

A JUBILANT TRIBUTE

by Anne McGinty

PERFORMANCE NOTES

A JUBILANT TRIBUTE is written with the concert key signature of Bb major throughout although the tonality varies with the addition of accidentals in all the parts. Carefully observe all written dynamics and dynamic nuances. Accurate subdivision of the beat as well as clean attacks and releases will greatly contribute to the unity of the ensemble. The Allegro sections should be well-articulated but not exaggerated (too staccato or too accented) and the articulations and phrasing should be consistent throughout the band. The ritardandos between tempo changes are for dramatic effect but should not be overdone.

The motif appears in an ascending version (horns at m.13) and a descending version (woodwinds at the beginning) and is based on the rhythm quarter-eighth-eighth-quarter repeated and its diminution, also repeated. The stress points are the beginning notes of each sequence, as shown below.



The introduction features the descending motif played in a very singing style with full-value eighths over a brass fanfare. Slightly separate the tied eighth in the fanfare for clarity. At m.13 the horns have the first statement of the ascending motif. A slight separation in the accompaniment will bring out the syncopation. Slowly and carefully tune the chords in this exposed passage. Match the solo flute and solo baritone articulations at m.21. At m.24 et al. slightly separate the slurred eighth and accurately place the second eighth to clarify the rhythm and to avoid a tendency to rush. Bring out the sixteenth note runs in the second and third clarinets at m.30-31. The bass drum should be felt as a pulse rather than heard as a thump.

The trumpet solo at the Poco meno mosso, m.39, should be very legato and espressivo, with the eighth notes full value. A quick catch-breath is indicated (') to avoid a breath near the end of the phrase (N.B.). This section may be conducted in two once the tempo is established. The metronome marking of 112-116 provides some latitude within the phrasing. The horn solo at m.47 should soar above the band. Descending antiphonal trumpets over the ascending baritone lead back to Tempo I and a woodwind variation of the motif.

The Adagio at m.67 features soloists over a transparent accompaniment. The eighth notes in the second clarinet, et al., as well as the pickups to the first clarinet solo should be very elastic and full value, with no stress on the beats and no feeling of bar lines. Slightly separate the flutes' first eighth note from the sixteenths at m.74 and do not allow the C to go sharp. Begin the Adagio at quarter = 66 for the woodwinds and then add a little motion (quarter = 72) for the brass choir at m.75. Relax the tempo back to 66 for the woodwinds at m.79, then return to 72 at m.82. The ritardando and diminuendo at m.87 should be exaggerated; however, the temple blocks must start the Allegro exactly in tempo.

Pitch the tom-toms far apart for contrast at m.89. The snare drum should be heavily accented at m.90, playing four groups of three sixteenths and one group of four. The timpani at m.91 should be louder (f) than the preceding measure (mf).

There is a tendency for all players to rush m.103-4. Careful subdivision and a slight separation on the woodwinds' slurred eighth notes will help prevent this. The brass choir at m.117 should be mellifluous; bells in the stands may help achieve this effect.

Be careful to hit the tempo of quarter = 120 at the Allegro ma non troppo which is slightly faster than the first version (m.39). The Allegro molto (quarter = 144) recaps the motif over the brass fanfare and leads to a well-accented ending. Bring out the descending bass line in the last two measures.

Above all, let the spirit of the music prevail.



ANNE
MCGINTY

ANNE MCGINTY, distinguished for her many compositions and arrangements for concert band, elementary through college level, as well as various publications for flute and flute ensemble, has established herself as a writer of artfully constructed, traditionally tuneful and colorfully orchestrated music. She received her Bachelor of Music, summa cum laude, and Master of Music from Duquesne University, majoring in flute performance and composition. She is a member of the American Society of Composers, Authors & Publishers (ASCAP) and the National Flute Association (NFA), having served two years on the NFA Board of Directors. Formerly a professional flutist, teacher and clinician, and an editor with a major music publisher, she is presently a free lance composer.

