Fantasia on a Theme from "The Southern Harmony"

Barry E. Kopetz

1 Full Score
1 Piccolo
4 Flute 1
4 Flute 2
2 Oboe
2 Bassoon
3 Bb Clarinet 1
3 Bb Clarinet 2
3 Bb Clarinet 3
2 Bass Clarinet
2 Alto Saxophone 1
2 Alto Saxophone 2
2 Tenor Saxophone
1 Baritone Saxophone

3 Bb Trumpet 1
3 Bb Trumpet 2
3 Bb Trumpet 3
2 F Horn 1
2 F Horn 2
3 Trombone 1
3 Trombone 2
1 Trombone 3
2 Baritone B.C.
2 Baritone T.C.
5 Tuba
1 String Bass

1 Timpani
2 Percussion 1: Snare Drum, Bass Drum, Small suspended Cymbal
3 Percussion 2: Suspended Cymbal, Crash Cymbal, Tambourine, Wood Block, Hi-hat, Triangle
1 Percussion 3: 4 Concert Toms
1 Chimes
1 Xylophone
1 Bells
1 Vibraphone
1 Marimba
1 Piano

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Extra Part - P3017151

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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 know 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.

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Time ca. 4:50
Grade 4

Commissioned by the Thomas Worthington Bands in honor of Michael Maynard's 30 years of dedicated and inspirational teaching

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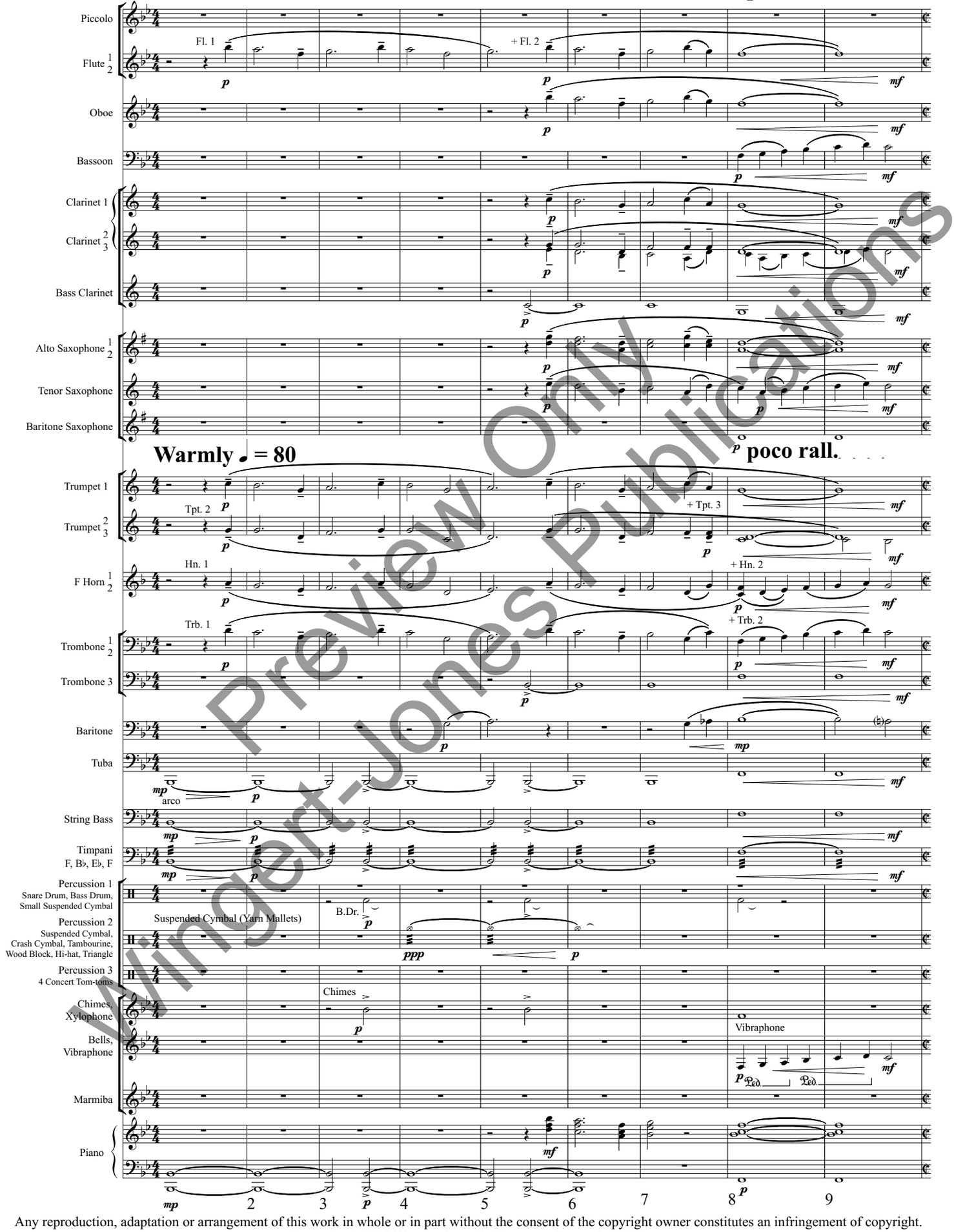
Barry E. Kopetz
ASCAP



