Fantasia on a Theme from "The Southern Harmony"

Barry E. Kopetz

1 Full Score

1 Piccolo

4 Flute 1

4 Flute 2

2 Oboe

2 Bassoon

3 Bb Clarinet 1

3 Bb Clarinet 2

3 Bb Clarinet 3

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

3 Bb Trumpet 1

3 Bb Trumpet 2

3 Bb Trumpet 3

2 F Horn 1

2 F Horn 2

3 Trombone 1

3 Trombone 2

1 Trombone 3

2 Baritone B.C.

2 Baritone T.C.

5 Tuba

1 String Bass

1 Timpani

2 Percussion 1: Snare Drum, Bass Drum, Small suspended Cymbal

3 Percussion 2: Suspended Cymbal, Crash Cymbal, Tambourine, Wood Block, Hi-hat, Triangle

1 Percussion 3: 4 Concert Toms

1 Chimes

1 Xylophone

1 Bells

1 Vibraphone

1 Marimba

1 Piano

Extra Part - P3017151

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Program Notes

The lovely tune *Ballerma* was discovered in the shaped-note book of hymns entitled, *The Southern Harmony*. When called upon to write a commission for the retirement of my good friend Michael Maynard, I was informed that Mike's favorite hymn tune was *Amazing Grace*. With so many superb wind band arrangements of this piece over the years, it seemed a good idea to avoid it and rather, search for a melody of similar character .

Ballerma is just such a tune . . . warm, emotional, harmonically rich . . . all of the traits I have always associated with its more famous companion. The musical ideas began to take shape almost immediately, each bearing a unique character relationship to Mike Maynard. His warm, friendly attitude as a teacher is legendary among his students, and it is clear from his thirty years of teaching that he cared deeply about young musicians. I wanted the music to reflect his passion for music, his passion for young people, his sense of humor (wry and witty!), and his love for his family. *Ballerma* allowed for all of these aspects of this wonderful teacher.

The opening of the piece might be described as a "double introduction." The smooth, even lines of the first few measures glide gently into a Copland-esque passage that sets the tone for the first presentation of the theme. This appears immediately following the introductory material and is to be performed with a sense of religious respect. The first fantasy breathes new life into the melody, and the repetitive ostinato passages that support the theme adds motion to the music. Transitory material obscures the harmonic intent and leads to a sudden change of emotion.

Fantasy II – marked "Brashly; Flippantly" – represents the well-known good humor displayed by Mike as a teacher. Those of us who have know him for some years know the impish gleam that enters his eyes just before he comes forth with a "one-liner," customarily presented with a straight face. It is the fantasy that I believe represents his personality the most closely, especially when the music assumes a "touch of sarcasm!"

Fantasy III should be performed in a simple, childlike fashion. It is orchestrated in a way that it may be a short, delicate percussion ensemble, or the clarinet section may double all of the mallet parts for additional support. Either orchestration may be used, but the soft, simple quality of the music remains the goal.

Fantasy IV, the final fantasy, begins with an accelerating introduction. The music gradually picks up speed, until the ensemble comfortably moves into a cut-time section. The theme is presented in longer note values (augmentation), and the repetitive accompaniment drives the music incessantly forward. The music gracefully shifts back into common time as the pent-up energy of the musical finale is released bit-by-bit in the exciting conclusion. It is a fitting energetic ending that pays tribute to a long and successful career of a remarkable man.

About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Time ca. 4:50
Grade 4

Commissioned by the Thomas Worthington Bands in honor of Michael Maynard's 30 years of dedicated and inspirational teaching

Fantasia on a Theme from "The Southern Harmony"

Barry E. Kopetz
ASCAP

Warmly ♩ = 80 **poco rall.**

Piccolo
Flute 1 2 — Fl. 1 — + Fl. 2
Oboe
Bassoon
Clarinet 1
Clarinet 2 3
Bass Clarinet
Alto Saxophone 1 2
Tenor Saxophone
Baritone Saxophone

Warmly ♩ = 80 **poco rall.**

Trumpet 1
Trumpet 2 3 — Tpt. 2 — + Tpt. 3
F Horn 1 2 — Hn. 1 — + Hn. 2
Trombone 1 2 — Trb. 1 — + Trb. 2
Trombone 3
Baritone
Tuba — arco
String Bass
Timpani F, B♭, E♭, F
Percussion 1 — Snare Drum, Bass Drum, Small Suspended Cymbal — B.Dr.
Percussion 2 — Suspended Cymbal, Crash Cymbal, Tambourine, Wood Block, Hi-hat, Triangle — Suspended Cymbal (Yarn Mallets)
Percussion 3 — 4 Concert Tom-toms
Chimes, Xylophone — Chimes
Bells, Vibraphone — Vibraphone
Marmiba
Piano

2 3 4 5 6 7 8 9

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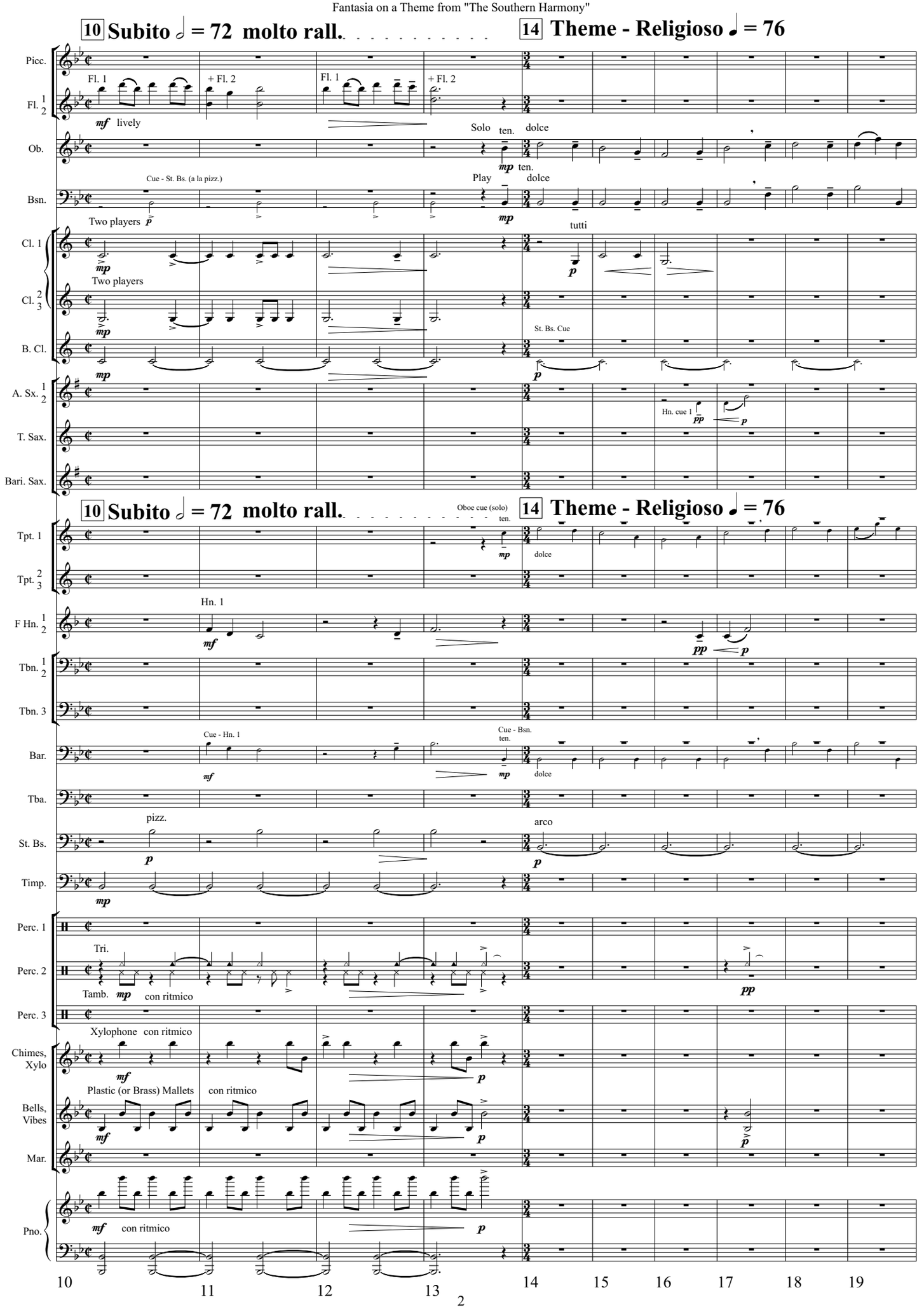