PROGRAM NOTES

A JUBILANT TRIBUTE was commissioned by and dedicated to Dan Black and the El Paso-Morehead Junior High Symphonic Band on the occasion of their selection as the 1983-84 CCC Honor Band for the State of Texas and was premiered at the 1984 Texas Music Educators Association convention. It is based on a motif that appears in both an ascending version (e.g., horns after the introduction) and a descending version (e.g., woodwind melody at the beginning). The motif is used throughout the piece and is orchestrated to highlight various color combinations within the band. The reflective Adagio section features soloists over a transparent accompaniment. The Allegro returns with the percussion section assuming the thematic elements followed by the trumpets and trombones. The recapitulation is interrupted by a brief reminiscence of the slow section, then builds to an exciting Allegro molto finale.

A JUBILANT TRIBUTE

Full Conductor Score

Performance time: Approx. 5:15

By Anne McGinty
(A.S.C.A.P.)

A 1761

Allegro con brio (♩ = 132)

[illegible]

Picc.

Fl.

Ob.

1
Cls.

2
3

A.Cl.

B.Cl.

Bsn.

1
A.Saxs.

2

T.Sax.

Bar.Sax.

1
Cors.

2
3

1
Hns.

2
3
4

1
Trbs.

2
3

Bar.

Basses

St.B.

Mallets

E♭ to F, B♭ to C

Timp.

Drs.

Aux.
Perc.

13 a tempo

Picc. *f* *molto rit.* *mf*

Fl. *f* *molto rit.* *mf*

Ob. *f* *molto rit.* *mf*

1 *molto rit.* *mf*

2 *molto rit.* *mf*

3 *molto rit.* *mf*

A.Cl. *molto rit.* *mf*

B.Cl. *molto rit.* *mf*

Bsn. *molto rit.* *mf*

A.Saxs. 1 *molto rit.* *mf* Hn.1.,3.

2 *molto rit.* *mf* Hn.2.

T.Sax. *molto rit.* *mf* Hn.4.

Bar.Sax. *molto rit.* *mf*

13 a tempo

1 *molto rit.* *mf*

2 *molto rit.* *mf*

3 *molto rit.* *mf*

Hns. 1 *molto rit.* *mf*

2 *molto rit.* *mf*

3 *molto rit.* *mf*

4 *molto rit.* *mf*

1 *molto rit.* *mf*

2 *molto rit.* *mf*

3 *molto rit.* *mf*

Trbs. *molto rit.* *mf*

Bar. *molto rit.* *mf*

Basses *molto rit.* *mf*

St.B. *molto rit.* *mf*

Mallets *molto rit.*

Timp. *molto rit.*

Drs. *molto rit.* *mf*

Aux. Perc. *molto rit.* *mf*

Picc.

Fl.

Ob.

1
Cls.

2
3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1
2

T.Sax.

Bar.Sax.

1
Cors.

2
3

1
2
Hns.

3
4

1
Trbs.

2
3

Bar.

Basses

St.B.

Mallets

Timp.

Drs.

Aux.
Perc.

