

Festival Literature

Introduction, Passacaglia and Farewell

Concert Band

Don Colquitt

C1060

Grade 3

\$48.00

Instrumentation

Flute - 6, Oboe - 1, Bassoon - 1, Clarinet 1 - 6, Clarinet 2 - 6, Bass Clarinet - 2
Alto Saxophone - 4, Tenor Saxophone - 2, Baritone Saxophone - 1

Trumpet 1 - 5, Trumpet 2 - 5, F Horn - 4, Trombone - 4
Baritone BC - 2, Baritone TC - 2, Tuba - 4

Percussion 1 - 2, Percussion 2 - 2, Percussion 3 - 2
Timpani - 1, Bells/Xylophone - 2



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A Note From The Composer

Introduction, Passacaglia, and Farewell was commissioned by John McClaren for the Crossett High School Band from Crossett, Arkansas in January of 2003. The piece is written in memory of Amanda Maxwell, a member of the Crossett High School Band, that was killed in an automobile accident in September of 2002. I met with John and several members of the band at a convention that year and they discussed what they thought the piece should be. They did not want a slow, sad piece. Instead, they wanted something that celebrated the life of Amanda, not just her untimely death. With this in mind, I wrote this work.

The piece is divided into three parts as the title suggests, representing birth, life and death. The entire piece is based on the first theme stated in the flute solo (Amanda's instrument). The introduction is moderately slow and dreamlike and should be played as a lullaby. The second section is a passacaglia, an old musical form that was originally a dance. A passacaglia is written around a single theme (in this case, based on the first theme in the introduction) and other melodic ideas are written around it. The passacaglia is a dance in this work, representing the life of a young girl. The theme is the young girl and the other melodies represent the people and events that filled up her life. The mood should be light, dance like and lyrical. The mood does shift from time to time, but the tempo should be constant. The middle section comes to an abrupt end (as did the life of Amanda) and we return to the material found in the introduction. The tempo is slower and the mood is more somber. The piece ends with flute solo saying goodbye then fading away.

This is an emotional piece that I believe students will enjoy performing. The mixed meter in the middle section will be a challenge, but the emotional mature and subject matter of the piece should be well received by your students and audiences alike.

Don Colquitt
2003



Introduction, Passacaglia, and Farewell

commissioned by the Crossett High School Band, John McClaren, director

Don Colquitt

Dolce $\text{♩} = 85$ *solo* *tutti*

Flute *mp* *f* *mf*

Oboe *f* *mf*

Bassoon *mf* *mp*

B♭ Clarinet 1 *p* *mf* *mp*

B♭ Clarinet 2 *mf* *mp*

Bass Clarinet *mf* *mp*

Alto Saxophone *mf* *sim.* *mp*

Tenor Saxophone *mf* *mp*

Baritone Saxophone *mp*

Trumpet 1

Trumpet 2

F Horn *mf* *mp*

Trombone

Baritone B.C.

Tuba *mf* *mp*

Percussion 1 *mf* sleigh bells

Percussion 2 *tri.* *p* *wind ch.* *mf*

Percussion 3 *sus cym on dome w/stick* *p* *w/yarn* *mf*

Timpani

Bells, Xylophone *mf* *mp*

11 Meno Mosso ♩ = 100

Dolce ♩ = 85

Fl. *mp* *mp* *f*

Ob. *mp* *mp* *f*

Bsn. *p* *p* *p*

B♭ Cl. 1 *mp* *p* *p*

B♭ Cl. 2 *mp* *p* *p*

B. Cl. *p* *p* *p*

A. Sx. *mp* *p* *p*

T. Sx. *p* *p* *p*

B. Sx. *p* *p* *p*

Trpt. 1 *mp* *p* *p*

Trpt. 2 *mp* *p* *p*

FH *p* *p* *p*

Tbn. *p* *p* *p*

Bar. *p* *p* *p*

Tuba *p* *p* *p*

Perc. 1 *mp* *mp* *mp*

Perc. 2 *mp* *mp* *mp*

Perc. 3 *mp* *p* *mf*

Timp. *p* *p* *p*

Mall. *mp* *mp* *mf*

mutes

on dome w/stick

w/yam

23

Fl. *mf* *f* solo

Ob. *mf*

Bsn. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

Trpt. 1 *p* *mp*

Trpt. 2 *p* *mp*

FH *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p* on dome w/stick w/yam *p* *mp*

Timp. *p*

Mall. *p*

58

Fl. *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

FH *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Perc. 1 *ff* snares on on head

Perc. 2 *ff* bongos

Perc. 3 *ff* B.D.

Timp. *ff*

Mall. *ff*

opt. div.

tutti

tutti

tambourine

B.D.

68

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

mp

Trpt. 1

Trpt. 2

FH

Tbn.

Bar.

Tuba

68

Perc. 1

Perc. 2

Perc. 3

sus cym

68

Timp.

68

Mall.

solo

f

mf

f

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91 Dolce ♩ = 80

Fl. *ff* *mf* solo *p*

Ob. *ff* *p*

Bsn. *ff* *p*

B♭ Cl. 1 *ff* *p*

B♭ Cl. 2 *ff* *p*

B. Cl. *ff* *p*

A. Sx. *ff* *p*

T. Sx. *ff* *p*

B. Sx. *ff* *p*

Trpt. 1 *ff* *p* mutes

Trpt. 2 *ff* *p* mutes

FH *ff* *p*

Tbn. *ff* *p*

Bar. *ff* *p*

Tuba *ff* *p*

Perc. 1 *ff* *p* sleigh bells

Perc. 2 *tri.* *p* *tri.*

Perc. 3 *p*

Timp. *ff* *p*

Mall. *ff* *p* bells

106 Meno Mosso = 90

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (Trpt. 1, Trpt. 2), Horns (FH, Tbn.), Baritone (Bar.), Tuba, Percussion (Perc. 1, Perc. 2, Perc. 3), and Mallets (Mall.). The score is written in a standard musical notation with staves and notes. A large, diagonal watermark reading "Twin Towers Copyright Music Publications" is overlaid across the page. The score includes dynamic markings such as *p*, *mp*, and *pp*, and a "no mute" instruction. The page number "103" is visible in the top left corner.

117 Largo $\bullet = 60$

113 solo *mf*

113 *pp*

113 *pp*

Fl.

Ob.

Bsn.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

FH

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Mall.

pp

Festival Literature

by Don Colquitt

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Suite for Band

On a Theme of Samuel Barber

Chorale Prelude: For The Beauty of the Earth
Prelude and Allegro

Postlude: On a Theme of Beethoven
Monuments

Andantino

Rondo

On an Old Gaelic Melody

Testament

Con Brio

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