10 Subito 𝅗𝅥 = 72 molto rall.
14 Theme - Religioso ♩ = 76
Picc.
Fl. 1 2
Fl. 1
+ Fl. 2
Fl. 1
+ Fl. 2
mf lively
Solo ten.
dolce
Ob.
mp ten.
Cue - St. Bs. (a la pizz.)
Play
dolce
Bsn.
Two players p
mp
tutti
Cl. 1
Cl. 2 3
Two players
mp
p
B. Cl.
St. Bs. Cue
mp
p
A. Sx. 1 2
Hn. cue 1
pp
p
T. Sax.
Bari. Sax.
10 Subito 𝅗𝅥 = 72 molto rall.
Oboe cue (solo)
ten.
14 Theme - Religioso ♩ = 76
Tpt. 1
Tpt. 2 3
mp
dolce
Hn. 1
F Hn. 1 2
mf
pp
p
Tbn. 1 2
Tbn. 3
Cue - Hn. 1
Cue - Bsn.
ten.
Bar.
mf
mp
dolce
Tba.
pizz.
arco
St. Bs.
p
p
Timp.
mp
Perc. 1
Tri.
Perc. 2
Tamb. mp
con ritmico
pp
Perc. 3
Xylophone con ritmico
Chimes, Xylo
mf
p
Plastic (or Brass) Mallets
con ritmico
Bells, Vibes
mf
p
p
Mar.
Pno.
mf
con ritmico
p
10
11
12
13
14
15
16
17
18
19

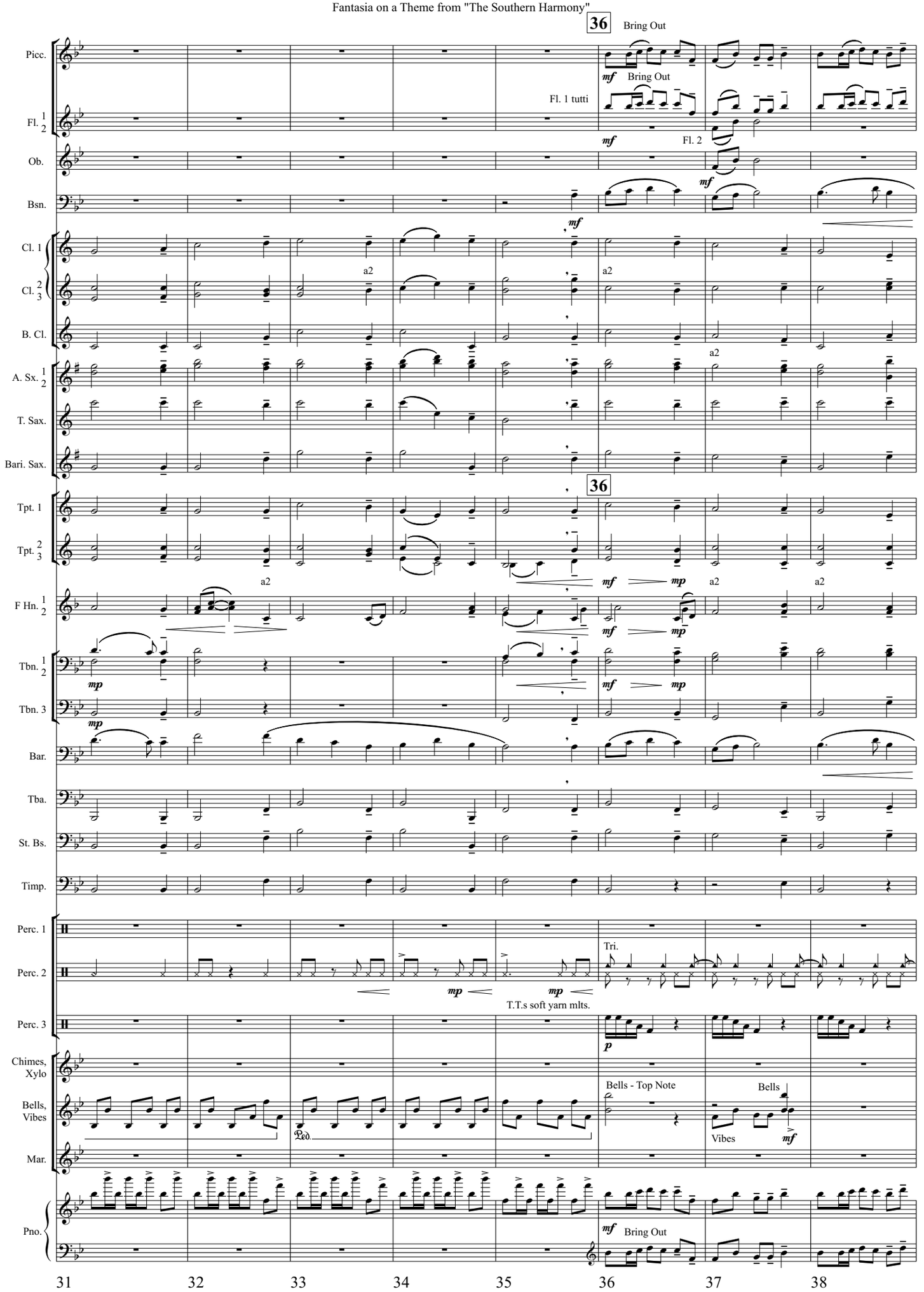
21 **piú mosso** 29 **Fantasy I**
More Resolutely ♩ = 80

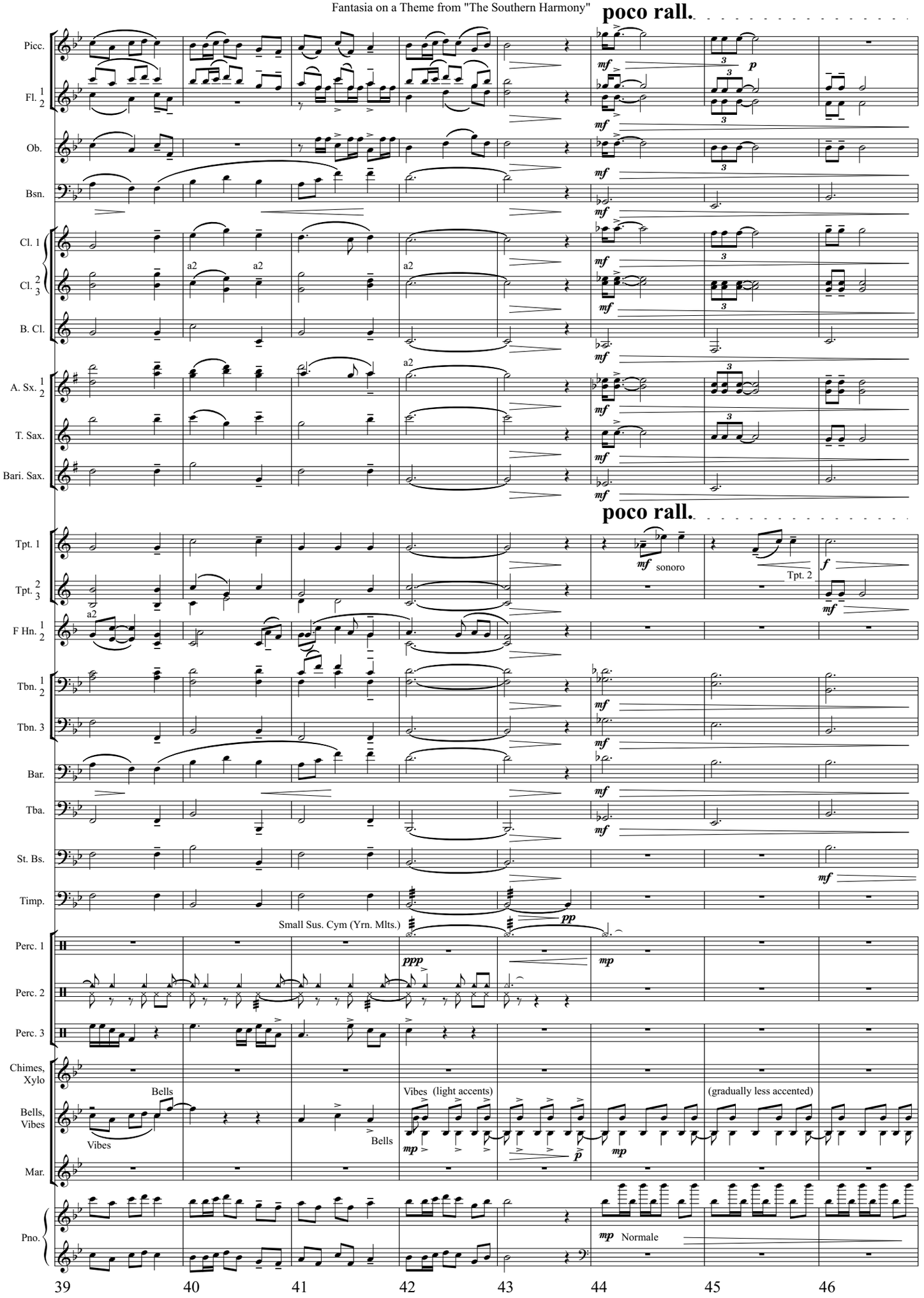
Picc.
Fl. 1 2
Fl. 1 (one player)
Ob.
Bsn.
Cl. 1
Cl. 2 3
tutti
B. Cl.
Play
A. Sx. 1 2
T. Sax.
Bari. Sax.
Play

