

DIMINISHED MINOR ALTERATIONS

Christmas Through The Looking Glass

J

David Lovrien

3 – Flute 1	2 – Horn in F 1
3 – Flute 2	2 – Horn in F 2
2 – Oboe	3 – Trombone 1
2 – Bassoon	3 – Trombone 2
3 – Clarinet in B ^b 1	2 – Euphonium
3 – Clarinet in B ^b 2	1 – Euphonium T.C.
3 – Clarinet in B ^b 3	2 – Tuba
2 – B ^b Bass Clarinet	4 – Percussion 1
2 – Alto Saxophone 1	Snare Drum, Triangle,
2 – Alto Saxophone 2	Bass Drum, Suspended Cymbal,
2 – Tenor Saxophone	Crash Cymbals
1 – Baritone Saxophone	2 – Mallets 1
3 – Trumpet in B ^b 1	Glockenspiel, Tambourine
3 – Trumpet in B ^b 2	2 – Mallets 2
3 – Trumpet in B ^b 3	Xylophone, Marimba
	2 – Timpani, Chimes



Lovebird Music

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Program Notes

Let's play a game of Christmas hide-and-seek! *Diminished Minor Alterations* twists your favorite Christmas melodies into something new and inventive. By transposing the tunes from major keys to minor keys, changing styles and overlapping melodies onto one another, each carol takes on a completely new character. Alternately dramatic and funny, wistful and energetic, this medley is full of musical surprises from start to finish.

Performance Notes

Grade 3. This new addition to the wildly popular "Minor Alterations" series is scored for younger bands while retaining all the humor and excitement of the Grade 5 version. It introduces new key signatures (B^b minor, C minor, G minor) and several types of tempo transitions (ritard with and without fermata, accelerando, etc.) to prepare your young band for new challenges in the spring!

About The Composer

David Lovrien has been a member of the Dallas Winds saxophone section since 1991 and serves as the group's Staff Arranger and Webmaster. He has performed on 14 Dallas Winds albums, including 3 Grammy-nominated recordings. He is a founding member of the Texas Saxophone Quartet, the first saxophone ensemble to win the prestigious Fischhoff Chamber Music Competition in 1988. His compositions and arrangements have been performed throughout the world, and his website celebrating the life and work of John Philip Sousa is recognized as the best Sousa authority on the Internet.

Commissioned by Colleyville (TX) Middle School Band, Lauren Jones, director
DIMINISHED MINOR ALTERATIONS
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David Lovrien
ASCAP

Quickly ♩ = 160

The score is for a concert band and includes the following parts:

- Flute 1, 2
- Oboe
- Bassoon
- Clarinet in B♭ 1
- Clarinet in B♭ 2, 3
- Bass Clarinet in B♭
- Alto Sax 1, 2
- Tenor Sax.
- Baritone Sax.
- Trumpet in B♭ 1
- Trumpet in B♭ 2, 3
- Horn in F 1
- Horn in F 2
- Trombone 1, 2
- Euphonium
- Tuba
- Snare Drum
- Triangle
- Bass Drum
- Cymbals
- Glockenspiel
- Tambourine
- Xylophone
- Marimba
- Chimes
- Timpani

Key signature: B-flat major (two flats). Time signature: 4/4. The tempo is marked "Quickly" with a metronome marking of ♩ = 160. The score is divided into measures 2, 3, 4, 5, and 6. Dynamics include *mp*, *f*, *p*, *pp*, and *mf*. Percussion parts include *S.D.* (Snare Drum), *B.D.* (Bass Drum), and *suspended cym.* (suspended cymbal).

This page of a musical score covers measures 7 through 12. The instrumentation includes woodwinds (Flute 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone), brass (Trumpets 1 & 2, 3, Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba), and percussion (Percussion 1, Cymbals, Glockenspiel, Xylophone, Chimes, Timpani). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Measures 7-10 feature complex woodwind passages with many sixteenth and thirty-second notes, often marked with accents and slurs. The brass section provides a steady accompaniment with eighth-note patterns. In measure 11, the Xylophone has a 'solo' section marked 'ff' (fortissimo) with a 'To Marimba' instruction. The score concludes in measure 12 with various dynamics and articulation marks.

Mysterioso

A

Fl. 1, 2
 Ob.
 Bsn. *mp*
 Cl. 1 *solo*
 Cl. 2, 3 *p*
 B. Cl. *mp*
 A. S. 1, 2
 T. Sax.
 B. Sax.

Mysterioso

A

Tpt. 1
 Tpt. 2, 3
 Hn. 1
 Hn. 2
 Tbn. 1, 2
 Euph.
 Tba.

Triangle

Perc. 1 *mp*
 Cym.
 Glock.
 Mar. *pp* *mf* *pp*
 Chim.
 Timp.

Fl. 1, 2
Ob.
Bsn.
Cl. 1
Cl. 2, 3
B. Cl.
A. S. 1, 2
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2, 3
Hn. 1
Hn. 2
Tbn. 1, 2
Euph.
Tba.

Perc. 1
Cym.
Glock.
Mar.
Chim.
Timp.

B

Fl. 1, 2
Ob.
Bsn.
Cl. 1
Cl. 2, 3
B. Cl.
A. S. 1, 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2, 3
Hn. 1
Hn. 2
Tbn. 1, 2
Euph.
Tba.
Perc. 1
Cym.
Glock.
Mar.
Chim.
Timp.

mf *mf* *f*
mp *tutti* *f*
tr~ *tr~* *tr~* *tr~* *tr~* *tr~* *tr~* *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
crash cym. *mp* *f*
mp *mf* *f*

33 34 35 36 37 38 39 40 41 42

C

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. S. 1, 2

T. Sax.

B. Sax.

solo

mp

mp

a2

mp

mp

mp

C

Tpt. 1

Tpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1, 2

Euph.

Tba.

mf

mf

mf

mp

mp

mp

Perc. 1

Cym.

Glock.

Mar.

Chim.

Timp.

mp

mp

D

Fl. 1, 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2, 3
 B. Cl.
 A. S. 1, 2
 T. Sax.
 B. Sax.

D

Tpt. 1
 Tpt. 2, 3
 Hn. 1
 Hn. 2
 Tbn. 1, 2
 Euph.
 Tba.

Perc. 1
 Cym.
 Glock.
 Mar.
 Chim.
 Timp.

poco rit. **E** Faster ♩=100

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. S. 1, 2

T. Sax.

B. Sax.

poco rit. **E** Faster ♩=100

Tpt. 1

Tpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1, 2

Euph.

Tba.

Perc. 1

Cym.

Glock.

Mar.

Chim.

Timp.