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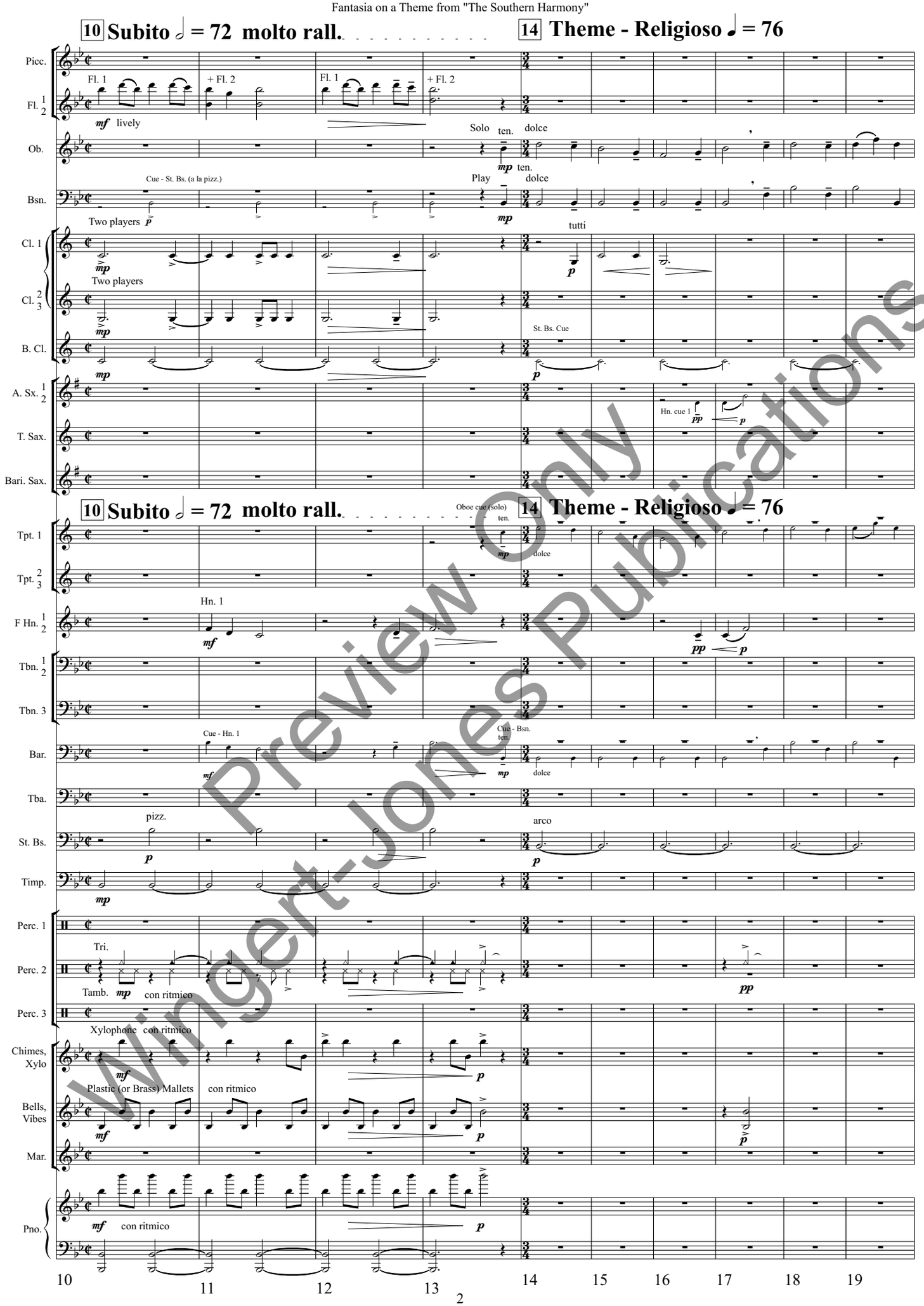

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21 **piú mosso**

Fantasy I

29 **More Resolutely ♩ = 80**

Picc.

Fl. 1 2

Fl. 1 (one player)

Ob.

Bsn.

Cl. 1

Cl. 2 3

tutti

B. Cl.

Play

A. Sx. 1 2

T. Sax.

Bari. Sax.

Play

21 piú mosso

Fantasy I

29 More Resolutely ♩ = 80

Tpt. 1

Tpt. 2 3

Play (open)

a2

F Hn. 1 2

Hn. 1

+ Hn. 2

Tbn. 1 2

Tbn. 3

Bar.

