Q882300
Conductor $6.00

Conductor

DEVELOPING BAND SERIES

REGENESIS

By John Edmondson

INSTRUMENTATION

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

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

Additional scores and parts are available.

SAMPLE

QUEENWOOD / KJOS

About The Music:

REGENESIS was commissioned by the Rogersville City School Band of Rogersville, Tennessee, directed by Patricia Rhoton. The dedication ceremonies for the complete renovation of the expansive great front lawn, with its English boxwoods, deciduous and evergreen trees, will be held in the fall of 2008. Originally built in 1849 by the Hawkins County Order of Odd Fellows Lodge as the Odd Fellows Female College, this historic three-story building has changed hands many times. It was destroyed by fire twice (in 1919 and again in 1929) but was rebuilt both times. It has remained a school or college of some kind throughout its long and illustrious history. The renovation of the landscaping is the culmination of the extensive building and expansion begun in 2000. The title "Regenesis" will not be found in any dictionary, but is a contrived word suggesting a new beginning, a rebuilding, or a fresh start. The music begins with a vigorous, joyful theme, which is contrasted with a reflective middle section, before a return to the opening theme. This overture form itself suggests a new beginning.

The opening tempo should be a strict 120 beats per minute, so that the percussion figures may be cleanly executed and not rushed. The recurring syncopation, as found in the introduction, is a prominent feature, and the accented note should be carefully stressed. The half notes on beats three and four of the first three measures of the introduction should have a crescendo on them, with a quick catch breath on the eighth rest in the following measure. An overall crescendo on the entire introduction leads to the downbeat at measure 5. Caution all players not to take a breath after the half note in the first ending, or the crescendo will be broken. At measure 15 (the sign) the tempo should not change, but the mood shifts to one that is softer and less vigorous. At the three-four time change the ritardando should end at a slower pace than the new tempo at the Moderato. In other words, make the tempo change very dramatic, with the new tempo a relaxing of the tension built by the ritardando. Balance the voices in the middle section between measures 36 and 61 so that the melody is always prominent. At 62 (Allegro) the tempo is the same as the opening and the D.S. is to the middle section at 15. The Coda closes out the overture with a forte-piano, crescendo and short chord in the last measure, which should be carefully rehearsed to be effective.

JOHN EDMONDSON is an internationally known composer-arranger with nearly 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.

