
DEVELOPING BAND SERIES

BALLADE
For Solo Flute And Band

By Anne McGinty

INSTRUMENTATION

- 1 - Conductor
- 1 - Solo Flute
- 8 - Flute
- 1 - Oboe (Opt.)
- 6 - 1st B \flat Clarinet
- 6 - 2nd B \flat Clarinet
- 2 - B \flat Bass Clarinet*
- 5 - E \flat Alto Saxophone
- 3 - B \flat Tenor Saxophone (Opt.)
- 1 - E \flat Baritone Saxophone*
- 5 - 1st B \flat Cornet/Trumpet
- 4 - 2nd B \flat Cornet/Trumpet
- 4 - F Horn (Opt.)
- 7 - Trombone/Baritone B.C./Bassoon*
- 3 - Baritone T.C.*
- 4 - Tuba*
- 4 - Percussion
(S.D., B.D., F. Cyms., Trgl.,
Susp. Cym.)
- 1 - Piano Accompaniment

* Any one or more of these instruments
will provide an adequate bass part.

Additional scores and parts are available.

QUEENWOOD/KJOS

About The Music:

BALLADE FOR SOLO FLUTE AND BAND is an original composition that features your star flute player in a beautiful solo piece with band accompaniment. Both the solo and accompaniment parts are extremely lyrical and this piece will be a welcome addition to your next concert.

A 4-measure introduction with full band leads to the first entrance of the solo. Take care that the eighth notes following the eighth rests are played exactly in tempo. There is a tendency in young players to enter late after an eighth rest which slows down the tempo. If you have a very large band, you may need to limit the number of players on the soft accompaniment parts.

The pedal point bass line (measures 5-9, et al.) is extremely important to the music as the harmonies change above it. Please encourage your low brass and woodwind players to both keep the volume soft and yet add the sense of forward motion to these repeated notes.

In addition to regular breath marks, the solo flute part also has breath marks in parentheses. These are known as catch-breaths – quick intakes of air to help get through the phrase and to maintain volume. This skill may take a little practice, but will enhance the soloist's confidence.

The percussion parts add additional color and contrast, but should be played rather delicately so they do not overpower the solo line, especially the suspended cymbal. The finger cymbals should be struck to allow maximum ring and overtones. The triangle should always be played with a metal beater.

The optional solo cornet/trumpet, beginning with the pickup to measure 21, is written in both the first and second cornet/trumpet parts. This gives every cornet/trumpet player in the band a chance to practice the solo and gives the director choices in selecting one or more soloists. The trumpet solo is a reiteration of the opening solo flute theme, with the flute now adding a lyrical countermelody based on the theme from measure 13.

Bring out the alternating ascending lines at measures 38-40 – first clarinets, then solo flute, then section flutes and optional oboe, followed once more by solo flute. This interlude leads to a dramatic chord change from D Major (measure 44) to B \flat Major (measure 45) using the common tone of D.

This piece is an excellent opportunity to feature a soloist with your developing band as well as a way to teach your students the listening skills needed when accompanying a soloist.

ANNE McGINTY is a critically acclaimed composer/arranger of music for concert band, from the beginning level to the most advanced. Her intriguing instrumental colors and textures, combined with her masterful compositional skills, set her apart as a unique artist in the field of educational music for concert band. More information can be found at queenwood.com and myspace.com/annemcginty

BALLADE

Conductor

Duration – ca. 3:15

For Solo Flute And Band

By ANNE MCGINTY

Andante espressivo (♩ = 80)

The musical score is for the piece "Ballade" by Anne McGinty, arranged for Solo Flute and Band. It is in 4/4 time and marked "Andante espressivo" with a tempo of quarter note = 80. The score is divided into two systems, each containing ten measures. The Solo Flute part begins in measure 5 with a dynamic of *mf*. The band parts include Flute/Oboe, B♭ Clarinets (1 and 2), Alto Saxophone, Cornets/Trumpets (1 and 2), (Opt.) F Horn (Tenor Sax.), Low Brass & Woodwinds, Percussion (S.D., B.D., F. Cyms, Trgl., Susp. Cym.), and Solo Fl. (Fl. Ob.). Dynamics range from *mf* to *p*. Performance markings include *a2* (second octave) and *Trgl.* (trill). A large "STAMPED" watermark is visible across the score.

13

Solo Fl.

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Perc. S.D. B.D. Susp. Cym.

11 12 13 14 15

16 17 18 19 20

mp *p* *mf* *f* *mf* *div.* *Solo (Opt.)* *mp*

Ballade For Solo Flute And Band

21

Solo Fl. *f*

Fl. Ob.

Cls. 1 2 *p*

A. Sax. *p*

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws. *p*

Perc.

21

22

23

24

25

26

29

Solo Fl. *mf*

Fl. Ob. *mp* *mf* *mp*

Cls. 1 2 *mp*

A. Sax. *mp*

Cors./ Tpts. 1 2 *mf* *mp*

(Opt.) F Horn (T. Sax.) *mf* *mp*

Low Brs. & Wws. *mf* *mp*

Perc. *mp*

Susp. Cym.

27

28

29

30

31

Ballade For Solo Flute And Band

Solo Fl.

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Perc.

Susp. Cym.

f *mf* *p*

32 33 34 35 36 37

37

Solo Fl.

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Perc.

Trgl. F. Cyms

p *mf* *div.* *mp*

38 39 40 41 42

Ballade For Solo Flute And Band

Solo Fl. *f*

Fl. Ob. *mf*

Cls. 1 *a2* *mf* *div.*
2 *mp* *mf*

A. Sax. *mp* *mf*

Cors./Tpts. 1 *div.* *a2* *a2*
2 *mf*

(Opt.) F Horn (T. Sax.) *mp*

Low Brs. & Wws. *mp* *mf*

Perc. *mf*

43 44 45 46 47

Solo Fl. *mf*

Fl. Ob. *a2* *mp* *p*

Cls. 1 *mp* *p* *a2*
2 *mp* *p*

A. Sax. *mp* *p*

Cors./Tpts. 1
2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws. *mp* *p*

Perc. *mp*

48 49 50 51 52 53

Ballade For Solo Flute And Band

57

Solo Fl. *f*

Fl. Ob. *mp*

Cls. 1 *a2 mp*
2

A. Sax. *mp*

Cors./ Tpts. 1 *mp*
2

(Opt.) F Horn (T. Sax.) *mp*

Low Brs. & Wws. *mp*

Perc. S.D. *p* *mp*
B.D. Susp. Cym.

54 55 56 57 58

Solo Fl. *mp* *f*

Fl. Ob. *mf*

Cls. 1 *div.*
2 *p* *mf*

A. Sax. *p* *mf*

Cors./ Tpts. 1 *mf*
2 *mf*

(Opt.) F Horn (T. Sax.) *mf*

Low Brs. & Wws. *p* *mf*

Perc.

59 60 61 62 63 64

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