Solo
mf

mf

25

Picc. *mp*

Fl. *all mp*

Ob. *mp*

1 *mp*

2 *mp*

3 *mp*

Cl. *mp*

A.Cl. *mp*

B.Cl. *mp*

Bsn. *mp*

A.Sax. 1 *mp* *mf* *fp* *a2 mp*

2 *mp* *mf* *fp* *mp*

T.Sax. *mp* *mf* *fp* *mp*

Bar.Sax. *mp* *mf* *fp* *mp*

1 *mp*

2 *mp*

3 *mp*

Cors. *mp*

1 *mp*

2 *mp*

3 *mp*

Hns. *mp* *mf* *fp* *mp*

4 *mp* *mf* *fp* *mp*

1 *Solo*

2 *mp*

3 *all mp*

Trbs. *mp*

Bar. *mp*

Basses *mp*

St.B. *mp*

Mallets *Xylo. mp*

Timp. *mp*

Drs. *mp*

Aux. Perc. *Tamb. mp*

opt. gva. 7

Picc. *mf*

Fl. *mf* *mp*

Ob. *mf* *mp*

1 Cls. *mf* *mp*

2 Cls. *mf* *mp* a2

3 Cls. *mf* *mp*

A.Cl. *mf* *mp*

B.Cl. *mf* *mp*

Bsn. *mf* *mp*

1 A.Saxs. *mf* *mp* a2

2 A.Saxs. *mf* *mp* a2

T.Sax. *mf* *mp*

Bar.Sax. *mf* *mp*

1 Cors. *div.* *mf* *a2*

2 Cors. *mf* *a2*

3 Cors. *mf* *a2*

1 Hns. *mf* *a2*

2 Hns. *mf* *a2*

3 Hns. *mf* *a2*

4 Hns. *mf* *a2*

Trbs. 1 2 3

Bar.

Basses

St. B.

Mallets *mf*

Timp. *mp* *mf* *mp*

Drs. *mf*

Aux. Perc. *mf*

33

Picc. *mf*

Fl. *mf*

Ob. *mf*

1 Cts. *mf*

2 *mf*

3 *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

A.Saxs. 1 *mf*

2 *mf*

T.Sax. *mf*

Bar.Sax. *mf*

1 Cors. *mp* *a2* *mf* *div.*

2 *mp* *mf*

3 *mf*

1 Hns. *mf*

2 *mf*

3 *mf*

4 *mf*

1 Trbs. *mf*

2 *mf*

3 *mf*

Bar. *mf*

Basses *mf*

St.B. *mf*

Mallets *mf* F to Eb, C to Bb, Eb to F

Timp. *p* *mf*

Drs. *mf*

Aux. Perc. *mf*

39 Poco meno mosso (♩-112-116)

Picc. *f* *poco rit.*

Fl. *div.* *f* *poco rit.*

Ob. *f* *poco rit.*

1 Cls. *f* *poco rit.* *mp legato*

2 Cls. *f* *poco rit.* *mp legato*

3 Cls. *f* *poco rit.* *mp legato*

A.Cl. *f* *poco rit.* *mp legato*

B.Cl. *f* *poco rit.* *mp legato*

Bsn. *f* *poco rit.* *mp legato*

A.Saxs. 1 *f* *poco rit.*

2 *f* *poco rit.*

T.Sax. *f* *poco rit.*

Bar.Sax. *f* *poco rit.*

39 Poco meno mosso (♩-112-116)

1 Cors. *div.* *f* *poco rit.* *Solo* *mf legato*

2 Cors. *f* *poco rit.*

3 Cors. *f* *poco rit.*

1 Hns. *f* *poco rit.* *mf* *mp*

2 Hns. *f* *poco rit.* *mf* *mp*

3 Hns. *f* *poco rit.* *mf* *mp*

4 Hns. *f* *poco rit.* *mf* *mp*

1 Trbs. *f* *poco rit.* *mp*

2 Trbs. *f* *poco rit.* *mp*

3 Trbs. *f* *poco rit.* *mp*

Bar. *f* *poco rit.* *mp legato*

Basses *f* *poco rit.* *mp legato*

St.B. *f* *poco rit.* *mp legato*

Mallets *f* *poco rit.*

Timp. *f* *poco rit.* *mp*

Drs. *f* *poco rit.* *mp*

Aux. Perc. *f* *poco rit.*

10

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

A.Saxs.

T.Sax.

Bar.Sax.

1

2

3

Cors.

Hns.

1

2

3

4

Trbs.

Bar.

Basses

St.B.

Mallets

Timp.

Drs.

Aux. Perc.

S.Cym.

div.

N.B.

mf legato

mf

p

Cr.Cym.

