
YOUNG BAND SERIES

A CELEBRATORY OVERTURE

By John Edmondson

INSTRUMENTATION

- | | |
|----------------------------------|---|
| 1 - Full Score | 4 - 1st & 2nd F Horns |
| 1 - Piccolo | 2 - 1st Trombone |
| 8 - Flute | 2 - 2nd Trombone |
| 2 - Oboe | 2 - 3rd Trombone |
| 4 - 1st B \flat Clarinet | 2 - Baritone B.C. |
| 4 - 2nd B \flat Clarinet | 2 - Baritone T.C. |
| 4 - 3rd B \flat Clarinet | 4 - Tuba |
| 1 - E \flat Alto Clarinet | 1 - String Bass |
| 2 - B \flat Bass Clarinet | 1 - Bells |
| 1 - Bassoon | 1 - Timpani |
| 2 - 1st E \flat Alto Saxophone | 2 - Percussion 1
(S.D., B.D.) |
| 2 - 2nd E \flat Alto Saxophone | 2 - Percussion 2
(Susp. Cym., Cr. Cyms.) |
| 2 - B \flat Tenor Saxophone | |
| 1 - E \flat Baritone Saxophone | |
| 3 - 1st B \flat Cornet/Trumpet | |
| 3 - 2nd B \flat Cornet/Trumpet | |
| 3 - 3rd B \flat Cornet/Trumpet | |

Additional scores and parts are available.

QUEENWOOD / KJOS

About The Music:

The LaVilla School of the Arts Band of Jacksonville, Florida, commissioned the composer, John Edmondson, to write two works – one for concert band and one for jazz band – to honor the founder of the program, Carol McQueen. This concert band composition, *A CELEBRATORY OVERTURE* is the result, along with the jazz band original, *GOOGLIN' BLUES*, which is published separately. The commission line on the full score of each reads: “For Carol McQueen, founding director of the LaVilla School of the Arts Band, Jacksonville, Florida. Her students and friends celebrate her passion, character and lifelong contribution to music education.” The opening theme in the brass is the basis of the entire work and various permutations will be heard throughout. The slow middle section features a brief trumpet solo and the woodwind choir in a contrasting theme in three-four time. To close out the piece the main theme is restated in a majestic setting.

The opening should begin as quietly as possible and build to the forte downbeat of the fifth measure. A solid forte should be maintained until measure 21 where a contrasting quieter theme is introduced. At measure 31 the polychords must be balanced with each voice very carefully. The plaintive and slower middle section has no percussion to carry the rhythmic pulse, so the conductor may take some rubato liberties, if desired. The return of the main theme in the transition at measure 65 is marked 100 beats per minute, the Stately theme (m. 73) is marked 80, and a *ritardando* leads to a brief Maestoso ending at 66 beats per minute. All tempi should be carefully checked with a metronome, but the conductor may desire some flexibility. The ultimate result should always be musical.

JOHN EDMONDSON is an internationally known composer-arranger with approximately 1,000 published works for concert band, marching band and jazz band, including over 40 commissioned works for concert band. His work as guest conductor and clinician has taken him to 28 states, four Canadian provinces and Europe. His years of experience as a teacher, editor, performer, clinician and conductor make him uniquely qualified and recognized as an authority in the field of educational music for concert band.

For Carol McQueen, founding Director of the LaVilla School of the Arts Band, Jacksonville, Florida.
Her students and friends celebrate her passion, character, and lifelong contribution to music education.

Full Score

Duration - ca. 3:30

A CELEBRATORY OVERTURE

By JOHN EDMONDSON

With Spirit (♩ = 112)

The musical score is arranged in systems. The woodwind section includes Piccolo, Flute, Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, and Bassoon. The saxophone section includes E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Cornets/Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone, and Tuba. The string section includes String Bass. The percussion section includes Bells, Timpani, Perc. 1, and Perc. 2. The score is marked with dynamics such as *p* (piano), *cresc. poco a poco* (crescendo poco a poco), and *f* (fortissimo). A tempo marking of "With Spirit (♩ = 112)" is present. A large "SAMPLE" watermark is overlaid on the score.

Picc.

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
2
A. Sxs.

T. Sax.

B. Sax.

1
2
3
Cors./
Tpts.

1
2
Hns.

1
2
3
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Perc. 1

Perc. 2

7 8 9 10 11 12

21

Picc. *mf*

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 3 *a2* *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1 2 A. Sxs. *a2* *mf*

T. Sax. *mf*

B. Sax. *mf*

1 2 3 Cors./Tpts. *a2*

1 2 Hns. *a2*

1 2 3 Trbs.