Play

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Tamb. (lightly)

Perc. 3

Chimes, Xylo

Bells, Vibes

Vibes

Bells

rubber mlts.

Mar.

Pno.

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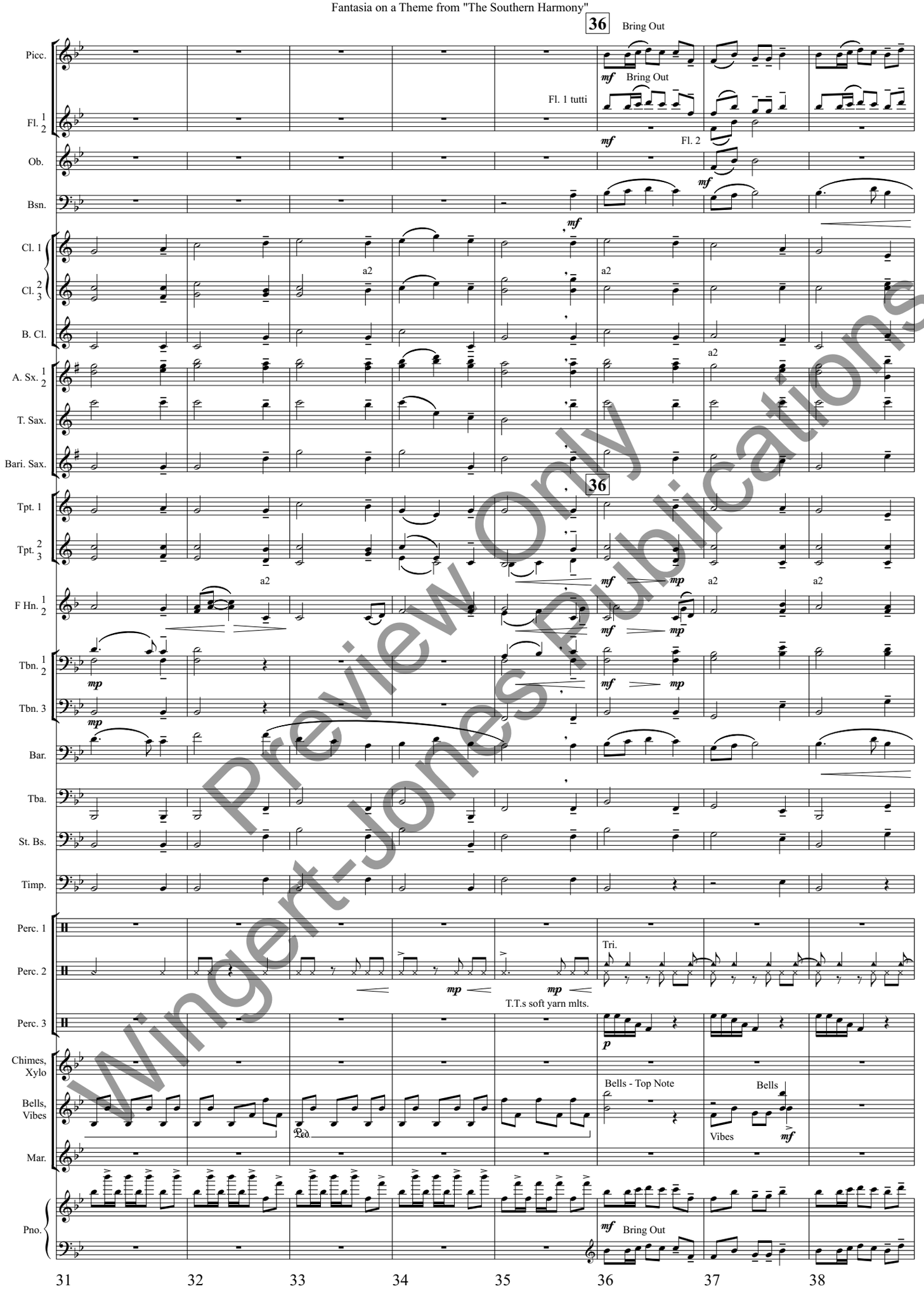
20 21 22 23 24 25 26 27 28 29 30