55 Tempo I (♩ = 132)

Picc. *poco rit.*

Fl. *poco rit.* *mf*

Ob. *poco rit.*

1. Cls. *poco rit.* *mf*

2. Cls. *poco rit.*

3. Cls. *poco rit.*

A.Cl. *p*

B.Cl. *p*

Bsn. *poco rit.* *p*

A.Saxs. 1. *poco rit.*

2. *poco rit.*

T.Sax. *poco rit.*

Bar.Sax. *poco rit.*

55 Tempo I (♩ = 132)

1. Cors. *poco rit.* *p*

2. Cors. *poco rit.* *p*

3. Cors. *poco rit.* *p*

1. Hns. *f* *poco rit.* *p*

2. Hns. *f* *poco rit.* *p*

3. Hns. *f* *poco rit.* *p*

4. Hns. *f* *poco rit.* *p*

1. Trbs. *f* *poco rit.* *p*

2. Trbs. *poco rit.* *p*

3. Trbs. *poco rit.* *p*

Bar. *poco rit.* *p*

Basses *poco rit.* *p*

St.B. *poco rit.* *p*

Mallets *poco rit.*

Timp. *f* *poco rit.* *p*

Drs. *f* *poco rit.* *p*

Aux. Perc. *poco rit.*

This is a musical score for the song "The Rose Tree". The score is written for a full orchestra and includes a vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments. The vocal line is written in a soprano clef. The orchestration includes strings, woodwinds (flute, oboe, bassoon), and brass. The score is marked with dynamic levels such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is for a single system, with the first measure of the vocal line starting on a whole note G4. The first measure of the string section starts on a whole note G2. The first measure of the woodwind section starts on a whole note G2. The first measure of the brass section starts on a whole note G2. The score is for a single system, with the first measure of the vocal line starting on a whole note G4. The first measure of the string section starts on a whole note G2. The first measure of the woodwind section starts on a whole note G2. The first measure of the brass section starts on a whole note G2.

67 Adagio (♩ = 66-72)

Picc. *f* *molto rit.* *Solo* *mf*

Fl. *f* *molto rit.* *mf*

Ob. *f* *molto rit.*

1 Cls. *f* *molto rit.* *p*

2 3 Cls. *f* *molto rit.* *p*

A.Cl. *f* *molto rit.* *p*

B.Cl. *f* *molto rit.* *p*

Bsn. *f* *molto rit.* *p*

1 A.Saxs. *f* *molto rit.* *p*

2 T.Sax. *f* *molto rit.* *p*

Bar.Sax. *f* *molto rit.* *p*

1 Cors. *f* *molto rit.* *mf* *div.* *p*

2 3 Cors. *f* *molto rit.* *mp* *p*

1 Hns. *f* *molto rit.*

2 3 4 Hns. *f* *molto rit.*

1 Trbs. *f* *molto rit.*

2 3 Trbs. *f* *molto rit.*

Bar. *f* *molto rit.* *mp* *p*

Basses *f* *molto rit.*

St.B. *f* *molto rit.*

Mallets *f* *molto rit.*

Timp. *f* *molto rit.*

Drs. *f* *molto rit.*

Aux. Perc. *f* *molto rit.*

3214 * Swish: hold one cymbal in a vertical position and push the edge of the other plate from bell outwards, inside the plate. Cr.Cym. *p* Swish *

[illegible]

82

Picc. *Solo* *mf* *mp*

Fl.

Ob.

1 *all* *p*

2 *p*

3

Cl.

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 *p*

2 *p*

T.Sax. *p*

Bar.Sax. *p*

82 *Solo* *mp*

Cors. 1 *p*

2 *p*

3

Hns. 1 *p*

2

3

4

Trbs. 1 *p*

2 *p*

3

Bar. *Solo* *mp*

Basses *p*

St.B. *p*

Mallets

Timp.

Drs.

