



October Farewell

JUSTIN WILLIAMS (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 1 Optional Piano
- 2 Mallet Percussion
(Bells/Chimes)
- 1 Timpani
- 3 Percussion 1
(Wind Chimes/Triangle, Bass Drum)
- 2 Percussion 2
(Suspended Cymbal, Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Originally written as a piano piece in memory of the composer's grandfather, who passed away suddenly during the month of October in the composer's freshman year of college. Scored here for concert band, the piece's main melody is simple, yet sincere, with inflections of the Appalachia in its strains. The middle of the piece represents the composer's grief, realization, and acceptance, with shifts in major and minor progressions. The work concludes with a grand and majestic restatement of the main melody, with a final farewell and a bittersweet, yet peaceful ending, representing that difficult time all of us face when "moving on."

NOTES TO THE CONDUCTOR

The opening chord in the low brass and horns should crescendo softly. Feel free to dictate this free from meter. The oboe solo is cued with an alto saxophone, but either way, ensure the soloist is very free and expressive with the interpretation. As this is a memorial for a lost loved one, inspiration and relation should be easy to find for virtually anyone! The clarinet accompaniment should be very free and out of the way of the melody line. The piano part is optional, of course, but if the instrument and performer are available, be sure that timbre is present and well blended here and throughout the rest of the piece. As more voices enter at measure 11, take care that the melody in the flutes and oboes is not overpowered by the accompaniment. Additionally, be sure the accompanying voices are well blended and smooth.

The trumpet solo at measure 19 should be rather bold and cinematic, soaring above the ensemble. This section culminates with the G-minor chord at measure 24. Programmatically, this moment represents the actual moment of losing a loved one. The attack, sforzando, and subsequent crescendo should all be quite aggressive to convey this painful emotion.

Measures 27 through 41 represent grief and acceptance. Feel free to use rubato on these phrases as you see fit. Be sure every attack is smooth and that every phrase is rounded and complete. Note the tempo slows a bit with the *Pastorale* at measure 33. Again, don't rush through these phrases here. Take as much liberty with the tempo and dynamic variance as you feel is necessary!

At measure 42, the main melody returns in a flute solo in a new key, signifying the movement beyond grief. (Note the plagal "Amen" cadence point here from the F-major chord before.) Again, the accompanying voices should be very smooth and blended, forming only an ethereal chordal foundation. The countermelody in the horns and saxophones should be much more prominent alongside the solo, however.

The crescendo and subsequent statement at measure 50 should be very passionate and emotional! Ensure your ensemble understands the musical representation of celebrating life rather than mourning loss at this section. Emotion is key to the success of this entire piece, but especially here! Be very careful that there is total silence on the "and" of beat three in measure 57. The proceeding attack going into measure 58 should be glorious with the crescendo as intense as possible! No holds barred here!

Measure 66 to the end represents a peaceful, but reluctant final goodbye. Stylistically, it should be approached the same way as measures 27–41. Measure 70 should be slower and at your interpretive discretion. Ensure the flutes, oboes, clarinets, trumpets, and horns lean heavily on the concert G to F tension and resolve at measure 72. The final few bars should be very smooth and easy, fading away calmly at the end.



FULL SCORE
Approx. Duration - 4:00

Commissioned by the Heritage Wind Ensemble, Ringgold, Georgia
Blair Callaway, Director

October Farewell

By Justin Williams (ASCAP)

In Loving Memory of My Grandfather, J.P. Evans

With reverence ♩ = 80

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'With reverence' at a quarter note equal to 80 beats per minute. The score is divided into four measures, numbered 1 through 4 at the bottom. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page. Specific performance instructions include 'Solo, with feeling' for the Oboe in measure 2, 'mp' (mezzo-piano) dynamics for several instruments, and 'with Pedal' for the Piano in measure 4. The Percussion section includes parts for Mallet Percussion (Bells/Chimes), Timpani (with a tune of G, Bb, Eb, Ab), Percussion 1 (Wind Chimes/Triangle, Bass Drum), and Percussion 2 (Suspended Cymbal, Crash Cymbals).

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo, with feeling

11

Fls. 1/2

Ob. *mf* All

Bsn.

Cls. 1/2/3 *a2*

B. Cl.

A. Saxes. 1/2 *Play* *mp*

T. Sax. *mp*

Bar. Sax. *p* *mp*

11

Tpts. 1/2/3

Hns. 1/2 *Solo, blend with accomp.* *mp*

Tbns. 1/2/3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Str. Bass *p* *mp*

Pno.

Mlt. Perc. *Bells* *mp*

Timp. *mp* *mf* Trgl.

Perc. 1 *mf*

Perc. 2 *Susp. Cym.* *mf*

mp *mf*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

A tempo

Flowing, free

9

24

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

ff *ff* *mf*

24

A tempo

Flowing, free

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pno.

Mlt. Perc. Chimes

Timp. dampen quickly

Perc. 1 B.D.

Perc. 2 Cr. Cyms.

ff *mf* *ff* *mf* *ff* *mf* *f* *mp* *mf*

Solo, with passion

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

Bells

Trgl.

B.D.

mf

p

mp

f

Fls. 1/2

Ob.

Bsn. *mp*

Cls. 1 *mp*
2 *a2*
3 *mp*

B. Cl. *mp*

A. Saxes. 1/2 *a2*
mp

T. Sax. *mp*

Bar. Sax.

Tpts. 1/2/3

Hns. 1 *mp*
2 *mp*

Tbns. 1/2/3 *mp*

Euph. *mp*

Tuba

Str. Bass

Pno. *mp*

Mlt. Perc.
Tune: Ab, Db, Eb, F

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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56 rit.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp *f* *mp*

54 55 56

Molto rit., intense!

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

div

Molto rit., intense!

Huge!

dampen

stop roll quickly

ffz

mp

38366S

57 58 59 60

Peacefully ♩ = 80

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

38366S

61 62 63 64 65

rit.

Fading away ...

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

mf p mf mp pp

rit.

Fading away ...

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf p mf mp pp

Trgl. *mf*

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