRE f, MARC. E SOST.* and *LEC BINK*. The music is written in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
bb 1/2
Eb A.
bb B.
bb Cb.
Eb A. 1/2
bb Ten.
Eb Bar.
Hns. 1/2
3/4
bb Tpts. 1/2
3
bb Cts. 1/2
Trbs. 1/2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Vrc. I
S.D.
B.D.
Vr. of Cym.
Vrc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
bb 1/2
Eb A.
bb B.
bb Cb.
Eb A. 1/2
bb Ten.
Eb Bar.
Hns. 1/2
3/4
bb Tpts. 1/2
3
bb Cts. 1/2
Trbs. 1/2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Vrc. I
S.D.
B.D.
Vr. of Cym.
Vrc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
2
3
Eb A.
bb B.
bb Ch.
1
2
Eb A.
2
bb Ten.
Eb Bar.
1
2
Hns. 1/2
3/4
1/2
2
3
Bb Tpts.
1
2
3
Bb Cts. 1/2
1
2
Trbs. 1/2
3
Bar.
Basses (Tubas)
1
2
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cym.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
2
3
Eb A.
bb B.
bb Ch.
1
2
Eb A.
2
bb Ten.
Eb Bar.
1
2
Hns. 1/2
3/4
1/2
2
3
Bb Tpts.
1
2
3
Bb Cts. 1/2
1
2
Trbs. 1/2
3
Bar.
Basses (Tubas)
1
2
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cym.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
bb 2
3
Eb A.
bb B.
bb Ch.
Eb A. 1
2
bb Ten.
Eb Bar.
Hns. 1
2
3
4
Bb Tpts. 1
2
3
Bb Cts. 1
2
Trbs. 1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

TO BELLS

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Ch.
Eb A. 1
2
Bb Ten.
Eb Bar.
Hns. 1
2
3
4
Bb Tpts. 1
2
3
Bb Cts. 1
2
Trbs. 1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

TO VIOLAS

FULL SCORE
II. SICILIANA

SLOWLY AND SUSTAINED $\text{♩} = 0.66$

Musical score for page 16, titled "A LITTLE CONCERT SUITE - 16". The score is for the second movement, "II. SICILIANA". It features a variety of instruments including Flutes (Fl.), Oboes (Obs.), English Horn (E.H.), Bassoons (Bsns.), Eb Clarinets (Eb Cl.), Eb Alto Saxophones (Eb A.), Bb Bassoons (Bb B.), Bb Contrabassoons (Bb Cb.), Eb Alto Saxophones (Eb A.), Bb Tenors (Bb Ten.), Eb Baritone Saxophones (Eb Bar.), Horns (Hns.), Bb Trumpets (Bb Tpts.), Bb Trombones (Bb Cts.), Trombones (Trbs.), Baritone Saxophone (Bar.), Basses (Basses/Tubas), String Bass (Str. Bass), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Cymbals (Pr. of Cyms.). The score includes dynamic markings such as *mf*, *f*, *ppz*, and *pp*, and performance instructions like "SOLI", "SEMPE", "SOL 2", "SOLI 2", "SOLI 1", "SOLI 2", "SOLI 3", "SOLI 4", "SOLI 5", "SOLI 6", "SOLI 7", "SOLI 8", "SOLI 9", "SOLI 10", "SOLI 11", "SOLI 12", "SOLI 13", "SOLI 14", "SOLI 15", "SOLI 16", "SOLI 17", "SOLI 18", "SOLI 19", "SOLI 20", "SOLI 21", "SOLI 22", "SOLI 23", "SOLI 24", "SOLI 25", "SOLI 26", "SOLI 27", "SOLI 28", "SOLI 29", "SOLI 30", "SOLI 31", "SOLI 32", "SOLI 33", "SOLI 34", "SOLI 35", "SOLI 36", "SOLI 37", "SOLI 38", "SOLI 39", "SOLI 40", "SOLI 41", "SOLI 42", "SOLI 43", "SOLI 44", "SOLI 45", "SOLI 46", "SOLI 47", "SOLI 48", "SOLI 49", "SOLI 50", "SOLI 51", "SOLI 52", "SOLI 53", "SOLI 54", "SOLI 55", "SOLI 56", "SOLI 57", "SOLI 58", "SOLI 59", "SOLI 60", "SOLI 61", "SOLI 62", "SOLI 63", "SOLI 64", "SOLI 65", "SOLI 66", "SOLI 67", "SOLI 68", "SOLI 69", "SOLI 70", "SOLI 71", "SOLI 72", "SOLI 73", "SOLI 74", "SOLI 75", "SOLI 76", "SOLI 77", "SOLI 78", "SOLI 79", "SOLI 80", "SOLI 81", "SOLI 82", "SOLI 83", "SOLI 84", "SOLI 85", "SOLI 86", "SOLI 87", "SOLI 88", "SOLI 89", "SOLI 90", "SOLI 91", "SOLI 92", "SOLI 93", "SOLI 94", "SOLI 95", "SOLI 96", "SOLI 97", "SOLI 98", "SOLI 99", "SOLI 100".

