

MICHAEL SWEENEY

Commissioned by the Union County (NC) 2012 All-County Middle School Band

PRELUDE AND PURSUIT

INSTRUMENTATION

1	Full Score	4	B♭ Trumpet 1
8	Flute	4	B♭ Trumpet 2
2	Oboe	4	F Horn
2	Bassoon	4	Trombone
4	B♭ Clarinet 1	2	Baritone B.C.
4	B♭ Clarinet 2	2	Baritone T.C.
4	B♭ Clarinet 3	4	Tuba
2	B♭ Bass Clarinet	1	String Bass
2	E♭ Alto Saxophone 1	2	Percussion 1 Snare Drum, Bass Drum, Cabasa
2	E♭ Alto Saxophone 2	2	Percussion 2 Claves, Bongos, Sus. Cym., Triangle, Cr. Cym.
2	B♭ Tenor Saxophone	3	Mallet Percussion Bells, Cabasa, Vibes, Marimba, Xylophone
1	E♭ Baritone Saxophone	1	Timpani Mark Tree

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PROGRAM NOTES

In 1960, John Barnes Chance composed his landmark work for band, *Incantation and Dance*, while in residence at the high school in Greensboro, North Carolina. It was his first composition for band and was dedicated to the Greensboro band and its director, Herbert Hazelman. I was asked to write a piece for the 2012 North Carolina Union County Middle School Honor Band. The coordinator for this project was Jim Hill, a long-standing and well-respected North Carolina educator. Jim was a senior in high school in 1960 and played percussion in the Greensboro HS Band when *Incantation and Dance* was written and premiered! In some way I wanted honor this tie to John Barnes Chance and the connection with North Carolina.

Prelude and Pursuit uses some of the formal and compositional techniques found in *Incantation and Dance*, however it contains original themes and is composed for middle school players. Like Chance's work, *Prelude and Pursuit* begins quietly with a chant-like melody, then uses the percussion in the fast section to introduce rhythmic motives that are later stated by the woodwinds and brass. I was fortunate to conduct the premiere in February 2012 and to work with the wonderful students of Union County.

PERFORMANCE NOTES

For the "prelude" section, the theme should be played calmly with a focus on tone and blend. Don't shy away from the occasional dissonant chords, but make sure these are balanced between all parts. At measure 31, the percussion section introduces rhythmic motives that are then used throughout the "pursuit" fast section. Four instruments—claves, cabasa, bongos and snare drum—play independent but equal parts and must be balanced carefully so each is heard clearly.

In measure 120, the effect in the brass and woodwinds should be one of indistinct pitch and harmony. While the players can choose their own note to play, they should choose one and stick with it throughout this section rather than changing notes. The rhythms and dynamics here must be followed very precisely. And, make sure the players don't end up all playing the same note! This passage should create a building effect culminating with the unison statement at m. 132. The slow chant melody makes a brief reappearance at m. 164 played by the entire ensemble. For the pyramid effect at m. 178, make sure to balance the ensemble so that each *sfz* entrance is heard equally.

ABOUT THE COMPOSER

Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, WI one of the largest publishers of printed music in the world. Michael is directly responsible for the development, production, recording and marketing of new publications for school bands. In addition, he contributes as a composer and arranger in all instrumental areas, and is particularly known for his writing at the younger levels for concert band and jazz. Since joining the company in 1982, Hal Leonard has published over 500 of his compositions and arrangements.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington) where he earned a degree in Music Education, and also studied composition with Bernard Heiden, John Eaton and Donald Erb. Prior to working for Hal Leonard he was a band director in Ohio and Indiana, working with successful concert, jazz and marching programs at all levels from elementary to high school.

A winner of multiple ASCAP awards, his *Ancient Voices* (1994) and *Imperium* (1992) are featured in the acclaimed "Teaching Music Through Performance" series by GIA Publications. Other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder of the Sacred Forest* (2003) have become staples in the repertoire for middle school bands. He has received commissions ranging from middle school and high school bands to the Eastman Wind Ensemble and Canadian Brass. His works appear on numerous state contest lists and his music is regularly performed throughout the world. Michael is also in demand as a clinician and conductor for honor bands and festivals.