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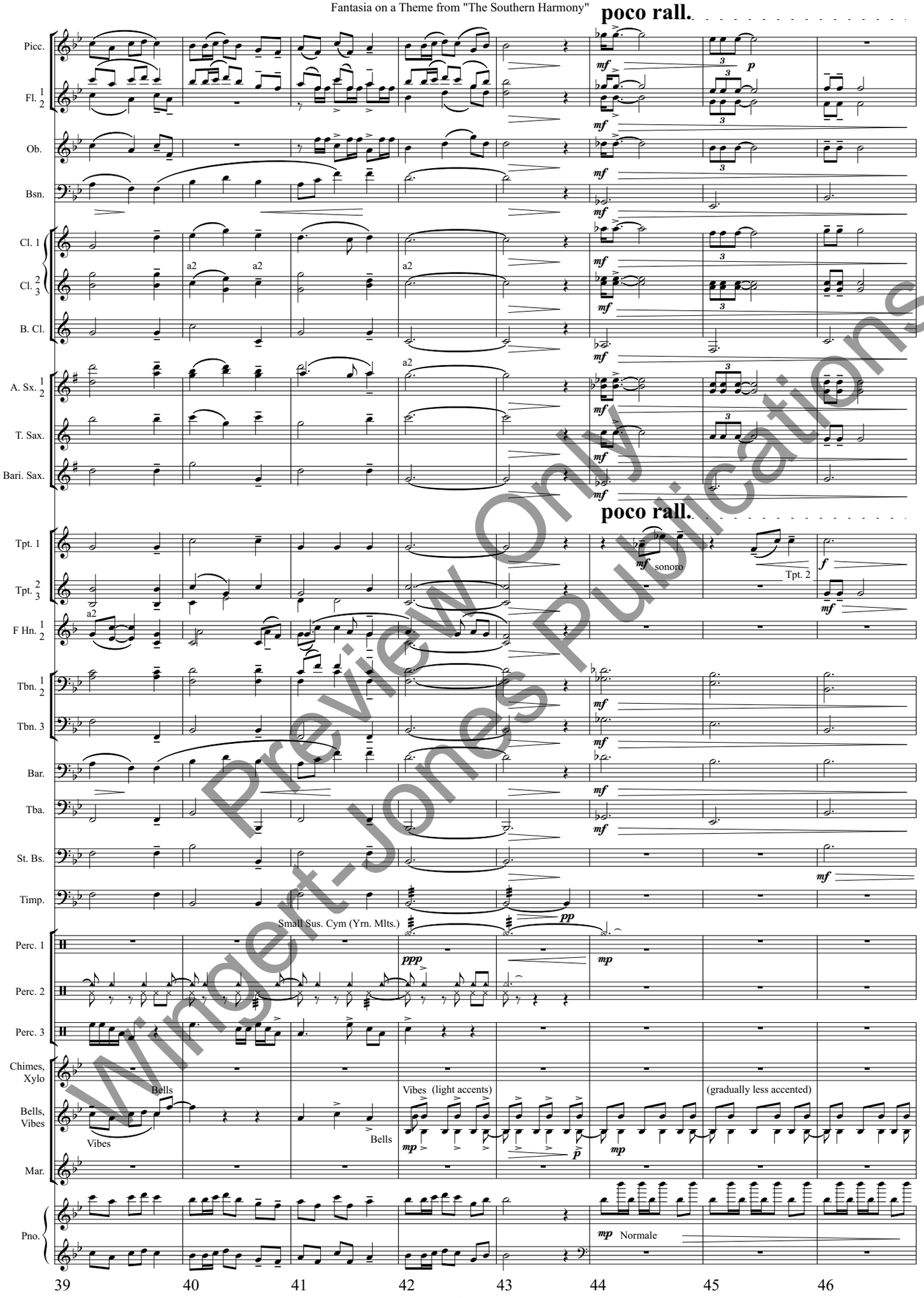

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48 Fantasy II - Brashly; Flippantly! 𝅗𝅥 = 132

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sax.
Bari. Sax.

48 Fantasy II - Brashly; Flippantly! 𝅗𝅥 = 132

Tpt. 1
Tpt. 2 3
Tpt. 3 Hn. cue
Hn. 1
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
St. Bs.
Timp.
Sn. Dr.
W. Blk.
Tamb.
Perc. 1
Perc. 2
Perc. 3
Chimes, Xylo
Bells, Vibes
Mar.
ped.
Pno.