SAMPLE

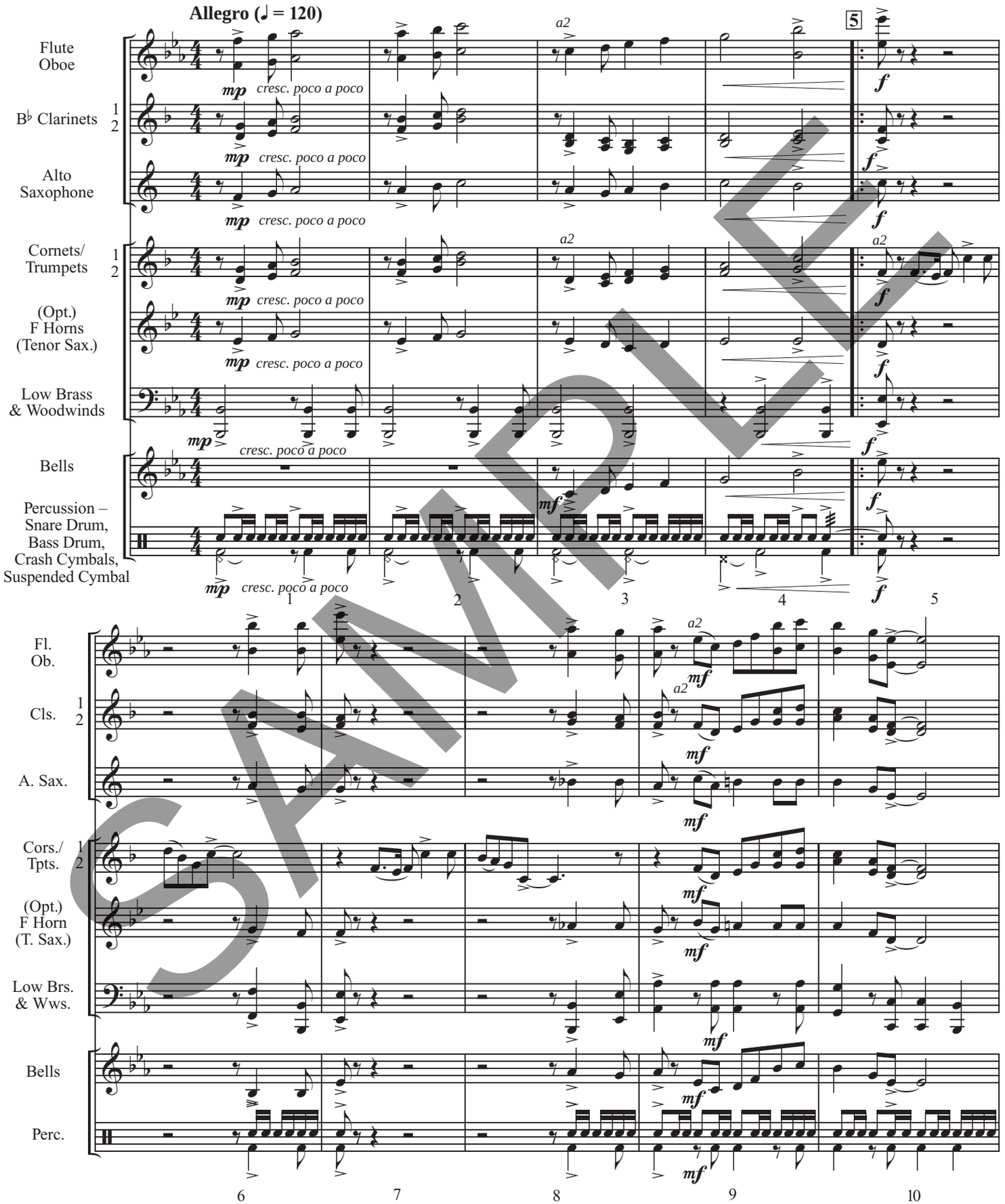
QUEENWOOD/KJOS DEVELOPING BAND SERIES

Commissioned by the Rogersville City School "Warrior" Band, Rogersville, Tennessee, Patricia Rhoton, Director, in Celebration of Rogersville City School's historical significance and contributions to the community, upholding their motto "Excellence Built On Tradition."