Michael resides north of Milwaukee where he enjoys fishing and playing the bodhrán.

PRELUDE AND PURSUIT

Duration – 4:50

MICHAEL SWEENEY (ASCAP)

Chant-like (♩ = 96)

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1, 2

F Horn

Trombone

Baritone

Tuba (String Bass)

Percussion 1

Percussion 2

Mallet Perc.

Timpani

Tune: A, D

1 2 3 4 5 6

7

Rit.

Fl.

Ob.

Bsn.

p *mp*

Cl. 1

p *mp*

Cl. 2, 3

p *mp*

Bs. Cl.

p *mp*

A. Sx. 1, 2

p

T. Sx.

p

B. Sx.

lower notes opt. *p* *mp*

7

Rit.

Tpt. 1, 2

Horn

p

Tbn.

p

Bar.

p

Tuba

Bs. Cl.

p *mp*

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

7 8 9 10 11 12

Molto Rit.

15 *A Tempo*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Molto Rit.

15 *A Tempo*
a2

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.

13 14 15 16 17 18

Rit.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Rit.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

25 26 27 28 29 *p* 30

31 Fast (♩ = 160)
39

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

31 Fast (♩ = 160)

39

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Claves

mp

Mlt. Perc.

Cabasa

mp

Timp.

Bongos (Sticks)

mp

31
32
33
34
35
36
37
38
39
40

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

S.D.

mp

p $\leq$ *mp*

p $\leq$ *mp*

p $\leq$ *mp*

p $\leq$ *mp*

p $\leq$ *mp*

(Clarinets)

41 42 43 44 45 46 47 48 49 50

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.

51

52

53

54

55

56

57

58

59

mp

mf

f

B.D.

2

87

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

87

Vibes and Marimba (opt. Bells and Xylo.)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

112

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

109 110 111 112 113 114 115 116 117

mp *mf* *f*

Claves *mp*

Bongos *mp*

Cabasa *mp*

Cr. Cym. *f*

Mark Tree *mp*

Snare On

126 With growing intensity 132

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

126 With growing intensity 132

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Sus. Cym.

Perc. 2

p cresc. poco a poco

Mllt. Perc.

Timp.

126 127 128 129 130 131 132 *mf*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.

Bells and Xylo.

f

cresc.

mp

133 134 135 136 137 138 139

140

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

140

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Cr. Cym.

Milt. Perc.

Timp.

140 141 142 143 144 145 146 147

148

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

148

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.

div.

mf

f

ff

(upper notes opt.)

1. div.

mf

f

ff

ff

Sus. Cym.

Xylo.

+Bells

mf

ff

ff

Solo

148 149 150 151 152 153 154 155

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164 Suddenly Slow (♩ = 80)

Fl. *f* *ff* *Rit.*

Ob. *f* *ff* *lower notes opt.*

Bsn. *f* *mp* *f* *ff*

Cl. 1 *f* *mp* *f* *ff*

Cl. 2, 3 *f* *mp* *f* *ff*

Bs. Cl. *f* *mp* *f* *ff*

A. Sx. 1, 2 *f* *mp* *f* *ff*

T. Sx. *f* *mp* *f* *ff*

B. Sx. *f* *mp* *f* *ff*

164 Suddenly Slow (♩ = 80) *Rit.*

Tpt. 1, 2 *f* *mp* *f* *ff*

Horn *f* *mp* *f* *ff*

Tbn. *f* *mp* *f* *ff*

Bar. *f* *mp* *f* *ff*

Tuba *f* *mp* *f* *ff*

Perc. 1 *f* *p* *mf*

Perc. 2 *f* *Cr. Cym.* *mf*

Milt. Perc.

Timp.

164 165 166 167 168 169

170 Fast (♩ = 160)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

170 Fast (♩ = 160)

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.

mp

cresc.

mf

a2

p

mp

mf

Cabasa

Bongos

Vibes and Marimba

170 171 172 173 174 175 176 177