21 **piú mosso** 29 **Fantasy I**
More Resolutely ♩ = 80

Tpt. 1
Tpt. 2 3
Play (open)
a2
F Hn. 1
Hn. 1
+ Hn. 2
Tbn. 1 2
Tbn. 3
Bar.
Play
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Tamb. (lightly)
Perc. 3
Chimes, Xylo
Bells, Vibes
Vibes
Bells
rubber mlts.
Mar.
Pno.

20 21 22 23 24 25 26 27 28 29 30


36
Bring Out
Picc.
Fl. 1 2
Fl. 1 tutti
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Tri.
Perc. 3
T.T.s soft yarn mlts.
Chimes, Xylo
Bells, Vibes
Bells - Top Note
Bells
Vibes
Mar.
Pno.
Bring Out
a2
31
32
33
34
35
36
37
38


poco rall.
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
a2
mf
p
poco rall.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
sonoro
Tpt. 2
f
pp
Small Sus. Cym (Yrn. Mlts.)
Perc. 1
Perc. 2
Perc. 3
ppp
mp
Chimes, Xylo
Bells, Vibes
Mar.
Bells
Vibes
Vibes (light accents)
(gradually less accented)
Pno.
Normale
39
40
41
42
43
44
45
46

48 Fantasy II - Brashly; Flippantly! 𝅗𝅥 = 132

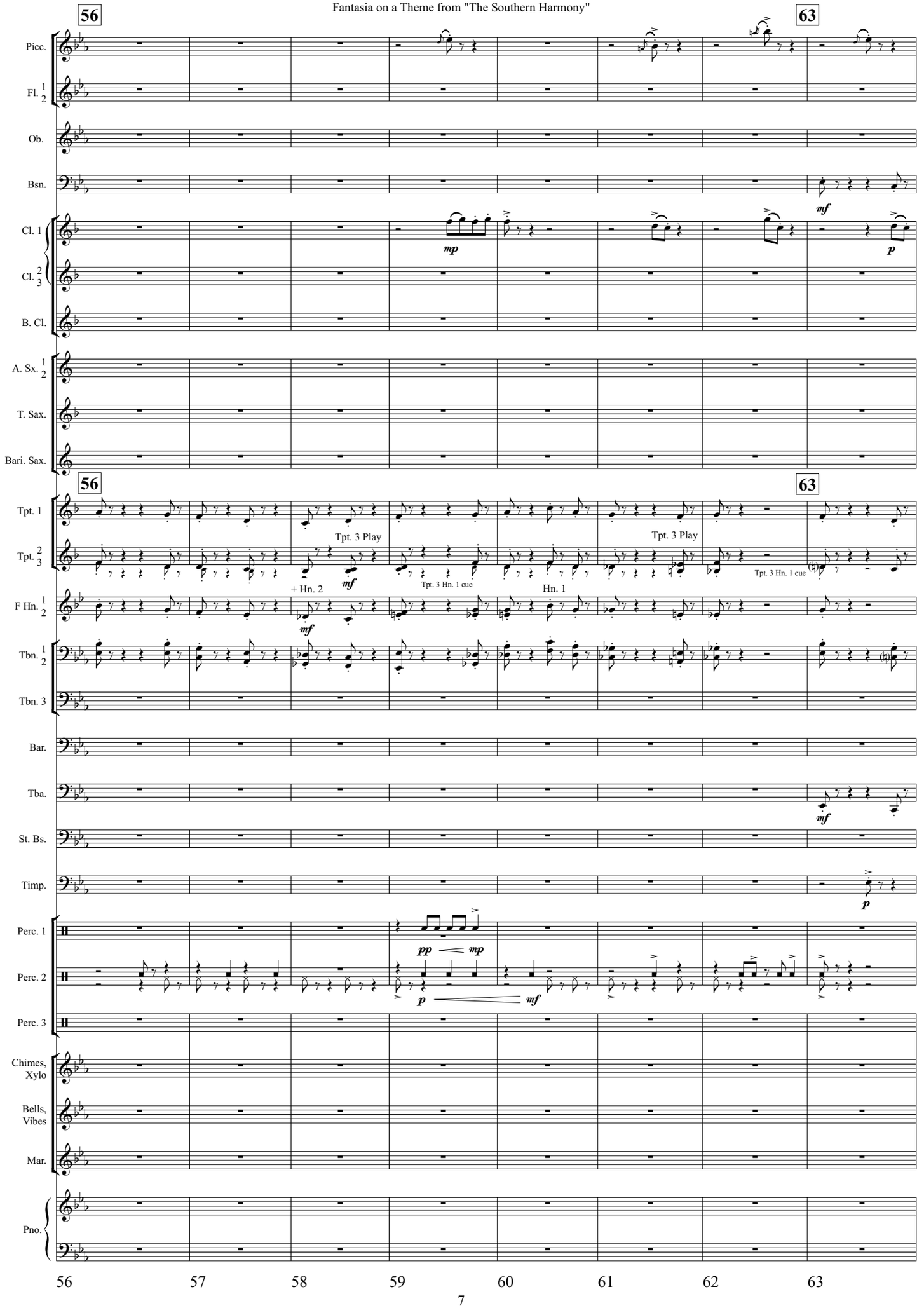
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.

48 Fantasy II - Brashly; Flippantly! 𝅗𝅥 = 132

Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.

Tpt. 3 Hn. cue
Hn. 1
Sn. Dr.
W. Blk.
Tamb.
ped.