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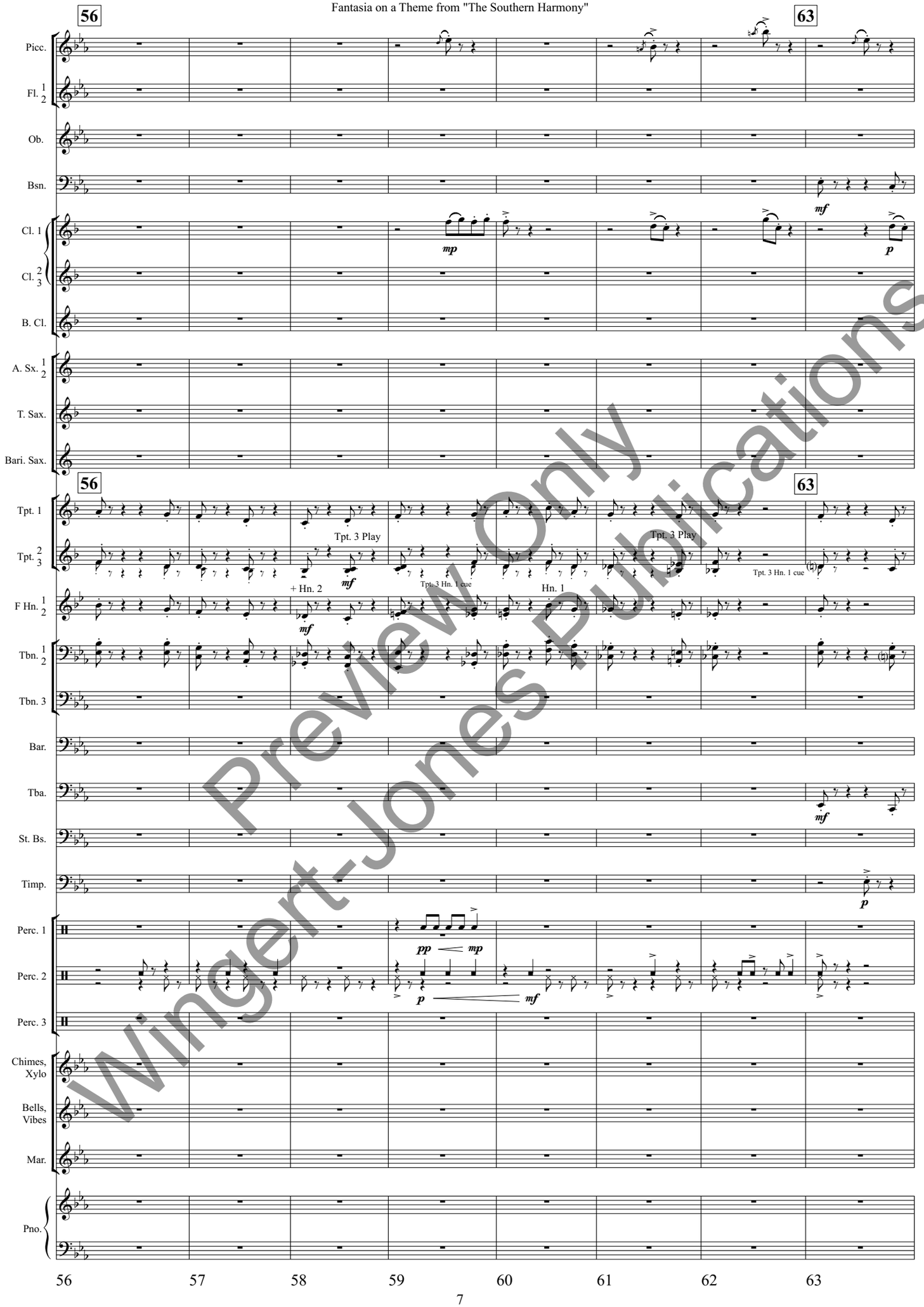
47 48 49 50 51 52 53 54 55



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71 **with a touch of sarcasm ...**

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

Fl. 1

Tamb. to Hi-Hat

(W.B.) Hi-Hat

pizz.

B.D. (secco)

with sticks

Vibes (damper on)

