



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
WB495F
\$7.00

SEAN KELLEY

A Prairie Hymn

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



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About the Composer



Dr. Sean Kelley is Associate Director of Bands and Director of Athletic Bands at North Central College, where he directs the Chamber Players, Symphony Band and Cardinal Athletic Band Program, which comprises the Cardinal Marching Band and several basketball bands. In addition to his conducting responsibilities, he also coaches brass chamber ensembles, instructs courses in instrumental conducting and music education, supervises instrumental music education practicum students and student teachers, and teaches lessons in music composition. Prior to arriving at North Central, Sean served as Director of Bands for the Hillsboro and West Clermont school districts in Greater Cincinnati. He holds degrees in music education from Wittenberg University and the University of Cincinnati College Conservatory of Music, and degrees in wind conducting from Wright State University and the University of Oklahoma.

Dr. Kelley is an active composer, arranger, show designer, guest conductor, and clinician for high school bands throughout Chicagoland and his native Ohio. He has adjudicated music ensembles across the Midwest with the Central States Judges Association, and has served as Director of the Wright State University Concert Band, Assistant Director of the Cincinnati Junior Youth Wind Ensemble, and as a teaching graduate assistant with the University of Oklahoma's Wind Symphony, Symphony Band, "Pride of Oklahoma" Marching Band, and "Sound of the Sooners" basketball band.

Sean is a member of the National Association for Music Education (NAfME), the College Band Directors National Association (CBDNA), the College Music Society (CMS), and the World Association for Symphonic Bands and Ensembles (WASBE).

About the Composition

As an educator, I understand the difficulty in programming educational music that exhibits craftsmanship and fosters both musicality and aural interest. It is my mission to compose music that is captivating to audiences, engaging to students, and that provides a vehicle through which important performance and musical concepts can be taught. I believe that *A Prairie Hymn* meets those expectations. Although the form is straightforward, the melody is well crafted and the harmonic structure is unpredictable and interesting. Distinct choirs of instrumental voices provide textural and coloristic variety, polyphonic parts provide rhythmic interest and a musical challenge to the performers, and a solo at the beginning and end—written for horn but cued in the trumpet—allows a more advanced player to shine.

— Dr. Sean Kelley

Correlation with TRADITION OF EXCELLENCE™

A Prairie Hymn correlates with *Tradition of Excellence* Book 2, page 22.

A Prairie Hymn is written without a key signature. The tonal centers are F Major with a modulation at measure 40 to G Major as indicated in the Rehearsal Piano part at the bottom of the score. The G Major key signature has not been taught prior to the correlated page in *Tradition of Excellence* Book 2, however, the pitches of G Major scale have, namely concert F#.

Engage students' aural skills by having them discuss what they hear happening in measure 40 and the measures leading up to it. How does the music at measure 40 compare to the music at the beginning of the piece (measure 15)? Why would a composer use this effect? Do they know any other music that does something similar (classical or pop music)? Would they play their part differently in order to achieve what they think the composer wants?

To Dr. William Wakefield, Director of Bands, The University of Oklahoma,
with admiration and appreciation

A Prairie Hymn

Approx. performance time—3:20

Sean Kelley
(ASCAP)

Moderato, with reverence (♩ = 94)

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato, with reverence (♩ = 94)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2

Euphonium

Tuba

F Horn cue - Solo

1. Solo

mf

Moderato, with reverence (♩ = 94)

Orchestra Bells

Vibraphone

Chimes

Marimba

Crash Cymbals

Suspended Cymbal

Tam-tam

Bass Drum

Timpani F, B♭

Moderato, with reverence (♩ = 94)

Rehearsal Piano

mf

9

8 10 11 12 13 14

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

9

end cue

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

9

Bells

Vib.

Chimes

Mar.

S. Cym.
T-tam.

B.D.

Timp.

9

Pno.

15

Fls. 1 2 *mf* *a2* 16 17 18 *b* 19 20 21 22

Ob. *mf*

B \flat Cls. 1 2 3 *mf*

E \flat A. Cl. *mf*

B \flat B. Cl. *mf* *mp*

Bsn. *mf*

E \flat A. Saxs 1 2 *mf* 2nd Cl. cue end cue

B \flat T. Sax.

E \flat B. Sax. *mf*

15

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 *mf* *p* *p*

Euph. *mf* *p* *p*

Tuba *mf* *p* *p*

15

Bells *mf*

Vib. *mf* *mf*

Chimes *mf* *mf*

Mar. *mf*

S. Cym. *mf* *p*

B.D.

Timp. *mp*

15

Pno. *mf*

This musical score page covers measures 35 through 39. The instrumentation includes:

- Flutes (1 and 2)
- Oboe
- B♭ Clarinets (1 and 2)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Bass Saxophone
- B♭ Trumpets (1, 2, and 3)
- F Horns (1 and 2)
- Trombones (1 and 2)
- Euphonium
- Tuba
- Bells
- Vibraphone
- Chimes
- Maracas
- Small Cymbals (mp)
- Bass Drum
- Tom-toms
- Piano

Measures 35-38 feature a melodic line in the Flutes and Oboe, with woodwinds and strings providing harmonic support. Measure 39 marks the beginning of a new section. Dynamics include *p* (piano) and *mp* (mezzo-piano). A large 'SAMPLE' watermark is overlaid on the score.

40

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

40

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

40

Bells

Vib.

Chimes

Mar.

C. Cyms.

S. Cym.

B.D.

Timp.

40

Pno.

Measures 40-45 are indicated by numbers above the staff lines. Dynamics include *f* and *a2*. A large "SAMPLE" watermark is overlaid on the page.

55 56 57 58 59 60 61

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

55

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

55

Bells

Vib.

Chimes

Mar.

C. Cyms.

S. Cym.

B.D.

Timp.

55

Pno.

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