

# Fantasia on a Theme from “The Southern Harmony”

Barry E. Kopetz

1 Full Score	3 Bb Trumpet 1	1 Timpani
1 Piccolo	3 Bb Trumpet 2	2 Percussion 1: Snare Drum, Bass Drum, Small suspended Cymbal
4 Flute 1	3 Bb Trumpet 3	3 Percussion 2: Suspended Cymbal, Crash Cymbal, Tambourine, Wood Block, Hi-hat, Triangle
4 Flute 2	2 F Horn 1	1 Percussion 3: 4 Concert Toms
2 Oboe	2 F Horn 2	1 Chimes
2 Bassoon	3 Trombone 1	1 Xylophone
3 Bb Clarinet 1	3 Trombone 2	1 Bells
3 Bb Clarinet 2	1 Trombone 3	1 Vibraphone
3 Bb Clarinet 3	2 Baritone B.C.	1 Marimba
2 Bass Clarinet	2 Baritone T.C.	1 Piano
2 Alto Saxophone 1	5 Tuba	
2 Alto Saxophone 2	1 String Bass	
2 Tenor Saxophone		
1 Baritone Saxophone		

Extra Part - P3017151

3017152



8 22424 03420 7

WINGERT  
JONES<sup>sm</sup>  
PUBLICATIONS

## Program Notes

The lovely tune *Ballerma* was discovered in the shaped-note book of hymns entitled, *The Southern Harmony*. When called upon to write a commission for the retirement of my good friend Michael Maynard, I was informed that Mike's favorite hymn tune was *Amazing Grace*. With so many superb wind band arrangements of this piece over the years, it seemed a good idea to avoid it and rather, search for a melody of similar character.

*Ballerma* is just such a tune . . . warm, emotional, harmonically rich . . . all of the traits I have always associated with its more famous companion. The musical ideas began to take shape almost immediately, each bearing a unique character relationship to Mike Maynard. His warm, friendly attitude as a teacher is legendary among his students, and it is clear from his thirty years of teaching that he cared deeply about young musicians. I wanted the music to reflect his passion for music, his passion for young people, his sense of humor (wry and witty!), and his love for his family. *Ballerma* allowed for all of these aspects of this wonderful teacher.

The opening of the piece might be described as a “double introduction.” The smooth, even lines of the first few measures glide gently into a Copland-esque passage that sets the tone for the first presentation of the theme. This appears immediately following the introductory material and is to be performed with a sense of religious respect. The first fantasy breathes new life into the melody, and the repetitive ostinato passages that support the theme adds motion to the music. Transitory material obscures the harmonic intent and leads to a sudden change of emotion.

Fantasy II – marked “Brashly; Flippantly” – represents the well-known good humor displayed by Mike as a teacher. Those of us who have known him for some years know the impish gleam that enters his eyes just before he comes forth with a “one-liner,” customarily presented with a straight face. It is the fantasy that I believe represents his personality the most closely, especially when the music assumes a “touch of sarcasm!”

Fantasy III should be performed in a simple, childlike fashion. It is orchestrated in a way that it may be a short, delicate percussion ensemble, or the clarinet section may double all of the mallet parts for additional support. Either orchestration may be used, but the soft, simple quality of the music remains the goal.

Fantasy IV, the final fantasy, begins with an accelerating introduction. The music gradually picks up speed, until the ensemble comfortably moves into a cut-time section. The theme is presented in longer note values (augmentation), and the repetitive accompaniment drives the music incessantly forward. The music gracefully shifts back into common time as the pent-up energy of the musical finale is released bit-by-bit in the exciting conclusion. It is a fitting energetic ending that pays tribute to a long and successful career of a remarkable man.

## About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

# Fantasia on a Theme from "The Southern Harmony"

Barry E. Kopetz

ASCAP

poco rall.

**Warmly ♩ = 80**

**Warmly ♩ = 80**

**Warmly ♩ = 80**      **p poco rall.**

Any reproduction, adaptation or arrangement of this work in whole or in part without the consent of the copyright owner constitutes an infringement of copyright.

Copyright © 2015 Wingert-Jones Publications, Exton, PA 19341

International Copyright Secured Made in U.S.A. All Rights Reserved

Fantasia on a Theme from "The Southern Harmony"

**[10] Subito** ♩ = 72 molto rall.

**[14] Theme - Religioso** ♩ = 76

Musical score for measures 10-14. The score includes parts for Picc., Fl. 1, Fl. 2 (lively), Ob. (Cue - St. Bs. (a pizz.)), Bsn. (Two players *p*), Cl. 1, Cl. 2, Cl. 3, B. Cl. (Two players *mp*), A. Sx. 1, T. Sax., and Bari. Sax. Measure 10 starts with Fl. 1 and Fl. 2. Measure 11 features Ob. and Bsn. Measure 12 shows Cl. 1, Cl. 2, Cl. 3, and B. Cl. Measure 13 has a tutti section. Measure 14 begins with Solo ten. dolce and continues with Play ten. dolce and tutti.