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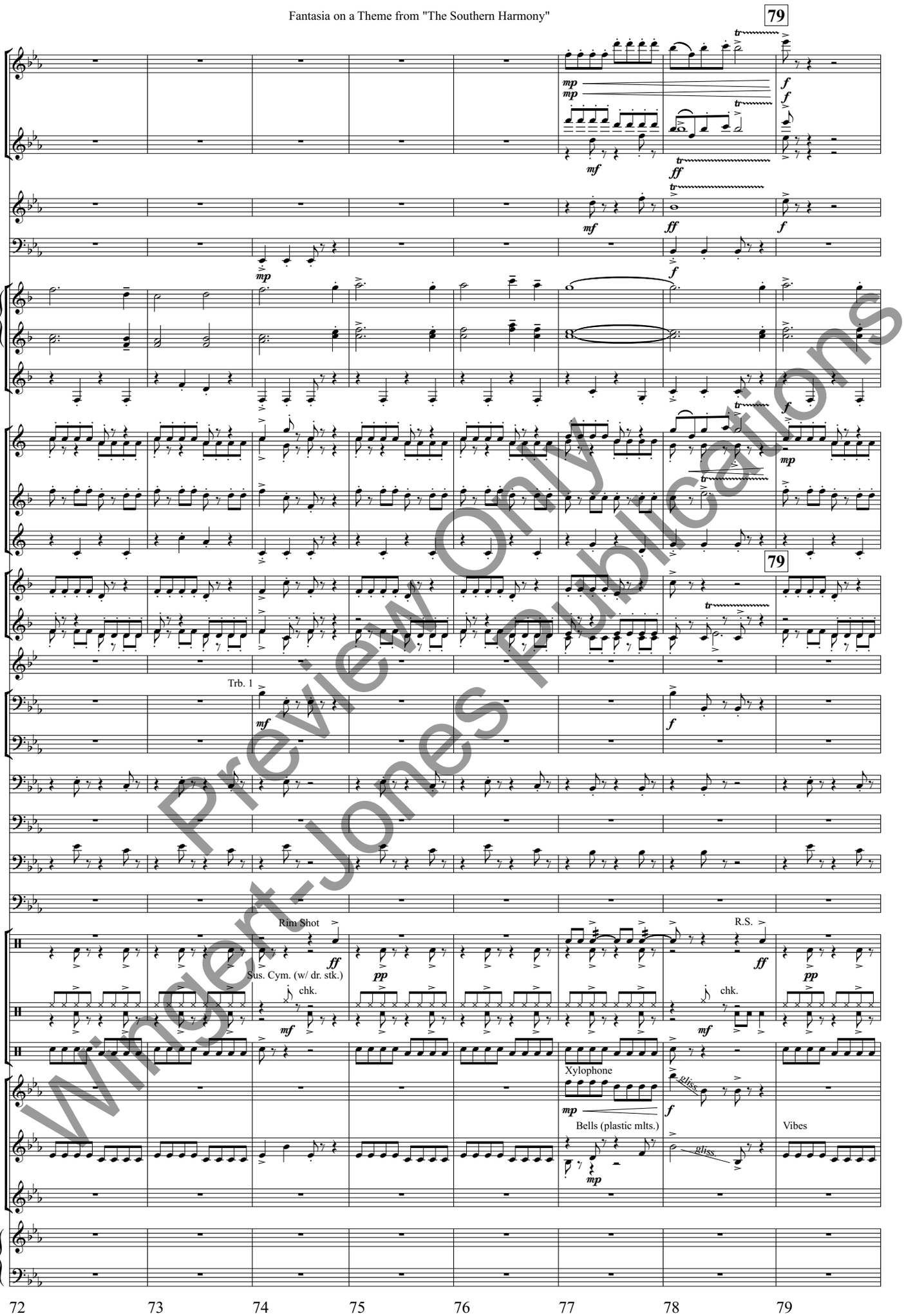
64 65 66 67 68 69 70 71



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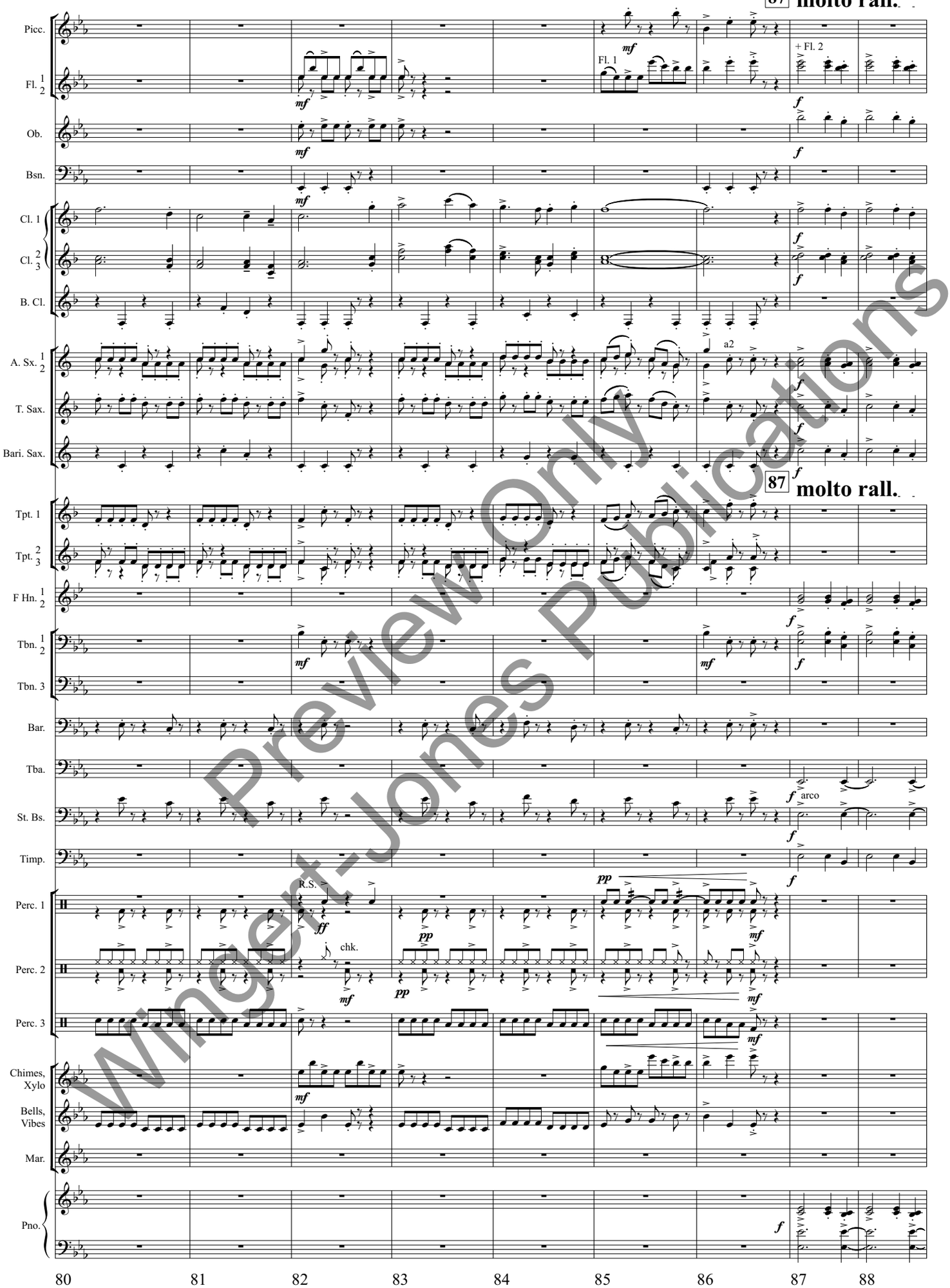