Conductor
Duration – 3:12

REGENESIS

By JOHN EDMONDSON



SAMPLE

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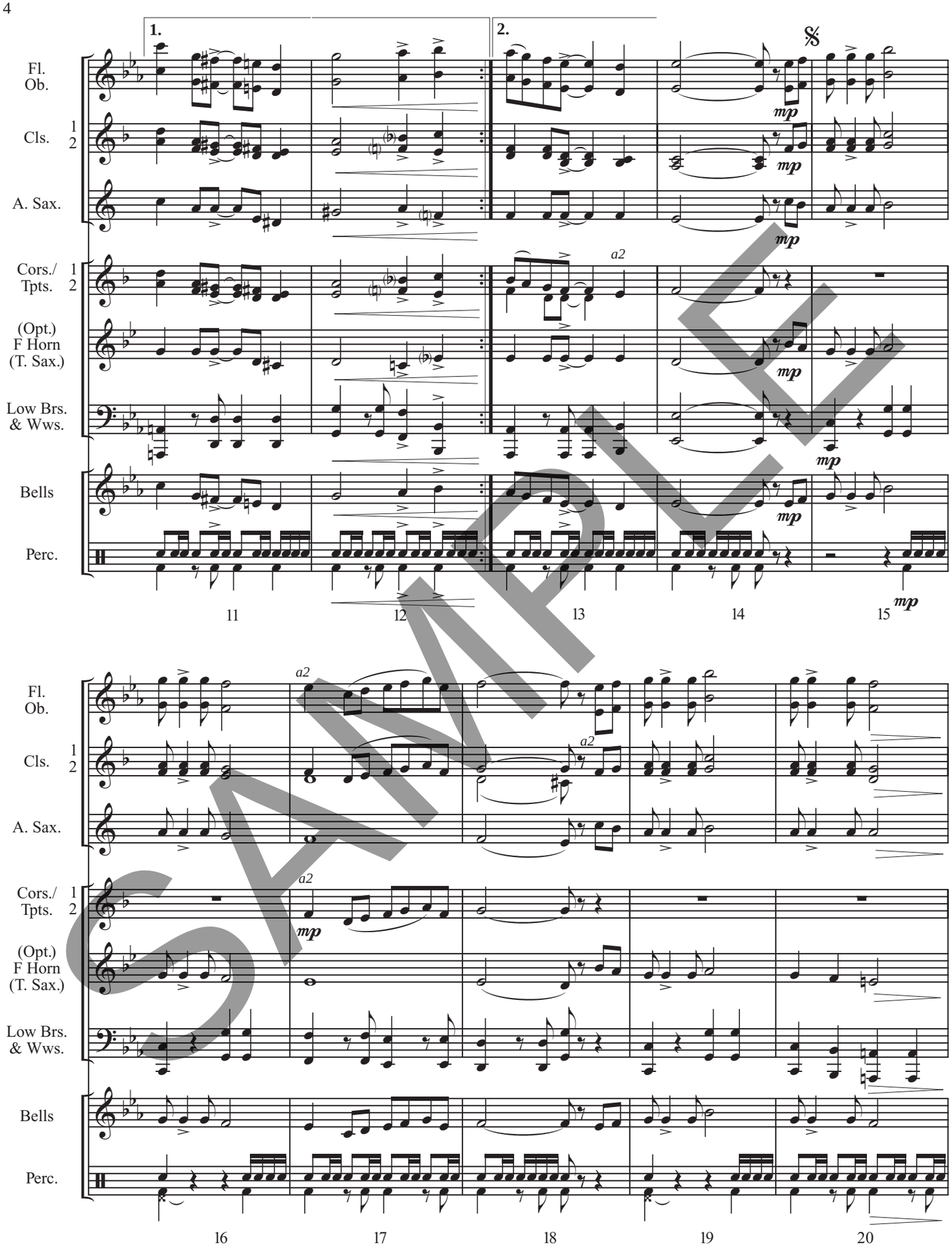
Q882300


1.
2.
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
mp
11
12
13
14
15
16
17
18
19
20