Aux. Perc. *S.Cym.* *pp* *mp* *Cr.Cym.* *mp* *Swish*

3214

88 Allegro con brio (♩ = 132)

Picc. *rit.* *Solo*
 Fl. *rit.* *mp*
 Ob. *rit.*
 1 *Solo* *mp*
 Cls. 2 *rit.*
 3 *rit.*
 A.Cl. *rit.*
 B.Cl. *rit.*
 Bsn. *rit.*
 A.Saxs. 1 *a2*
 2 *rit.*
 T.Sax. *rit.*
 Bar.Sax. *rit.*
88 Allegro con brio (♩ = 132)
 1 *Solo* *p* *mp* *a2* *rit.*
 Cors. 2 *rit.*
 3 *rit.*
 1 *Solo* *mp*
 Hns. 2 *rit.*
 3 *rit.*
 4 *rit.*
 1 *rit.*
 Trbs. 2 *a2*
 3 *rit.*
 Bar. *p* *rit.*
 Basses *rit.*
 St.B. *rit.*
 Mallets *rit.*
 Timp. *p* *rit.* *mf*
 Drs. *p* *rit.* *ppp*
 T.B. *mf*
 Aux. Perc. *rit.* *Tom-toms* *mf*

3214

Picc.
 Fl.
 Ob.
 1
 Cls.
 2
 3
 A.Cl.
 B.Cl.
 Bsn.
 A.Sax.
 1
 2
 T.Sax.
 Bar.Sax.
 1
 Cors.
 2
 3
 Hns.
 1
 2
 3
 4
 Trbs.
 1
 2
 3
 Bar.
 Basses
 St.B.
 Mallets
 Xylo.
 Timp.
 Drs.
 Aux.
 Perc.

100

Picc. *mf*

Fl. *mf*

Ob. *mp*

1 *mp*

2

3

Cl. *mp*

A.Cl.

B.Cl.

Bsn. *mf*

A.Saxs. 1 *mp*

2

T.Sax.

Bar.Sax.

100

1 *mp*

2 *mp*

3 *mp*

Cors. *mf* *a2* *p*

1 *mp*

2 *mp*

3 *mp*

4 *mp*

Hns. *mf* *a2*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. *mf* *p* *a2*

2 *mf* *p*

3 *mf* *p*

Bar. *mf*

Basses

St.B.

Mallets

Xylo. *mp*

Timp.

Drs. *mf* *p*

Aux. Perc.

Picc.
 Fl.
 Ob.
 Cls. 1 2 3
 A.Cl.
 B.Cl.
 Bsn.
 A.Saxs. 1 2
 T.Sax.
 Bar.Sax.
 Cors. 1 2 3
 Hns. 1 2 3 4
 Trbs. 1 2 3
 Bar.
 Bases
 St.B.
 Mallets
 Timp.
 Drs.
 Aux. Perc.

div.
f
f
f
a2
mf
mf
mf
mf
mf
mf
mf
mf
mf
f
mf

Musical score for page 21, featuring various orchestral instruments including Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones, Cor Anglais, Horns, Trumpets, Baritone, Basses, Snare Drum, Mallets, Tom-tom, Drums, and Auxiliary Percussion. The score includes dynamic markings such as *f*, *mf*, and *a2*.

109

Picc.

Fl.

Ob.

1
Cls.

2
3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1
2

T.Sax.

Bar.Sax.

109

1
Cors.

2
3

1
Hns.

2
3
4

1
Trbs.

2
3

Bar.

Basses

St.B.

Mallets

Timp.

Drs.

Aux.
Perc.

div.
mf

mf

div.
mf

mf

a2
f

p

f

p

f

p

f

p

mp

mp

117 Moderato (♩=96)

Picc. *rit.*
 Fl. *rit.*
 Ob. *mf* *rit.*
 Cls. 1 *mp* *mf* *div.* *rit.* *mp*
 2 *mp*
 3 *mf* *rit.* *mp*
 A.Cl. *rit.*
 B.Cl. *mf* *rit.* *mp*
 Bsn. *mp* *mf* *rit.* *mp*
 A.Saxs. 1 *rit.*
 2 *mf* *rit.* *mp*
 T.Sax. *mf* *rit.*
 Bar.Sax. *rit.*
 Cors. 1 *rit.* *mp*
 2 *rit.* *a2* *mp*
 3 *mp*
 Hns. 1 *rit.*
 2 *rit.*
 3 *rit.*
 4 *rit.*
 Trbs. 1 *rit.* *mp*
 2 *rit.* *mp*
 3 *rit.* *mp*
 Bar. *rit.* *mp*
 Basses *rit.* *mp*
 St.B. *rit.* *mp*
 Mallets *rit.*
 Timp. *rit.* *mp*
 Drs. *mp* *p*
 Aux. Perc. *rit.* *p*