**[10] Subito** ♩ = 72 molto rall.

**[14] Theme - Religioso** ♩ = 76

Musical score for measures 10-14. The score includes parts for Tpt. 1, Tpt. 2, F Hn. 1, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Tba., St. Bs. (pizz. *p*), Timp. (arco *p*), Perc. 1 (Tri. *p*), Perc. 2 (Tamb. *mp* con ritmico *pp*), Perc. 3 (Xylophone con ritmico), Chimes, Xylo (Plastic (or Brass) Mallets con ritmico *p*), Bells, Vibes (mf *p* *p*), Mar. (mf *p*), and Pno. (mf con ritmico *p*). Measure 10 ends with a dynamic *p*. Measures 11-13 show various rhythmic patterns for the brass and percussion. Measure 14 concludes with a dynamic *p*.

**Fantasy I****21****piú mosso****29 More Resolutely**  $\text{♩} = 80$ 

Picc.

Fl. 1 (one player)  $\text{♩} = mp$

Ob.

Bsn.

Cl. 1  $p$   $\text{♩} = mp$   $\text{♩} = p$

Cl. 2  $\text{♩} = p$   $\text{♩} = mp$

B. Cl.  $\text{♩} = p$   $\text{♩} = mp$

A. Sx. 1  $\text{♩} = p$   $\text{♩} = mp$   $\text{♩} = p$

T. Sax.

Bari. Sax.

**piú mosso****Fantasy I****More Resolutely**  $\text{♩} = 80$ 

Tpt. 1

Tpt. 2  $\text{♩} = mp$

F Hn. 1  $p$   $\text{♩} = mp$   $\text{♩} = p$

Hn. 1  $\text{♩} = mp$  + Hn. 2

Tbn. 1

Tbn. 3

Bar.  $\text{♩} = p$   $\text{♩} = mp$

Tba.  $\text{♩} = p$   $\text{♩} = mp$

St. Bs.

Tim.  $\text{♩} = pp$   $\text{♩} = p$

Perc. 1

Perc. 2  $\text{♩} = mp$

Perc. 3

Chimes, Xylo

Bells, Vibes  $\text{♩} = mp$   $\text{♩} = \text{red}$

Vibes rubber mlts.

Bells

Mar.

Pno.  $\text{♩} = p$

## Fantasia on a Theme from "The Southern Harmony"

36

Bring Out

Picc.

Fl. 1  
Fl. 2

Ob.

Bsn.

Cl. 1  
Cl. 2  
Cl. 3

B. Cl.

A. Sx.  
T. Sax.

Bari. Sax.

Tpt. 1  
Tpt. 2

F Hn. 1  
F Hn. 2

Tbn. 1  
Tbn. 2  
Tbn. 3

Bar.

Tba.

St. Bs.

Tim.

Perc. 1  
Perc. 2  
Perc. 3

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Pno.

Fl. 1 tutti

*mf* Bring Out

*mf* Fl. 2

*mf*

a2

a2

a2

*mf*

*mf* a2 a2

*mf* — *mp* a2 a2

*mf* — *mp*

*mf* — *mp*

*mf*

*mf*

*mf*

Tri.

T.T.s soft yarn mfts.

*p*

Bells - Top Note

Vibes *mf*

*mf* Bring Out

## Fantasia on a Theme from "The Southern Harmony"

**poco rall.**

Picc. Fl. 1 Ob. Bsn. Cl. 1 Cl. 2 B. Cl. A. Sx. T. Sax. Bari. Sax.

Tpt. 1 Tpt. 2 F Hn. 1 Tbn. 1 Tbn. 3 Bar. Tba. St. Bs. Timp. Perc. 1 Perc. 2 Perc. 3 Chimes, Xylo Bells, Vibes Mar. Pno.

*Preview Only Publications*

**poco rall.**

**39** **40** **41** **42** **43** **44** **45** **46**

**48 Fantasy II - Brashly; Flippantly!  $\text{♩} = 132$** 

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sax.

Bari. Sax.

**48 Fantasy II - Brashly; Flippantly!  $\text{♩} = 132$**

Tpt. 1

Tpt. 2

F Hn. 1

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

W. Blk.

Perc. 2

Tamb.