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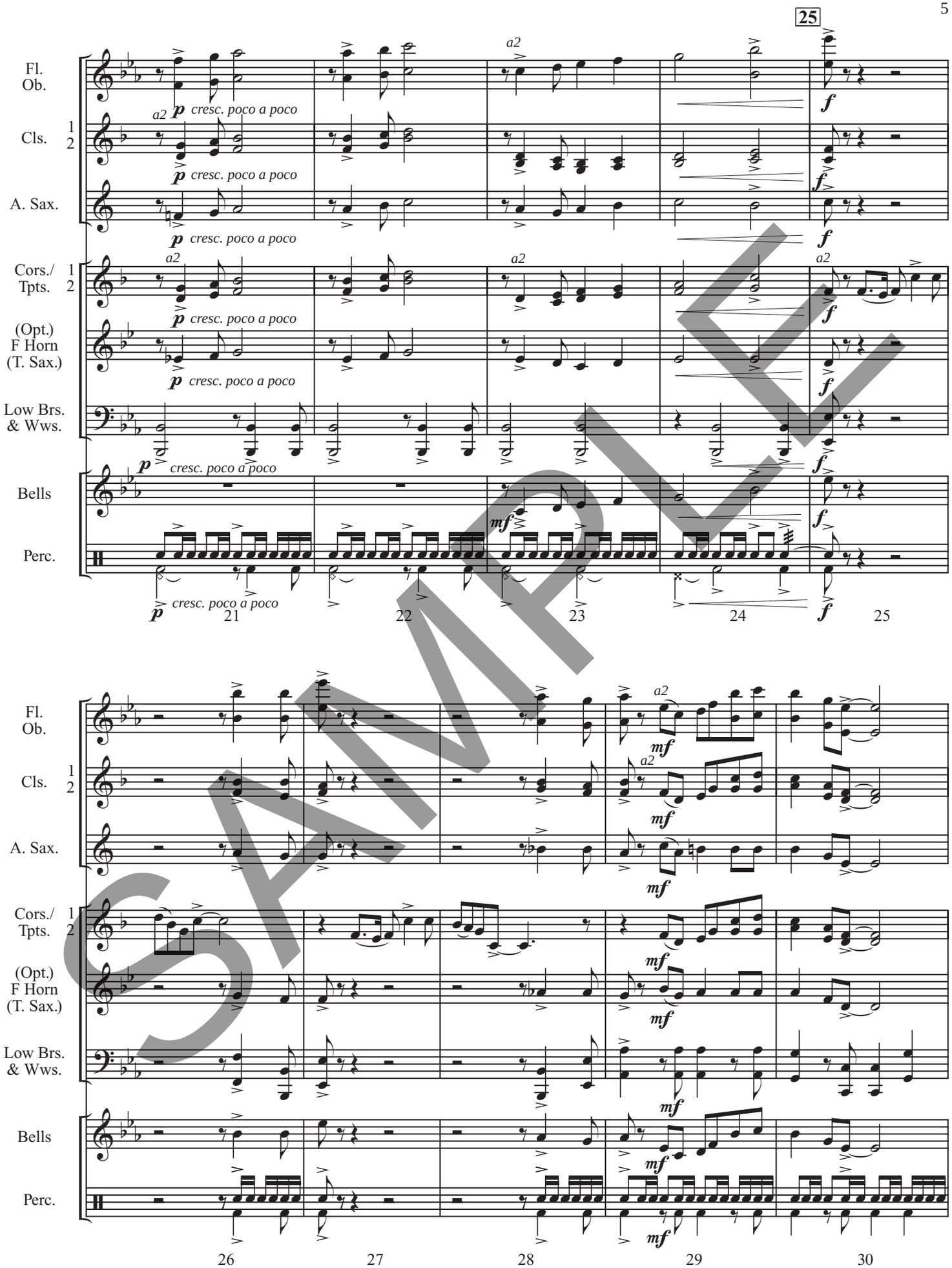
25
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
p cresc. poco a poco
f
mf
21
22
23
24
25
26
27
28
29
30

SAMPLE

To Coda

Fl. Ob.
Cls. 1 2
A. Sax.
Cors./ Tpts. 1 2
(Opt.) F Horn (T. Sax.)
Low Brs. & Wws.
Bells
Perc.

a2
rit.
Susp. Cym. soft mallets
f

31 32 33 34 35

Moderato (♩ = 84)