Bar. *mf*

Tuba *mf*

Str. Bass *pizz.* *mf*

Bells *mf*

Timp. *D^b to B^b*

Perc. 1

Perc. 2

Picc. *p cresc. poco a poco* *f*

Fl. *p cresc. poco a poco* *f*

Ob. *p cresc. poco a poco* *f*

1 Cls. *p cresc. poco a poco* *f*

2 3 A. Cl. *p cresc. poco a poco* *f*

B. Cl. *p cresc. poco a poco* *f*

Bsn. *p cresc. poco a poco* *f*

1 2 A. Sxs. *p cresc. poco a poco* *f*

T. Sax. *p cresc. poco a poco* *f*

B. Sax. *p cresc. poco a poco* *f*

1 2 3 Cors./ Tpts. *p cresc. poco a poco* *f*

Hns. *p cresc. poco a poco* *f*

1 2 3 Trbs. *p cresc. poco a poco* *f*

Bar. *p cresc. poco a poco* *f*

Tuba *p cresc. poco a poco* *f*

Str. Bass *p cresc. poco a poco* *f*

Bells *p* *mf* *f*

Timp. *p cresc. poco a poco* *f*

Perc. 1 *f*

Perc. 2 *Susp. Cym.* *f*

p cresc. poco a poco

25 26 27 28 29 30

31

Picc.

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
2
A. Sxs.

T. Sax.

B. Sax.

31

1
2
Cors./
Tpts.

1
2
Hns.

1
2
3
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Perc. 1

Perc. 2

31 32 33 34 35 36

Picc. *rit. poco a poco*

Fl. *rit. poco a poco*

Ob. *rit. poco a poco*

1 Cls. *rit. poco a poco*

2 3 *a2 rit. poco a poco*

A. Cl. *Soli rit. poco a poco*

B. Cl. *rit. poco a poco*

Bsn. *Soli rit. poco a poco*

1 2 A. Sxs. *a2 rit. poco a poco*

T. Sax. *Soli rit. poco a poco*

B. Sax. *rit. poco a poco*

1 2 3 Cors./Tpts. *a2 rit. poco a poco*

1 2 Hns. *a2 rit. poco a poco*

1 2 3 Trbs. *rit. poco a poco*

Bar. *Soli rit. poco a poco*

Tuba *rit. poco a poco*

Str. Bass *rit. poco a poco*

Bells *rit. poco a poco*

Timp. *rit. poco a poco*

Perc. 1 *rit. poco a poco*

Perc. 2 *Solo rit. poco a poco*

Cr. Cyms. *f rit. poco a poco*

37

38

39

40

41

42

Slowly (♩ = 72) 47

Picc.

Fl.

Ob.

1 Cls. *mp*

2 3 Cls. *mp*

A. Cl.

B. Cl. *mp*

Bsn. *mp*

1 A. Sxs. *mp*

2 T. Sax. *mp*

B. Sax. *mp*

1 Cors./Tpts. *mf*

2 3

Hns. 1 *p*

2 *a2*

1 Trbs.

2 3

Bar. *p*

Tuba

Str. Bass *mp*

Bells

Timp.

Perc. 1

Perc. 2

B^b to F, E^b to C, F to G

43 44 45 46 47 48 49

55

Picc.

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Sxs.

2

T. Sax.

B. Sax.

mp

mp

mp

a2

55

1
Cors./
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Str. Bass

Bells

Timp.

Perc. 1

Perc. 2

tutti

mf

a2

mf

mp

50 51 52 53 54 55 56 57

Picc.

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Sxs.

2

T. Sax.

B. Sax.

1
2
3
Cors./
Tpts.

Hns.

1
2
3
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Perc. 1

Perc. 2

div.

a2

rit.

58 59 60 61 62 63 64

Moderato (♩ = 100)

Picc. *mf* *fp* *cresc. poco a poco*

Fl. *mf* *fp* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

1 Cls. *p* *cresc. poco a poco*

2 3 Cls. *p* *cresc. poco a poco*

A. Cl. *p* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

Bsn. *mf* *fp* *cresc. poco a poco*

A. Sxs. 1 2 *mf* *fp* *cresc. poco a poco*

T. Sax. *p* *cresc. poco a poco*

B. Sax. *p* *cresc. poco a poco*

Moderato (♩ = 100)

1 Cors./Tpts. *mf* *fp* *f*

2 3 Cors./Tpts. *mf* *fp* *f*

Hns. 1 2 *mf* *fp* *f* *p* *cresc. poco a poco*

1 Trbs. *mf* *fp* *f*

2 3 Trbs. *mf* *fp* *f*

Bar. *mf* *fp* *f* *p* *cresc. poco a poco*

Tuba *mf* *fp* *f* *mf* *fp* *cresc. poco a poco*

Str. Bass *mf* *fp* *f* *mf* *fp* *cresc. poco a poco*

Bells

Timp.

Perc. 1 *mf* *f*

Perc. 2 *p* *cresc. poco a poco*
Susp. Cym. - soft mallets

65 66 67 68 69

Maestoso (♩ = 66)

Picc. *rit.* *ff*

Fl. *rit.* *ff*

Ob. *rit.* *ff*

1 Cls. *rit.* *ff*

2 3 A. Cl. *rit.* *ff* *a2*

B. Cl. *rit.* *ff*

Bsn. *rit.*

A. Sxs. 1 2 *rit.*

T. Sax. *rit.*

B. Sax. *rit.*

1 Cors./Tpts. *rit.* *div. Maestoso (♩ = 66)* *(1 above)* *a2*

2 3 *rit.*

Hns. 1 2 *rit.*

1 Trbns. *rit.*

2 3 *rit.*

Bar. *rit.*

Tuba *rit.*

Str. Bass *rit.*

Bells *rit.* *ff*

Timp. *rit.*

Perc. 1 *rit.*

Perc. 2 *rit.*

80 81 82 83 84