FULL SCORE

Musical score for page 17, titled "A LITTLE CONCERT SUITE - 17". The score continues from page 16 and includes the same instrumentation. It features dynamic markings such as *mf*, *f*, *ppz*, and *pp*, and performance instructions like "SOLI", "SEMPE", "SOLI 2", "SOLI 1", "SOLI 2", "SOLI 3", "SOLI 4", "SOLI 5", "SOLI 6", "SOLI 7", "SOLI 8", "SOLI 9", "SOLI 10", "SOLI 11", "SOLI 12", "SOLI 13", "SOLI 14", "SOLI 15", "SOLI 16", "SOLI 17", "SOLI 18", "SOLI 19", "SOLI 20", "SOLI 21", "SOLI 22", "SOLI 23", "SOLI 24", "SOLI 25", "SOLI 26", "SOLI 27", "SOLI 28", "SOLI 29", "SOLI 30", "SOLI 31", "SOLI 32", "SOLI 33", "SOLI 34", "SOLI 35", "SOLI 36", "SOLI 37", "SOLI 38", "SOLI 39", "SOLI 40", "SOLI 41", "SOLI 42", "SOLI 43", "SOLI 44", "SOLI 45", "SOLI 46", "SOLI 47", "SOLI 48", "SOLI 49", "SOLI 50", "SOLI 51", "SOLI 52", "SOLI 53", "SOLI 54", "SOLI 55", "SOLI 56", "SOLI 57", "SOLI 58", "SOLI 59", "SOLI 60", "SOLI 61", "SOLI 62", "SOLI 63", "SOLI 64", "SOLI 65", "SOLI 66", "SOLI 67", "SOLI 68", "SOLI 69", "SOLI 70", "SOLI 71", "SOLI 72", "SOLI 73", "SOLI 74", "SOLI 75", "SOLI 76", "SOLI 77", "SOLI 78", "SOLI 79", "SOLI 80", "SOLI 81", "SOLI 82", "SOLI 83", "SOLI 84", "SOLI 85", "SOLI 86", "SOLI 87", "SOLI 88", "SOLI 89", "SOLI 90", "SOLI 91", "SOLI 92", "SOLI 93", "SOLI 94", "SOLI 95", "SOLI 96", "SOLI 97", "SOLI 98", "SOLI 99", "SOLI 100".

FULL SCORE

Flk. 1/2
Fl. 3
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
2
3
Eb A.
bb B.
bb Cb.
1
2
Eb A.
bb Ten.
Eb Bar.
1
2
3
Hns.
1
2
3
4
Bb Tpts.
1
2
3
Bb Cts.
1
2
3
Trbs.
1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cym.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Flk. 1/2
Fl. 3
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
2
3
Eb A.
bb B.
bb Cb.
1
2
Eb A.
bb Ten.
Eb Bar.
1
2
3
4
Hns.
1
2
3
4
Bb Tpts.
1
2
3
Bb Cts.
1
2
3
Trbs.
1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
r. of Cym.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
Bb 1/2/3
Eb A.
Bb B.
Bb Cb.
Eb A.
Bb Ten.
Eb Bar.
Hns. 1/2/3/4
Bb Tpts. 1/2/3
Bb Cts. 1/2
Trbs. 1/2/3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
Bb 1/2/3
Eb A.
Bb B.
Bb Cb.
Eb A.
Bb Ten.
Eb Bar.
Hns. 1/2/3/4
Bb Tpts. 1/2/3
Bb Cts. 1/2
Trbs. 1/2/3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fls. 1 2

Picc.

Obs. 1 2

E.H.

Bsns. 1 2

E♭

1

2

3

E♭ A.

bb B.

bb Cb.

E♭ A. 1 2

bb Ten.

E♭ Bar.

Hns. 1 2 3 4

bb Tpts. 1 2 3

bb Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I S.D. B.D.

Pr. of Cym.

Perc. II Bells Xylo. Vib.

FULL SCORE

Fls. 1 2

Picc.

Obs. 1 2

E.H.

Bsns. 1 2

E♭

1

2

3

E♭ A.

bb B.

bb Cb.

E♭ A. 1 2

bb Ten.

E♭ Bar.

Hns. 1 2 3 4

bb Tpts. 1 2 3

bb Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I S.D. B.D.

Pr. of Cym.

Perc. II Bells Xylo. Vib.

FULL SCORE

50

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
Eb A. 1
2
Bb Ten.
Eb Bar.
Hns. 1
2
3
4
Bb Tpts. 1
2
3
Bb Cts. 1/2
Trbs. 1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
rc. I
S.D.
B.D.
.of Cym.
rc. II
ells
ylo.
'ib.

FULL SCORE

Fls. 1/2
Picc.
Obs. 1/2
E.H.
Bsns. 1/2
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
Eb A. 1
2
Bb Ten.
Eb Bar.
Hns. 1
2
3
4
Bb Tpts. 1
2
3
Bb Cts. 1/2
Trbs. 1
2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cym.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

60

Fl. 1/2
Picc.
Obs. 1/2
E.H.
Bsn. 1/2
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
1
Eb A.
2
Bb Ten.
Eb Bar.
1
2
3
4
Hns.
1
2
3
Bb Tpts.
3
Bb Cts. 1/2
1
2
Trbs.
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

FULL SCORE

Fl. 1/2
Picc.
Obs. 1/2
E.H.
Bsn. 1/2
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
1
Eb A.
2
Bb Ten.
Eb Bar.
1
2
3
4
Hns.
1
2
3
Bb Tpts.
3
Bb Cts. 1/2
1
2
Trbs.
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Pr. of Cyms.
Perc. II
Bells
Xylo.
Vib.