mf
mp
a2

36 37 38 39 40 41 42 43

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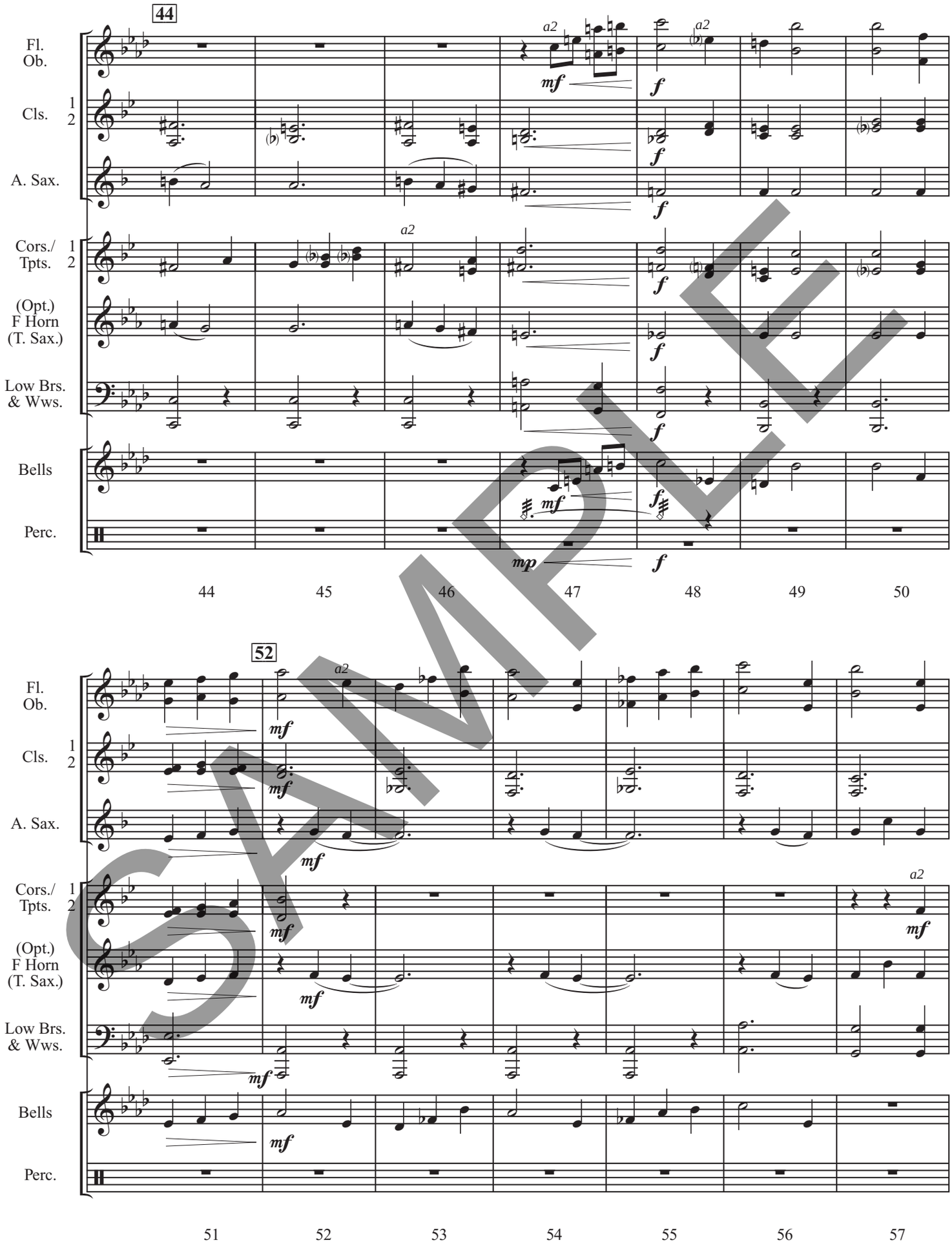
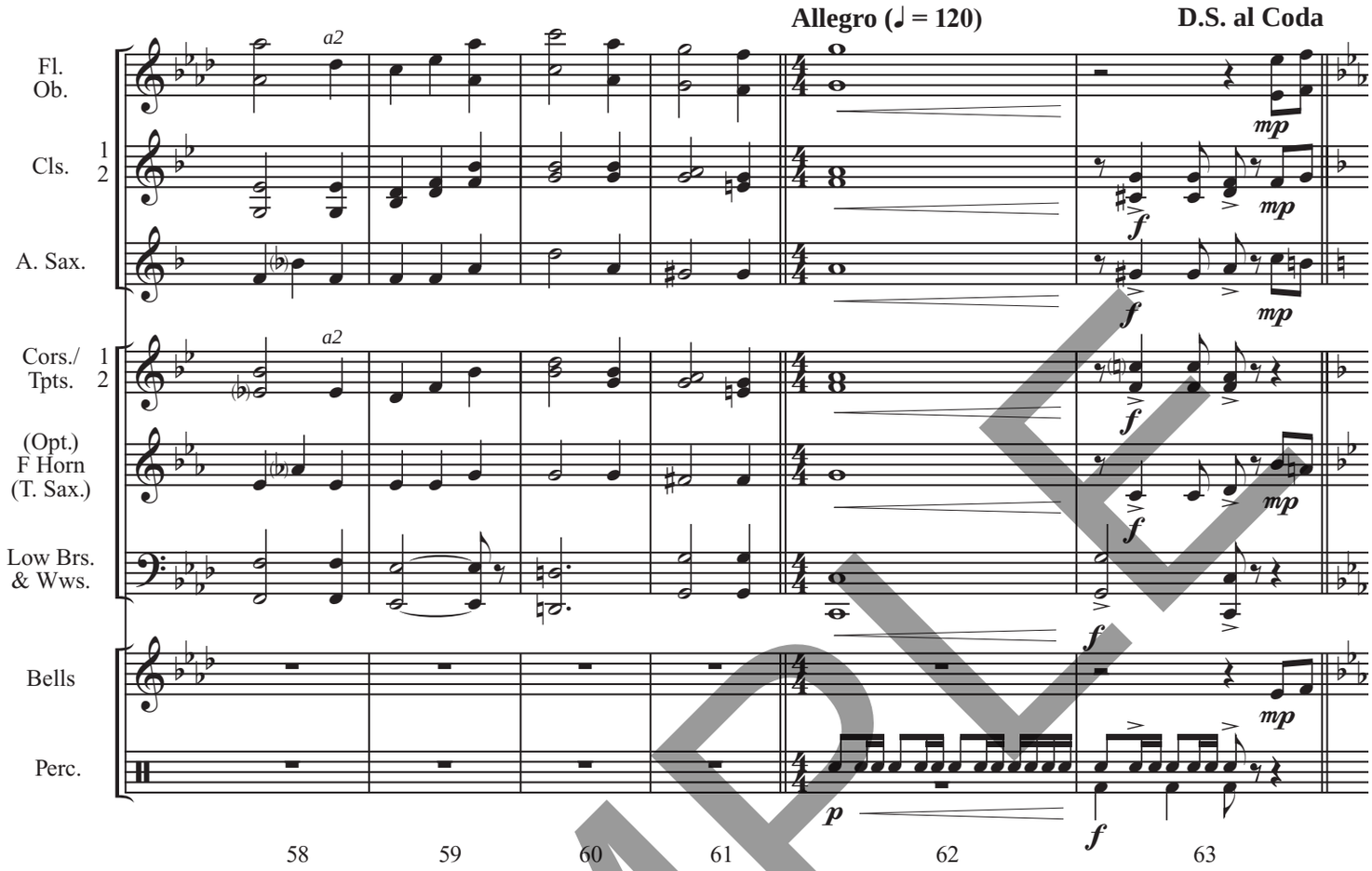