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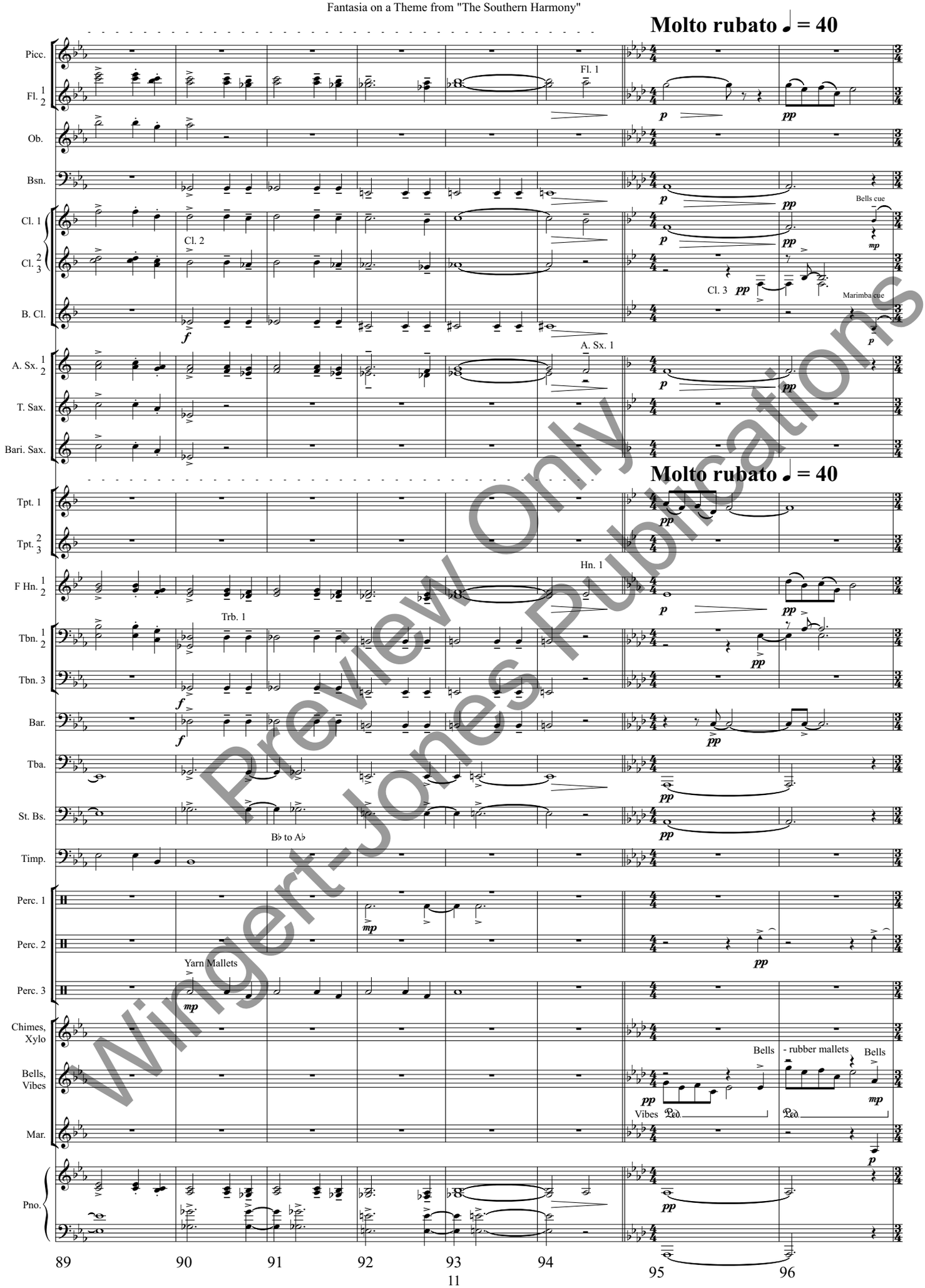

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Note: The next 12 measures may be performed as a percussion ensemble, Clarinet Choir, or the two simultaneously.