47 48 49 50 51 52 53 54 55


56
63
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
mp
mf
p
Tpt. 3 Play
Tpt. 3 Hn. 1 cue
+ Hn. 2
Hn. 1
pp
56
57
58
59
60
61
62
63

71 **with a touch of sarcasm ...**

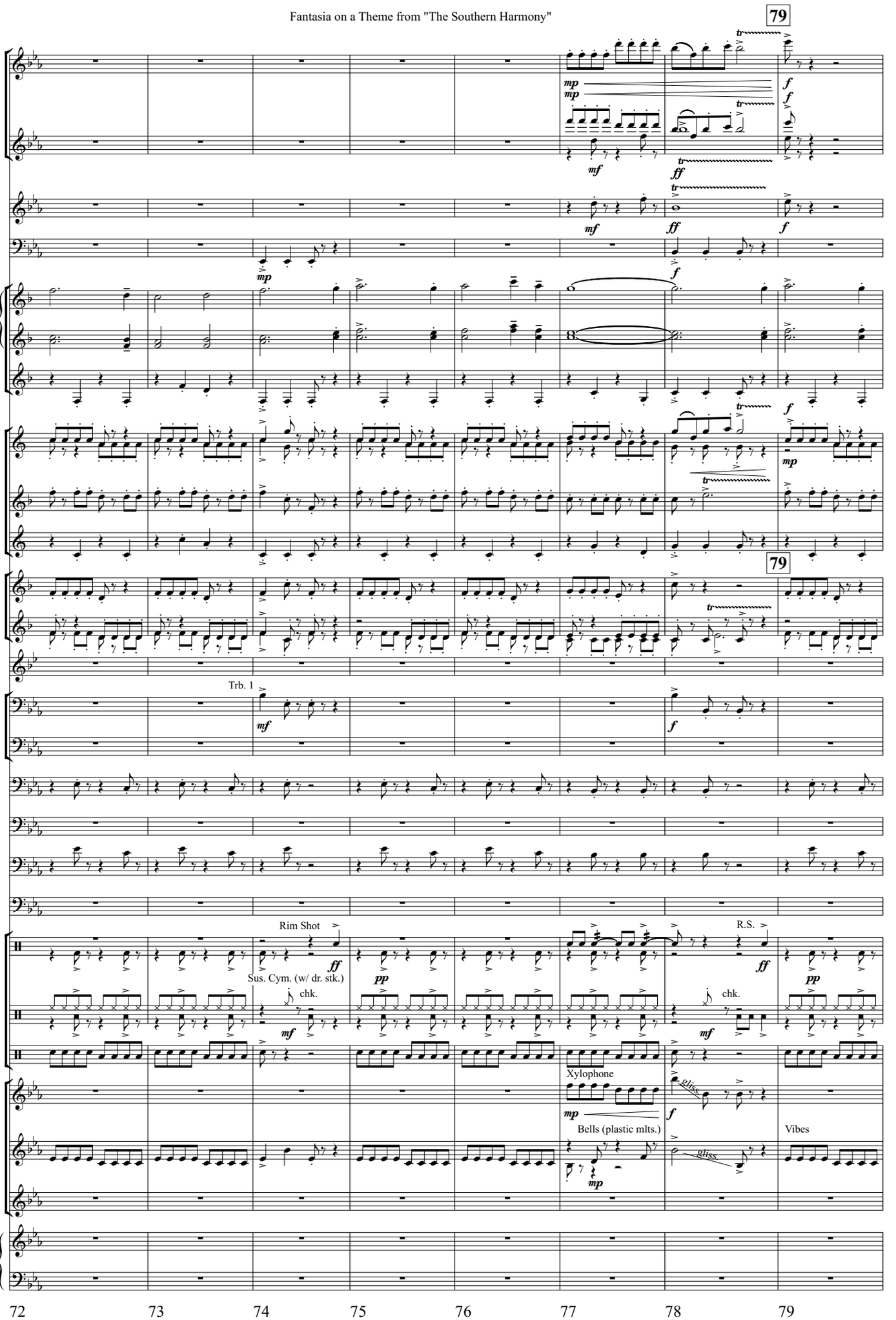
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.

