

JAMES CURNOW

CHINESE FOLK FANTASY

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
1	E♭ Alto Clarinet	1	String Bass
2	B♭ Bass Clarinet	2	Percussion 1 Temple Blocks, Snare Drum, Bass Drum
2	E♭ Alto Saxophone 1	2	Percussion 2 Triangle, Sus. Cym., Tam-Tam
2	E♭ Alto Saxophone 2	2	Mallet Percussion Xylophone, Chimes, Marimba
2	B♭ Tenor Saxophone		
1	E♭ Baritone Saxophone	1	Timpani

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PROGRAM NOTES

Chinese Folk Fantasy is a setting free of traditional form that captures the spirit, beauty and energy of the traditional Chinese folk song. It is based on three very old Chinese songs that are contrasting in style, tempi and text.

“Shalihonba”

Whence now comes the caravan, yah?

Shalihonba, aye, aye, aye.

Caravans from Masha come, yah!

Shalihonba, aye.

“Dayung Sampan”

Dayung mendayung sampaike, Singapura

Dayung mendayung sampaike, Singapura

Dayung, dayung, dayung, dayung.

“Yangtze Boatmen’s Chantey”

River boatmen we, Toiling night and day.

Backs bending, Ropes tightening,

Sing we loud our lay.

PERFORMANCE NOTES

Since all of these songs are light and happy in nature, the entire fantasy should be light....even when accented....and energetic. Be sure that the melodies, generally easy to see and hear are dominant in the various textures presented. Dynamics may need to be altered, depending on the instrumentation of each ensemble, in order to assure that balances are solid.

Percussion is important but, again, must not obscure the main melodic content. “Dayung Sampan”, has the feel of a slow movement, yet the tempo does not change from the previous section. There will be a natural tendency to slow down the tempo, so be sure the accompaniment (ostinatos) keep moving forward and provide a lot of energy.

ABOUT THE COMPOSER

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Lexington, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band and brass band. He also serves as Composer-in-residence Emeritus on the faculty of Asbury University in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University (Detroit, Michigan) and at Michigan State University (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Began. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association and the American Society of Composers, Authors and Publishers (ASCAP).

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. Curnow has been commissioned to write over three hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over five hundred.

Curnow was most recently honored with a listing in the Grove Dictionary of American Musicians.

CHINESE FOLK FANTASY

Duration – 2:30

Moderately fast, with energy (♩ = 92)

JAMES CURNOW (ASCAP)

Moderately fast, with energy (♩ = 92)

Flute
Oboe
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2, 3
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Alto Sax. 1, 2
B♭ Tenor Sax.
E♭ Bari. Sax.

Moderately fast, with energy (♩ = 92)

B♭ Trumpet 1, 2
F Horn
Trombone
Baritone
Tuba (String Bass)
Percussion 1
Percussion 2
Mallet Perc.
Timpani

Temple Blocks (Hard Rubber Mallets)
Triangle
Xylo. (Hard Rubber Mallets)
(A, D) (Hard Mallets)

f *ff* *f* *dampen*

13 “Shalihonba”

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19

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

16

17

18

19

20

21

22

f

p

mp

f

ff

a2

opt. div.

Sus. Cym. (Mallets)

Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

Bsn. *mp* *f* *ff*

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

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

A. Cl. *mp* *f* *ff*

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

A. Sx. 1, 2 *mp* *p* *f* *ff* *Play a2*

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

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

Tpt. 1, 2 *p* *f* *ff* *Open*

Horn *f* *ff* *Open*

Tbn. *p* *f* *ff*

Bar. *mp* *f* *ff* *opt. div.*

Tuba *mp* *f* *ff*

Perc. 1 *p*

Perc. 2 *p* *f* *p* *ff*

Mlt. Perc. *p* *f*

Timp.

39 “Dayung Sampan”

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Chinese Folk Fantasy - 8

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

mp

mp

p

a2

+2.

p

Play

p legato

mp

mp

mp

Sus. Cym.

p

mp

42 43 44 45 46 47

48 *small notes opt.*

Fl. *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cl. 1 *f* *p*

Cl. 2, 3 *f* *p*

A. Cl. *f* *p*

Bs. Cl. *f* *p*

A. Sx. 1, 2 *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

48

Tpt. 1, 2 *f* *p*

Horn *f* *p*

Tbn. *f* *p*

Bar. *f* *p*

Tuba *f* *p*

Perc. 1 B.D. *f* *p*

Perc. 2 *f* *p*

Mlt. Perc. Xylo. *f* *p*

Timp. *f* *p* (B^b to A)

48 49 50 51 52

56 **Fast** (♩ = 104)

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Chinese Folk Fantasy - 11

74

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff*

A. Cl. *ff*

Bs. Cl. *ff*

A. Sx. 1, 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

74

Tpt. 1, 2 *ff*

Horn *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Temple Blocks (Hard Rubber Mallets)

Perc. 1 *ff*

Perc. 2 *ff*

Mlt. Perc. *ff*

Timp. *ff*

small notes opt.

opt. div.

dampen

dampen

dampen

sim.

(A to B $\flat$)

74 75 76 77 78