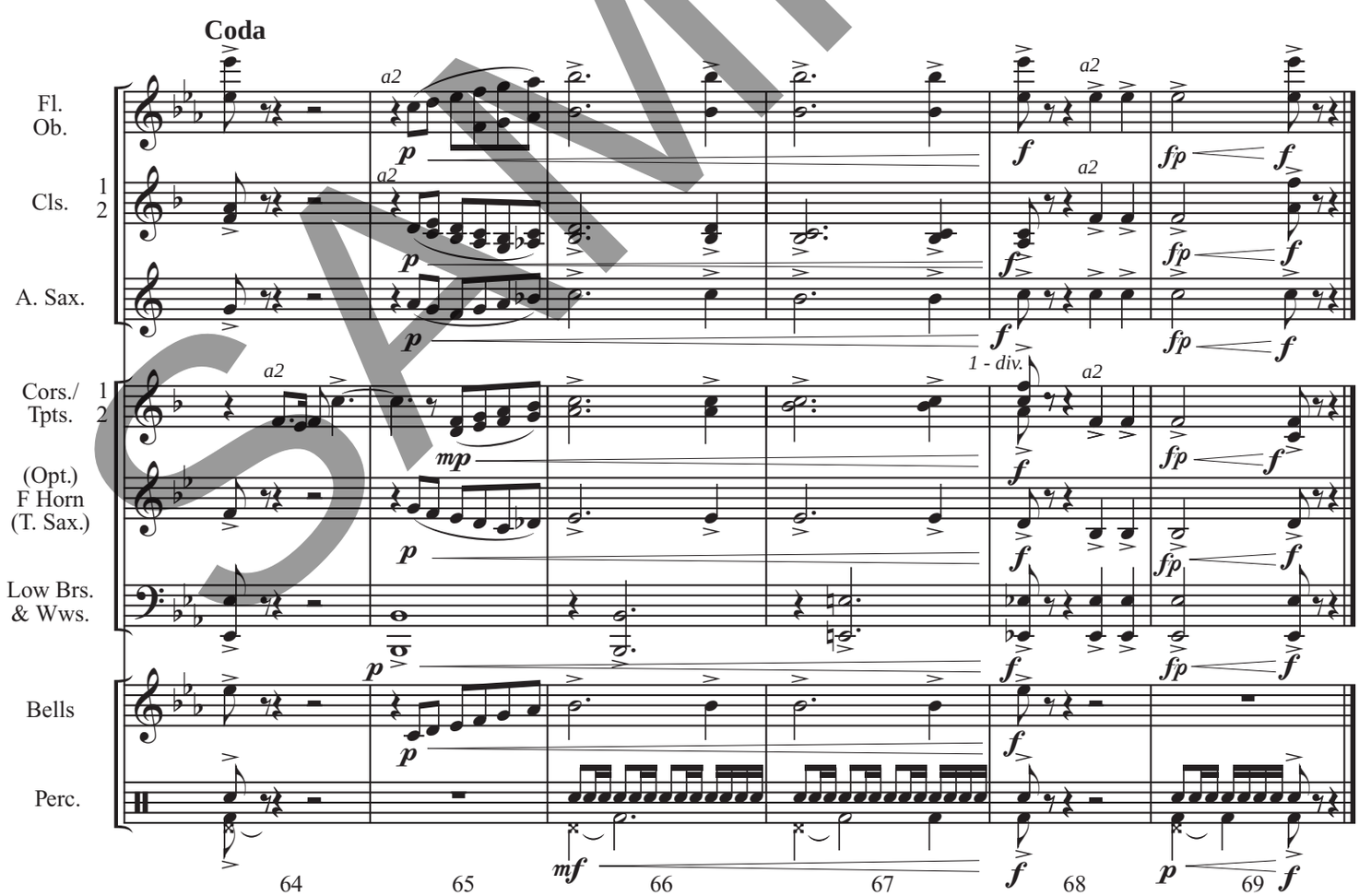

44
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
mf
f
mp
44
45
46
47
48
49
50
52
51
53
54
55
56
57

SAMPLE


Allegro (♩ = 120)
D.S. al Coda
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
mp
f
p
58
59
60
61
62
63


Coda
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
1 - div.
p
mp
mf
f
fp
64
65
66
67
68
69

SAMPLE