Allegro ma non troppo (♩ = 120)

Picc. *rit.*

Fl. *rit.*

Ob. *rit.*

1 Cls. *mp* *rit. e dim.* *pp*

2 Cls. *mp* *rit. e dim.* *pp*

3 Cls. *mp* *rit. e dim.* *pp*

A.Cl. *rit.*

B.Cl. *rit.*

Bsn. *rit.*

A.Saxs. 1 *rit.*

2 *rit.*

T.Sax. *rit.*

Bar.Sax. *rit.*

1 Cors. *a tempo* *p* *hold back* *a2 a tempo* *rit.*

2 Cors. *hold back* *p* *a2* *rit.*

1 Hns. *hold back* *a2* *mp* *rit. e dim.* *pp*

2 Hns. *hold back* *a2* *mp* *rit. e dim.* *pp*

3 Hns. *hold back* *a2* *mp* *rit. e dim.* *pp*

4 Hns. *hold back* *a2* *mp* *rit. e dim.* *pp*

1 Trbs. *hold back* *p a tempo* *rit. e dim.* *pp*

2 Trbs. *hold back* *p a tempo* *rit. e dim.* *pp*

3 Trbs. *hold back* *p a tempo* *rit. e dim.* *pp*

Bar. *hold back* *p a tempo* *rit. e dim.* *mp*

Basses *hold back* *p a tempo* *rit.* *pp*

St.B. *hold back* *p a tempo* *rit.* *pp*

Mallets *Chimes* *mf* *rit.*

Timp. *hold back* *p a tempo* *rit.*

Drs. *hold back* *mp* *p* *rit.*

Aux. Perc. *S.Cym.* *ppp* *p* *rit.*

127

Picc. *mp* *f*

Fl. *mp* *f*

Ob.

1 Cls. *mf legato*

2 3 *mf legato*

A.Cl. *pp* *mf legato*

B.Cl. *pp* *mf legato*

Bsn. *pp* *mf legato*

A.Saxs. 1 *pp* *mf legato*

2 *pp* *mf legato*

T.Sax. *pp* *mf legato*

Bar.Sax. *pp* *mf legato*

1 Cors. *Solo mp* *all mf legato a2*

2 3 *mf legato*

Hns. 1 2 3 4

1 Trbs. *mf legato a2*

2 3 *mf legato*

Bar. *pp* *all mf legato*

Basses *mf legato*

St.B. *mf legato*

Mallets Xylo. *mp* *f*

Timp. *p* *mf*

Drs. *pp* *mf*

Aux. Perc.

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cls. *div.*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

A.Saxs. 1 2 *mf*

T.Sax. *mf*

Bar.Sax. *mf*

Cors. 1 2 3 *mf*

Hns. 1 2 3 4 *mf* *a2*

Trbs. 1 2 3 *mf* *a2*

Bar. *mf*

Basses *mf*

St.B. *mf*

Mallets *mf*

Timp. *mf*

Drs. *mf*

Aux. Perc. *mf*

S.Cym. *mf*

3214

Picc. *ff*

Fl. *ff*

Ob. *ff*

1. Cls. *ff*

2. *a2*

3. *ff*

A.Cl. *ff*

B.Cl. *ff*

Bsn. *ff*

A.Saxs. 1. *ff*

2. *a2*

T.Sax. *ff*

Bar.Sax. *ff*

1. Cors. *ff*

2. *a2*

3. *ff*

1. Hns. *ff*

2. *ff*

3. *ff*

4. *ff*

1. Trbs. *ff*

2. *ff*

3. *ff*

Bar. *ff*

Basses *ff*

St.B. *ff*

Mallets *ff*

Timp. *ff*

Drs. *ff*

Aux. Perc. *mf* S.Cym. *ff* damp Cr.Cym. *ff*