Perc. 3

Chimes, Xylo

Bells, Vibes

Mar.

Pno.

*Sn. Dr.*

*pp*  $\leftarrow$  *mp*

*pp*  $\leftarrow$  *mp*

*pp*  $\leftarrow$  *mp*

*p*

*mf*

*Sn. Dr.*

*pp*  $\leftarrow$  *mp*

*pp*  $\leftarrow$  *mp*

*pp*  $\leftarrow$  *mp*

*p*

*mf*

*pp*

*ped.*

*mp*

## Fantasia on a Theme from "The Southern Harmony"

**56**

Picc.

Fl. 1

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sax.

Bari. Sax.

**56**

Tpt. 1

Tpt. 2

+ Hn. 2

Tpt. 3 Play

Tpt. 3 Hn. 1 cue

Hn. 1

Tpt. 3 Play

Tpt. 3 Hn. 1 cue

F Hn. 1

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

p

pp — mp

Perc. 3

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Pno.

**63**

## Fantasia on a Theme from "The Southern Harmony"

with a touch  
71 of sarcasm ...

A musical score for orchestra and band, page 71. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, B. Cl., A. Sx. 1, A. Sx. 2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2, F Hn. 1, Tbn. 1, Tbn. 3, Bar., Tba., St. Bs., Timp., Perc. 1, Perc. 2, Perc. 3, Chimes, Xylo, Bells, Vibes, Mar., and Pno.

The score is annotated with dynamic markings and performance instructions:

- Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, B. Cl.: *p*
- Cl. 1, Cl. 2, B. Cl.: *mp*
- A. Sx. 1, A. Sx. 2, T. Sax., Bari. Sax.: *p*
- Tpt. 1, Tpt. 2, F Hn. 1: *p*
- Tbn. 1: *p*
- Bar.: *p*
- Tba.: *pizz.*
- St. Bs.: *p*
- Timp.: *p*
- Perc. 1, Perc. 2, Perc. 3: Tamb. to Hi-Hat, *p*, (W.B.)
- Perc. 1, Perc. 2, Perc. 3: Hi-Hat, *pp*, with sticks
- Chimes, Xylo: *pp*
- Bells, Vibes: Vibes (damper on), *pp*
- Mar.: *pp*
- Pno.: *pp*

## Fantasia on a Theme from "The Southern Harmony"

79

Picc.

Fl. 1  
Fl. 2

Ob.

Bsn.

Cl. 1  
Cl. 3

B. Cl.

A. Sx. 1  
A. Sx. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn. 1  
F Hn. 2

Tbn. 1  
Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Tim.

Perc. 1

Rim Shot >

Sus. Cym. (w/ dr. stk.)

chk.

Perc. 2

mf

Perc. 3

Xylophone

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Vibes

Pno.

## Fantasia on a Theme from "The Southern Harmony"

87 **molto rall.**

Picc. Fl. 1 Fl. 2 Ob. Bsn. Cl. 1 Cl. 2 B. Cl. A. Sx. 1 T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 F Hn. 1 Tbn. 1 Tbn. 3 Bar. Tba. St. Bs. Timp. Perc. 1 Perc. 2 Perc. 3 Chimes, Xylo Bells, Vibes Mar. Pno.

## Fantasia on a Theme from "The Southern Harmony"

**Molto rubato** ♩ = 40

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

Hn. 1

Trb. 1

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Pno.

Note: The next 12 measures may be performed as a percussion ensemble, Clarinet Choir, or the two simultaneously.

**97 Fantasy III - Childlike; Simply ♩ = 72**
**105**

Musical score for measures 97-108. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, T. Sax., Bari. Sax., and Vibes. Measure 97 starts with a rest. Measures 98-100 show woodwind entries with dynamics *mp*, *p*, and *p*. Measures 101-103 show sustained notes with dynamics *p*, *p*, and *p*. Measures 104-108 show woodwind entries with dynamics *mp*, *p*, and *p*.

**97 Fantasy III - Childlike; Simply ♩ = 72**
**105**

Musical score for measures 97-108. The score includes parts for Tpt. 1, Tpt. 2, F Hn. 1, Tbn. 1, Tbn. 3, Bar., Tba., St. Bs., Timp., Perc. 1, Perc. 2, Perc. 3, Chimes, Xylo, Bells, Vibes, Mar., and Pno. Measures 97-100 show sustained notes with dynamics *p*, *p*, and *p*. Measures 101-103 show sustained notes with dynamics *p*, *p*, and *p*. Measures 104-108 show sustained notes with dynamics *p*, *p*, and *p*.