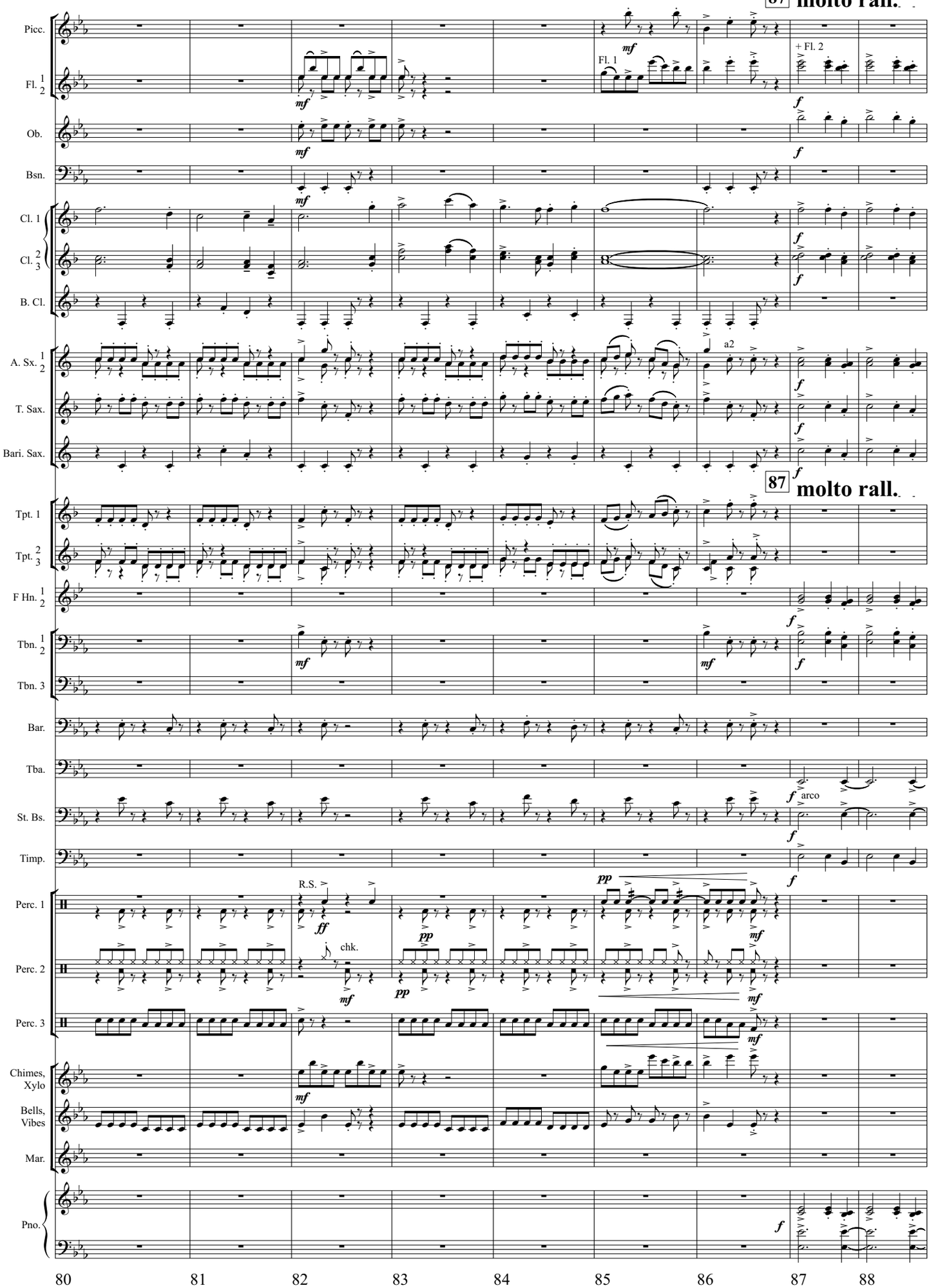
71 **with a touch of sarcasm ...**

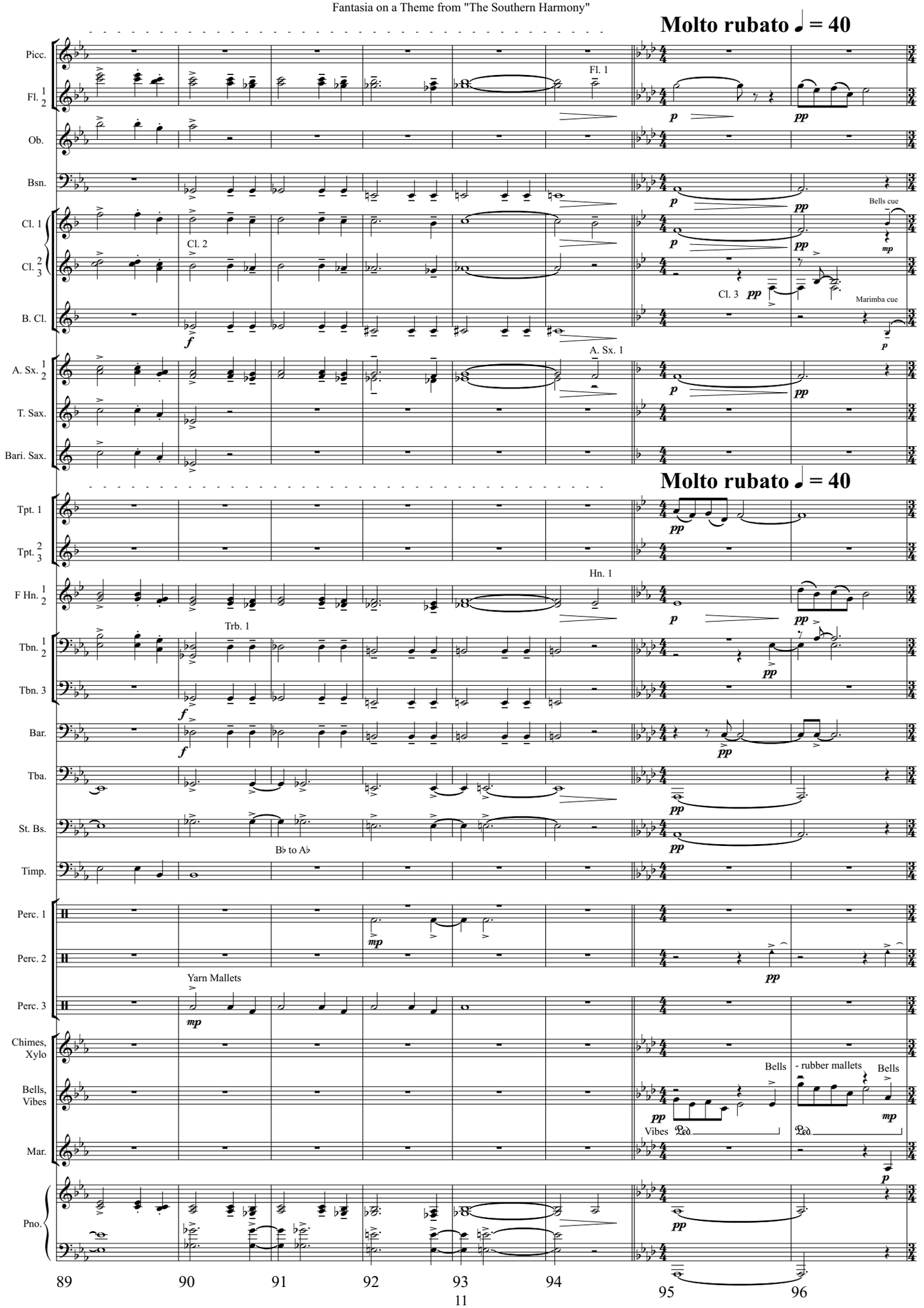
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.

Fl. 1
Tamb. to Hi-Hat
(W.B.)
Hi-Hat
pizz.
B.D. (secco)
with sticks
Vibes (damper on)

