

Larry Daehn

Remembrance

INSTRUMENTATION

1 – Conductor	2 – B♭ Trumpet 1
3 – Flute 1	2 – B♭ Trumpet 2
3 – Flute 2	2 – B♭ Trumpet 3
1 – Oboe 1	2 – F Horn 1
1 – Oboe 2	2 – F Horn 2
2 – Bassoon	2 – Trombone 1
3 – B♭ Clarinet 1	2 – Trombone 2
3 – B♭ Clarinet 2	1 – Euphonium TC
3 – B♭ Clarinet 3	2 – Euphonium BC
2 – B♭ Bass Clarinet	4 – Tuba
2 – E♭ Alto Saxophone 1	1 – Timpani
2 – E♭ Alto Saxophone 2	1 – Orchestra Bells (<i>Optional</i>)
2 – B♭ Tenor Saxophone	1 – Vibraphone (<i>Optional</i>)
1 – E♭ Baritone Saxophone	1 – Marimba (<i>Optional</i>)

Complete Band \$72.00
Full Score 6.00
Parts, each 1.50

Daehn
PUBLICATIONS

Performance Suggestions

The primary melody of this piece is in clarinets, tenor saxophone, horns and trombones in measures 1-16. A secondary melody in the flutes (accompanied by various other winds), first occurs in measures 17-33.

In the opening measures, where the melody, countermelody and bass are all in the wind band's low range, all voices should strive for their best soft, but well-supported, beautiful tone.

The piece is in B-Flat Major, E-Flat Major and C Major, moving from medium to darker to brighter sonority. While preparing this piece, it is recommended that your rehearsals begin with some C Major warm-ups, to enable your players to "feel at home" in this bright key.

All mallet parts are optional.

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Preview

In honor and memory of Westby (WI) High School Band member Kylie Von Ruden, Class of 2013

REMEMBRANCE

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Adagio ♩ = 66

The musical score is arranged in a standard concert band format. It begins with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked 'Adagio' with a metronome marking of ♩ = 66. The score is divided into two systems of staves. The first system includes Flute (1 and 2), Oboe (1 and 2), Bassoon, Bb Clarinet (1 and 2/3), Bb Bass Clarinet, Eb Alto Saxophone (1 and 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet (1, 2, and 3), F Horn (1 and 2), Trombone (1 and 2), Euphonium, Tuba, Timpani, Orchestra Bells (optional), Vibraphone (optional), and Marimba (optional). The second system continues the same instrumentation. The music is primarily melodic and harmonic, with many notes beamed together and slurred. The dynamic marking 'mp' (mezzo-piano) is used throughout. The score concludes with a final chord in the Marimba part.

9

Fl. 1 2

Ob. 1 2

Bsn. *mf*

B^b Cl. 1 *mf*

2 3 *mf*

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

Detailed description: This block contains the musical notation for measures 9 through 16 for the woodwind section. It includes staves for Flute (1 and 2), Oboe (1 and 2), Bassoon, B-flat Clarinet (1, 2, and 3), B Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The music is in a key with two flats and a 4/4 time signature. Dynamics include *mf* and *mp*. The Alto Saxophone part has an *a2* marking above it. The woodwinds play a melodic line with some rests and slurs.

9

10 11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Bells

Vib.

Mba. *mf*

Detailed description: This block contains the musical notation for measures 9 through 16 for the brass and percussion section. It includes staves for Trumpet (1, 2, and 3), Horn (1 and 2), Trombone (1 and 2), Euphonium, Tuba, Timpani, Bells, Vibraphone, and Mallet Bass Drum. The music is in a key with two flats and a 4/4 time signature. Dynamics include *mf*. The brass instruments play a melodic line with some rests and slurs. The percussion instruments play a rhythmic accompaniment.

17 *a2*

Fl. 1 2 *mp* *mf*

Ob. 1 2 *mp* *mf* *a2*

Bsn. *mp* *mp* *mf*

Ob. 1 *mp* *mp* *mf*

Ob. 2 *mp* *mp* *mf*

B. Cl. *mp* *mp* *mf*

A. Sax. 1 2 *mp* *mf* *a2*

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

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

17 18 19 20 21 22 23 24

Tpt. 1 2 3 *mp* *mf* *a2*

Hn. 1 2 *mp* *mf*

Tbn. 1 2 *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Bells *mp* *mf*

Vib. *mp* *mf*

Mba. *mp* *mf*

25

Fl. 1 2 *mp* *a2*

Ob. 1 2 *mp*

Bsn. *mp*

B^b Cl. 1 *mp*

2 3 *mp*

B. Cl.

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

25

26 27 28 29 30 31 32

Tpt. 1 2 *mp*

3 *mp*

Hn. 1 2 *mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Bells *mp*

Vib. *mp*

Mba. *mp*

33

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Bsn. *mf*

B^b Cl. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

33 *mf* 34 35 36 37 38 39 40

Tpt. 1 *mf*

2 3 *mf*

Hn. 1 2 *mf* *a2* *a2*

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Bells

Vib.

Mba.

41

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

41

42 43 44 45 46 47 48

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Bells

Vib.

Mba.

ossia

a2

49

Fl. 1 2 *mp* *mf*

Ob. 1 2 *mp* *mf*

Bsn.

B^b Cl. 1 *mp* *mf*

2 3 *mp* *mf*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

49 50 51 52 53 54 55 56

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp. A^b to G

Bells *mp* *mf*

Vib. *mp* *mf*

Mba. *mp* *mf*

57 *a2*

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Bsn. *mp*

B^b Cl. 1 *mp*

2 3 *mp* *a2*

B. Cl. *mp*

A. Sax. 1 2 *mp* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

57 58 59 60 61 62 63 64

Tpt. 1 2 *mp*

Hn. 1 2 *mp* *a2*

Tbn. 1 2 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp* E^b to F

Bells *mp*

Vib. *mp*

Mba. *mp*

73 74 75 76 77 78 79 80

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Bsn. *ff*

B^b Cl. 1 2 3 *ff* *a2*

B. Cl. *ff*

A. Sax. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. 1 2 3 *ff* *a2*

Hn. 1 2 *ff* *a2*

Tbn. 1 2 *ff* *a2*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Bells *ff*

Vib. *ff*

Mba. *ff*

81

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

81 82 83 84 85 86 87 88 89

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Bells

Vib.

Mba.

p

a2