## Fantasia on a Theme from "The Southern Harmony"

**poco rall.**

♩ = 60

**114 Fantasy IV - Allo.** ♩ = 144

Picc.

Fl. 1  
Fl. 2

Ob.

Bsn.

Cl. 1  
Play

Cl. 2  
Cl. 3

B. Cl.

A. Sx. 1  
A. Sx. 2

T. Sax.

Bari. Sax.

**poco rall.**

♩ = 60

**114 Fantasy IV - Allo.** ♩ = 144

Tpt. 1

Tpt. 2

F Hn. 1  
F Hn. 2

Tbn. 1  
Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Pno.

109

110

111

112

113

pp

115

116

13

Bells - plastic mallets

**molto accel.**

Picc. Fl. 1 Fl. 2 Ob. Bsn. Cl. 1 Cl. 2 B. Cl. A. Sx. 1 A. Sx. 2 Tpt. 1 Tpt. 2 F Hn. 1 Tbn. 1 Tbn. 2 Tbn. 3 Bar. Tba. St. Bs. Timp. Perc. 1 Perc. 2 Perc. 3 Chimes, Xylo Bells, Vibes Mar. Pno.

molto accel.

A. Sx. 1 A. Sx. 2

molto accel.

Ab to Bb

Vibes

mp

117 118 119 120 121 122 123

**124 Broadly and Energetically**  $\text{♩} = 86$ 

Picc.

Fl. 1  $f$

Fl. 2  $mf$

Ob.  $mf$

Bsn.  $mf$

Cl. 1  $mf$  a2

Cl. 2  $mf$

B. Cl.  $mf$

A. Sx. 1  $mf$

T. Sax.  $mf$

Bari. Sax.  $mf$

**124 Broadly and Energetically**  $\text{♩} = 86$ 

Tpt. 1  $mf$

Tpt. 2  $mf$

F Hn. 1  $mf$

F Hn. 2  $mf$

Tbn. 1  $mf$

Tbn. 2  $mf$

Tbn. 3  $mf$

Bar.  $mf$

Tba.  $mf$

St. Bs.  $mf$

Timp.  $mf$

Perc. 1  $f$

W. Blk.  $f$

Perc. 2  $f$  Med. Yarn Mts.

Perc. 3  $f$  Xylophone

Chimes, Xylo  $f$

Bells, Vibes  $mf$

Mar.  $mf$

Pno.  $f$

## Fantasia on a Theme from "The Southern Harmony"

132

Picc.

Fl. 1  
Fl. 2

Ob.

Bsn.

Cl. 1  
Cl. 2  
Cl. 3

B. Cl.

A. Sx. 1  
A. Sx. 2

T. Sax.

Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3

F Hn. 1  
F Hn. 2

Tbn. 1  
Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes,  
Xylo

Bells,  
Vibes

Mar.

Pno.

129      130      131      132      133

Fantasia on a Theme from "The Southern Harmony"

138 (♩ = ♪)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes, Xylo

Bells, Vibes

Mar.

Pno.

div. (evenly divided) >

Sus. Cym. ♩

134      135      136      137      138

17

# Building ...

## Fantasia on a Theme from "The Southern Harmony"

**Building ...**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. 1 *mp*

T. Sax. *mp* *cresc. poco a poco*

Bari. Sax. *mp*

**Building ...**

Tpt. 1 *mp* *cresc. poco a poco*

Tpt. 2 *mf*

Tpt. 3 *mf*

F Hn. 1 *mp* *cresc. poco a poco*

Tbn. 1 *mp* *cresc. poco a poco*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. *mp* *cresc. poco a poco*

Tba. *mp* *cresc. poco a poco*

St. Bs.

Timp.

Perc. 1 *mf*

Wood Block

Perc. 2 *mf*

Tamb.

Perc. 3 *mf*

Chimes

Chimes

Chimes, Xylo *mp* *mf*

Bells, Vibes

Mar.

Pno. *mf* *cresc. poco a poco*

139 140 141 142 143

## Fantasia on a Theme from "The Southern Harmony"

147

With Fire!

Picc.

Fl. 1

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

Tbn. 1

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

Cr. Cym.

Tamb.

Perc. 2

Perc. 3

Chimes,

Xylo

Bells,

Vibes

Mar.

Pno.

With Fire!

147

148

149

150

151

Fantasia on a Theme from "The Southern Harmony"

Picc.

Fl. 1

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

+ A. Sx. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

St. Bs.

Timp.

Perc. 1

W. Blk.

(Cr. Cym.)

Perc. 2

Perc. 3

Chimes

Xylo.

Xyl.

Bells

Vibes

Mar.

Pno.

152

153

154

155

156

157

158

159

20