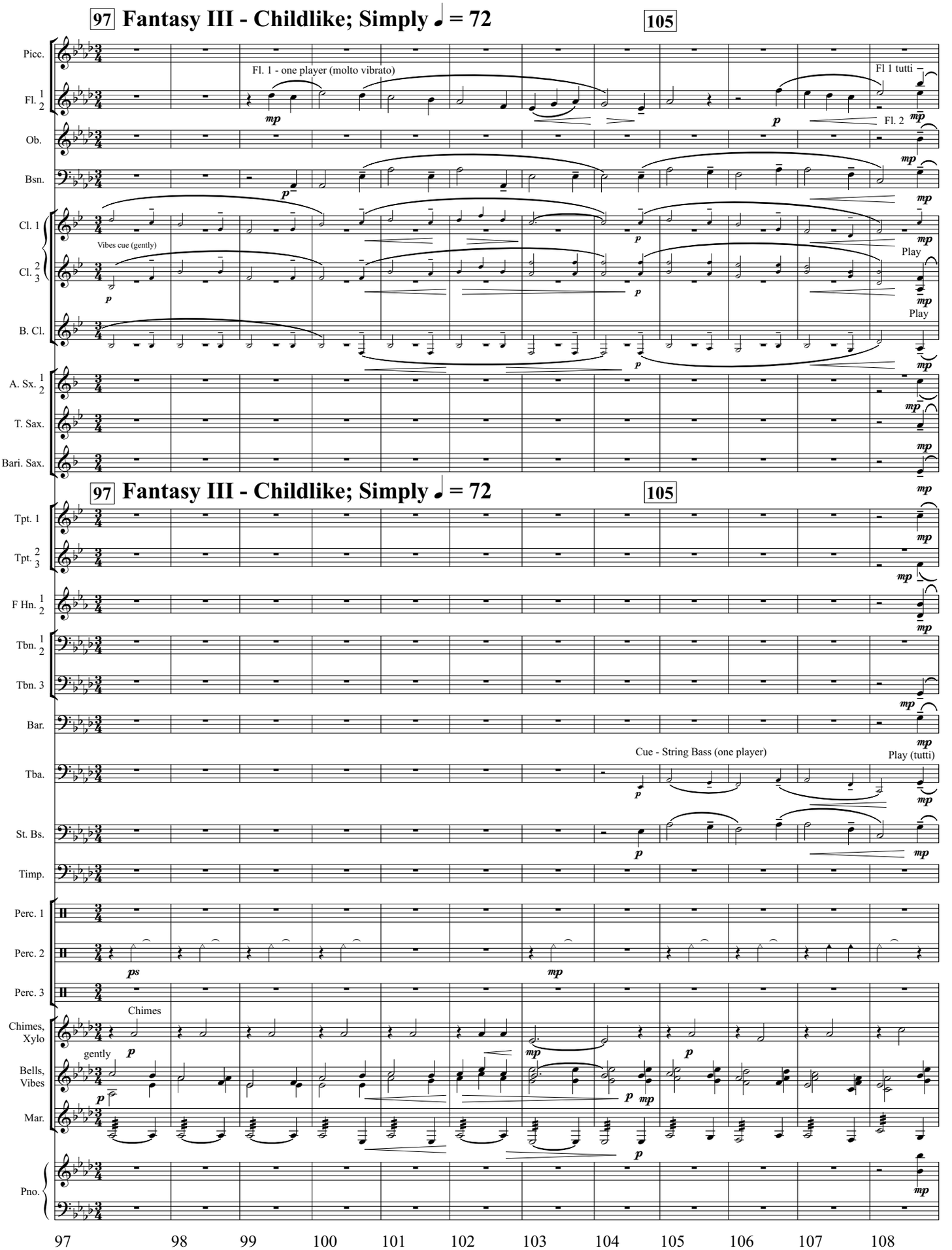
64 65 66 67 68 69 70 71

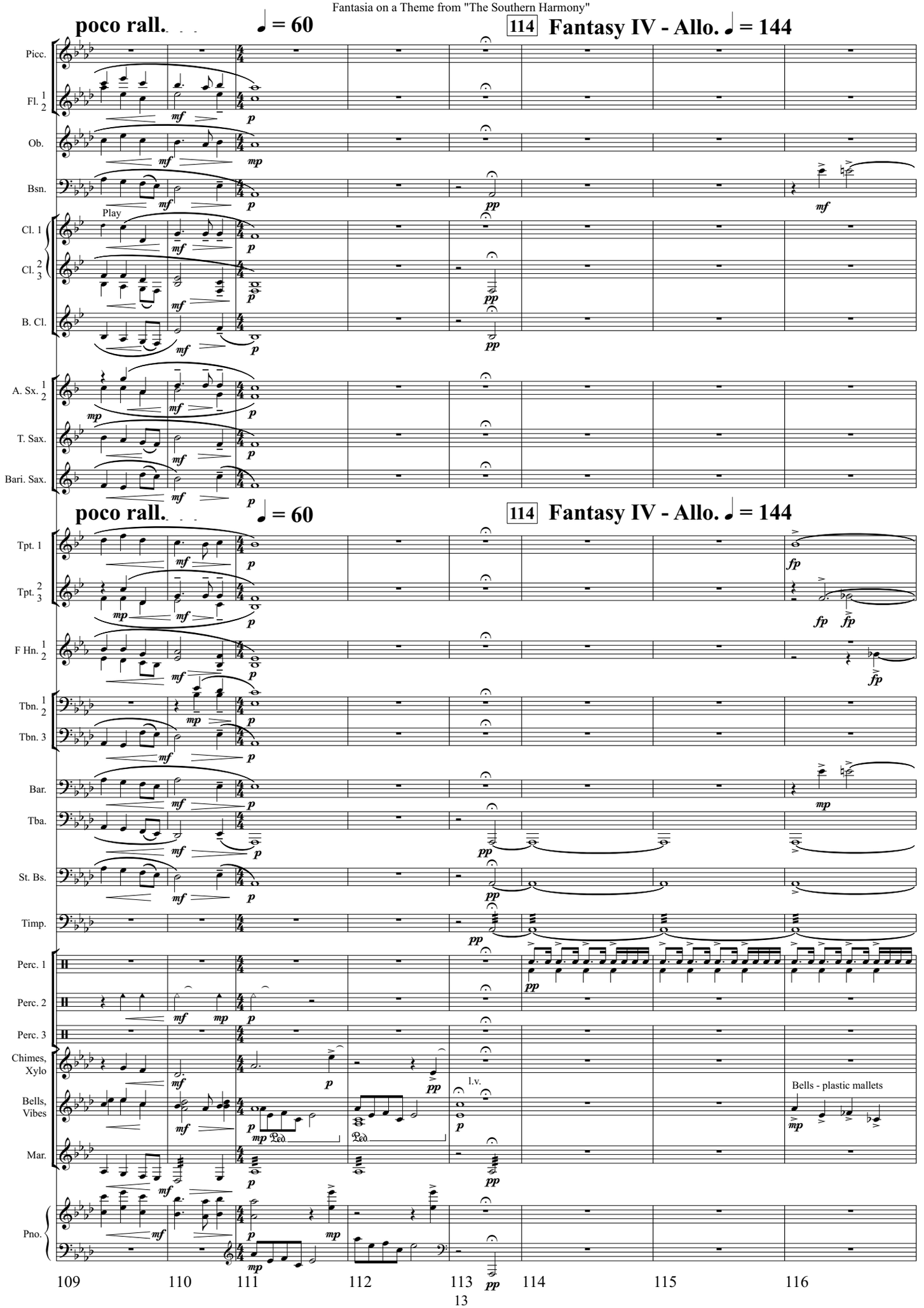

79
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Trb. 1
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Rim Shot
R.S.
Perc. 1
Sus. Cym. (w/ dr. stk.)
chk.
Perc. 2
Perc. 3
Xylophone
Chimes, Xylo
Bells (plastic mlts.)
Vibes
Bells, Vibes
Mar.
Pno.
72
73
74
75
76
77
78
79

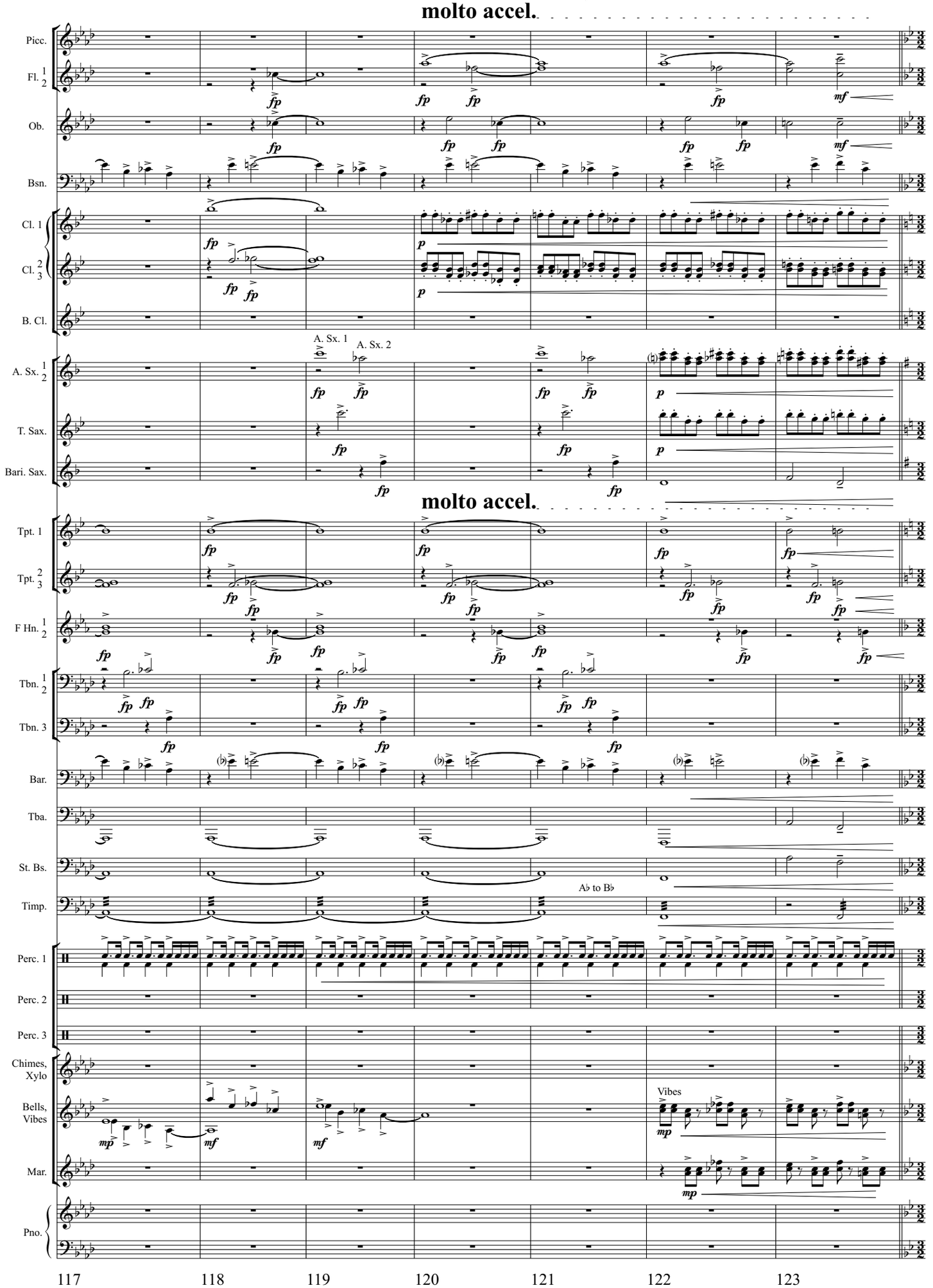

87 molto rall.
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
Fl. 1
+ Fl. 2
a2
R.S.
chk.
arco
80
81
82
83
84
85
86
87
88

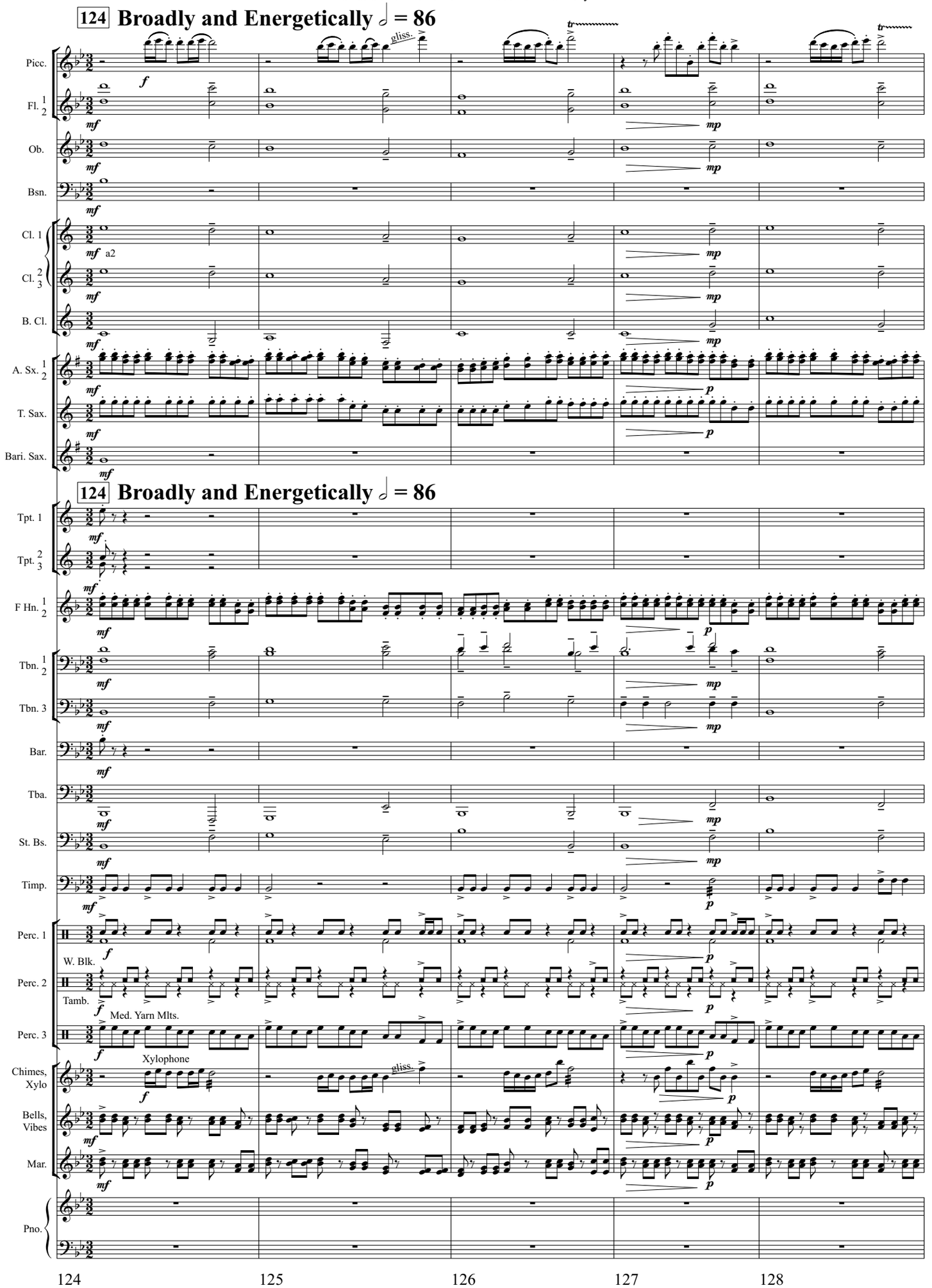

Molto rubato ♩ = 40
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Fl. 1
Cl. 2
Bells cue
Cl. 3
Marimba cue
A. Sx. 1
Molto rubato ♩ = 40
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Hn. 1
Trb. 1
B♭ to A♭
Perc. 1
Perc. 2
Perc. 3
Yarn Mallets
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
Bells
- rubber mallets
Bells
Vibes
89
90
91
92
93
94
95
96

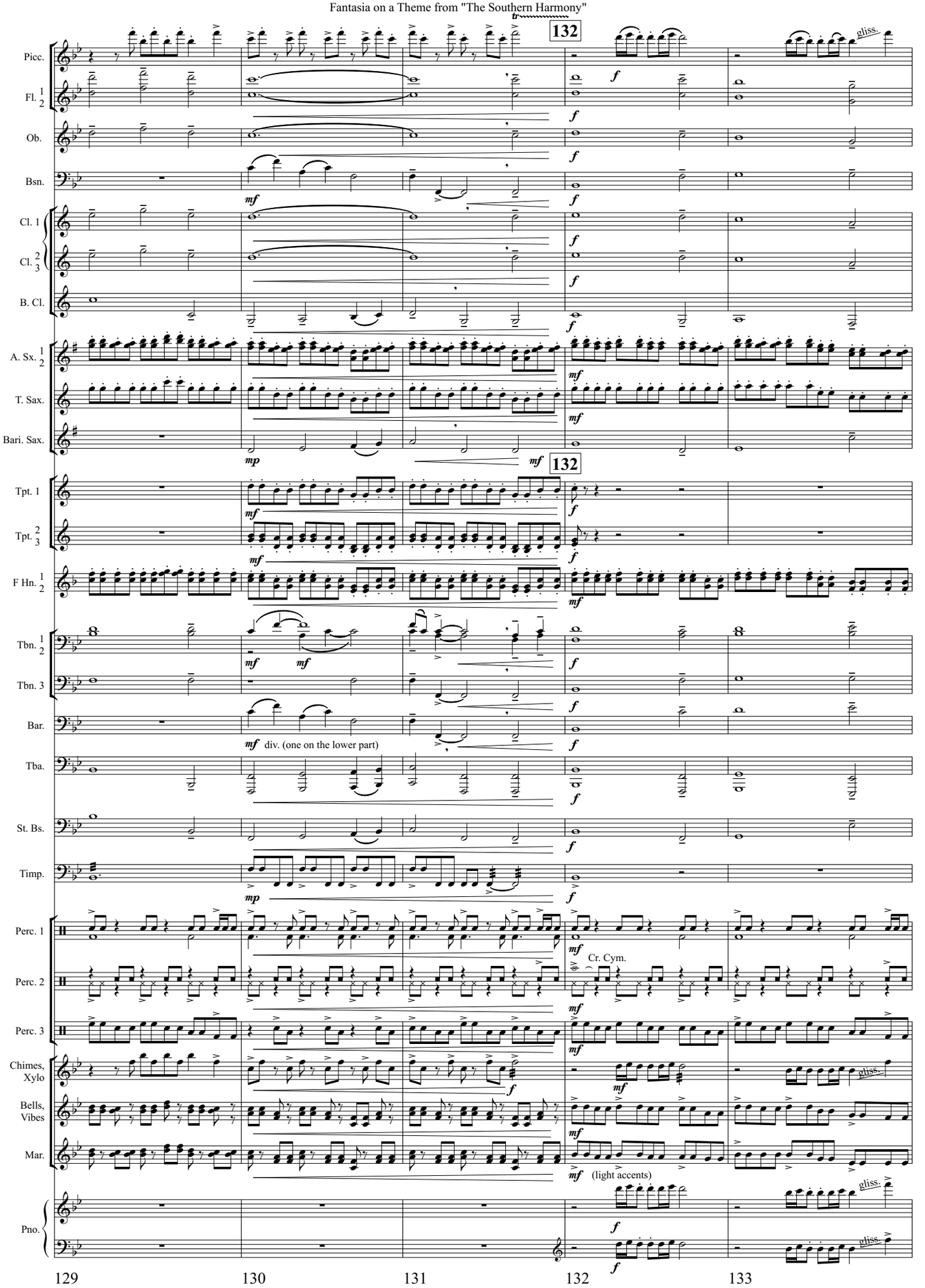
Note: The next 12 measures may be performed as a percussion ensemble, Clarinet Choir, or the two simultaneously.

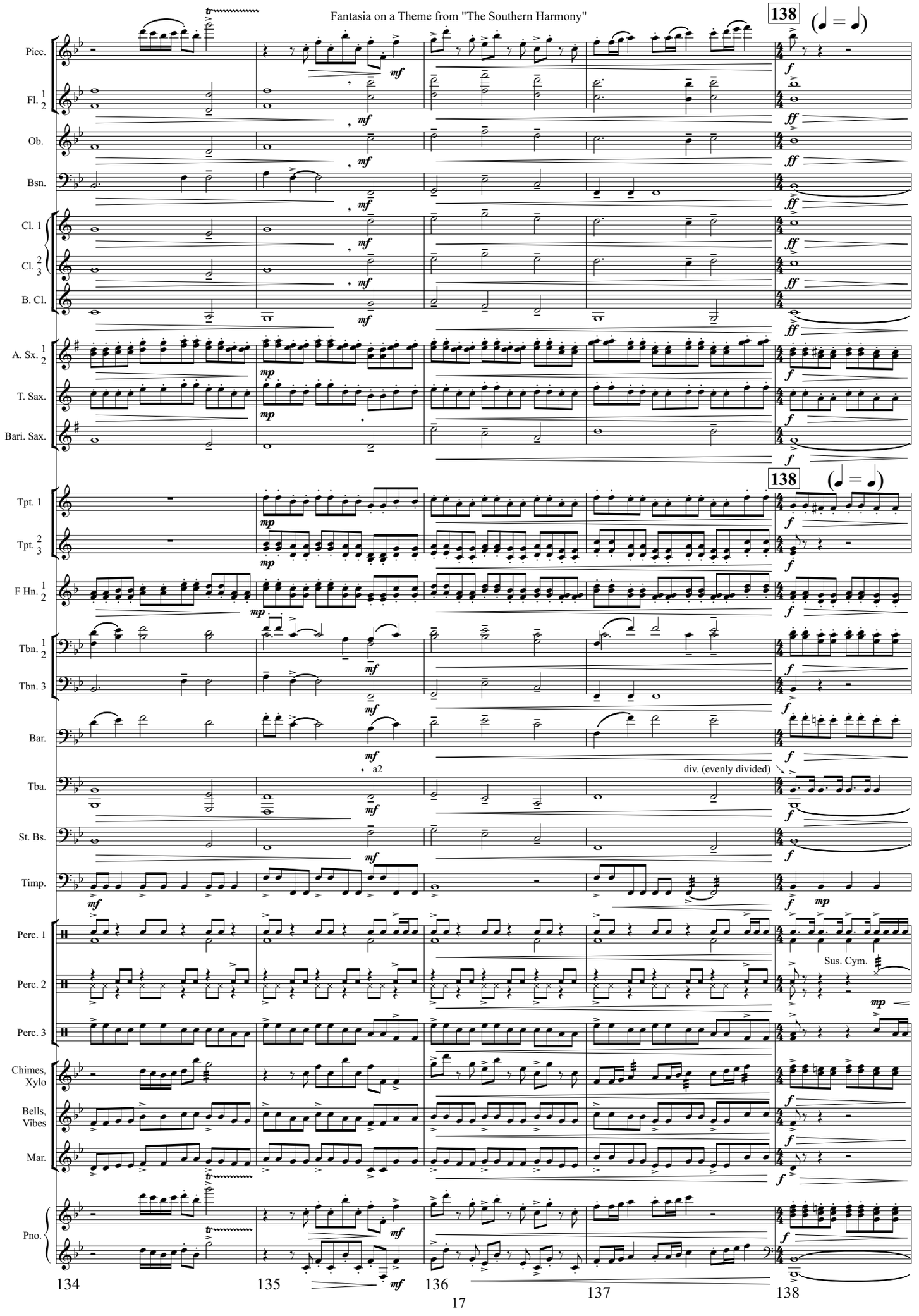



poco rall.
♩ = 60
114
Fantasy IV - Allo. ♩ = 144
Picc.
Fl. 1 2
Ob.
Bsn.
Play
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
l.v.
Bells - plastic mallets
109
110
111
112
113
114
115
116


molto accel.
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1
A. Sx. 2
A. Sx. 1 2
T. Sax.
Bari. Sax.
molto accel.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Ab to Bb
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Vibes
Mar.
Pno.
117
118
119
120
121
122
123


124 Broadly and Energetically ♩ = 86
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
a2
gliss.
124 Broadly and Energetically ♩ = 86
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
W. Blk.
Perc. 2
Tamb.
Perc. 3
Med. Yarn Mlts.
Xylophone
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
124
125
126
127
128


132
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
132
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
div. (one on the lower part)
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Cr. Cym.
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
(light accents)
Pno.
gliss.
129
130
131
132
133


138
(♩ = ♩)
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.
a2
div. (evenly divided)
Sus. Cym.
134
135
136
137
138

Building ...

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.

mp *cresc. poco a poco*

Building ...

Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.

Tpt. 2
Wood Block
Tamb.
Chimes

139 140 141 142 143

147

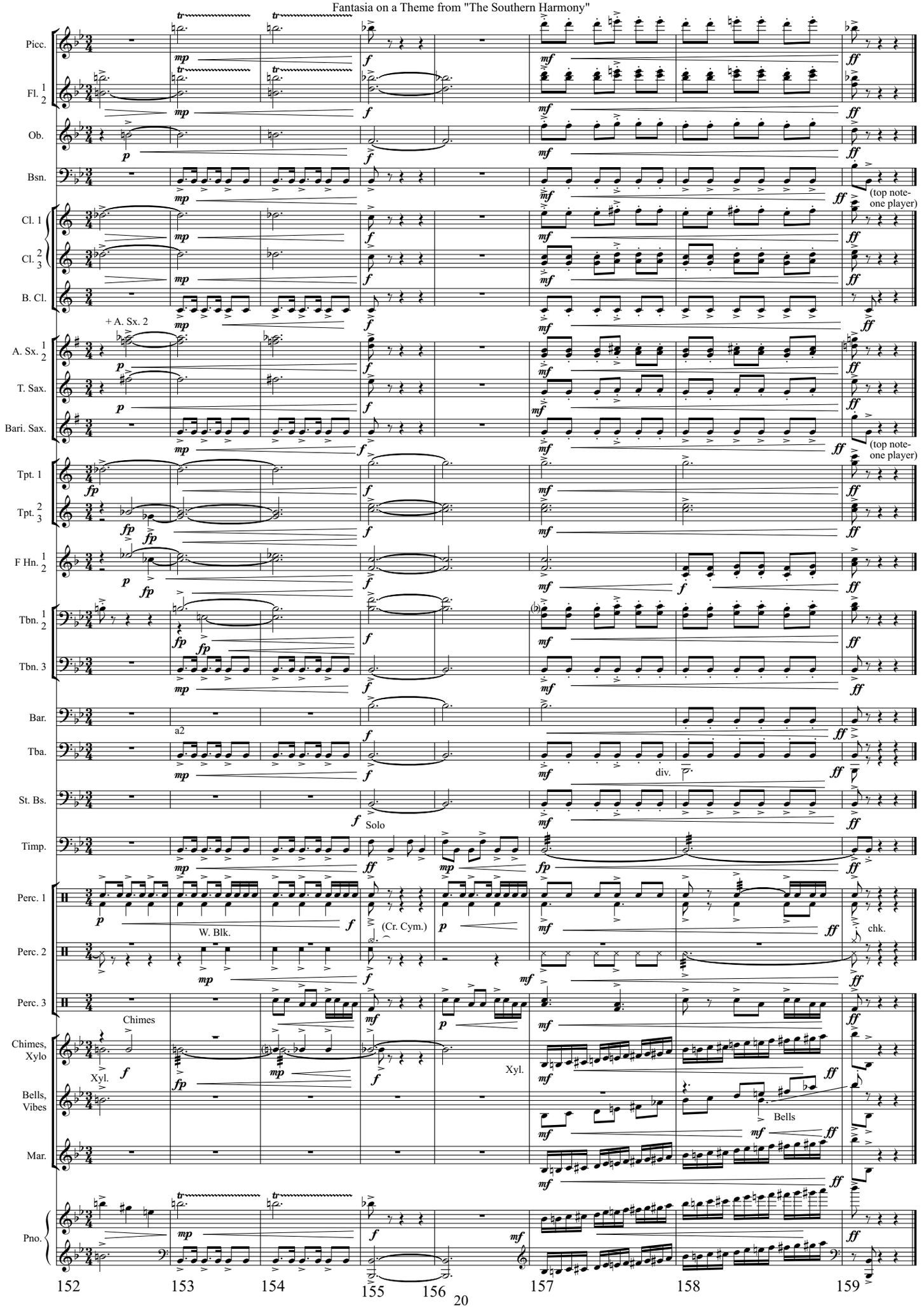
With Fire!

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
Pno.

ff mf f

a2 a3 div. Trb. 1 A. Sx. 1 Cr. Cym. Tamb. Bells

144 145 146 147 148 149 150 151


Picc.
Fl. 1 2
Ob.
Bsn.
(top note- one player)
Cl. 1
Cl. 2 3
B. Cl.
+ A. Sx. 2
A. Sx. 1 2
T. Sax.
Bari. Sax.
(top note- one player)
Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
a2
Tba.
div.
St. Bs.
Solo
Timp.
Perc. 1
W. Blk.
(Cr. Cym.)
chk.
Perc. 2
Perc. 3
Chimes
Chimes, Xylo
Xyl.
Xyl.
Bells, Vibes
Bells
Mar.
Pno.
152
153
154
155
156
157
158
159