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

Picc.
Fl. 1 2
Fl. 1 - one player (molto vibrato)
Fl 1 tutti
Fl. 2
Ob.
Bsn.
Cl. 1
Vibes cue (gently)
Cl. 2 3
Play
B. Cl.
Play
A. Sx. 1 2
T. Sax.
Bari. Sax.

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

Tpt. 1
Tpt. 2 3
F Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
Cue - String Bass (one player)
Play (tutti)
St. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Chimes
Chimes, Xylo
gently
Bells, Vibes
Mar.
Pno.

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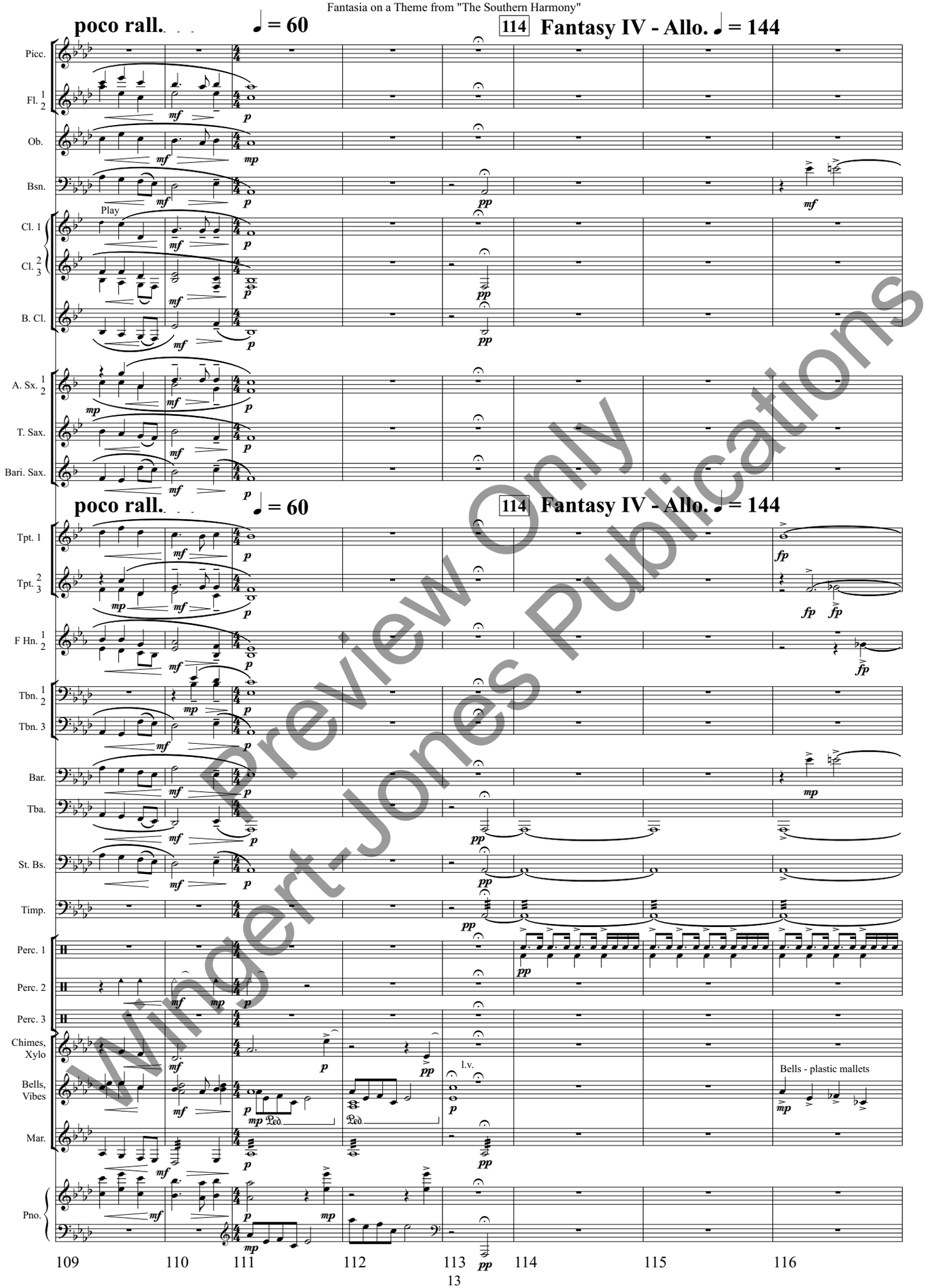
97 98 99 100 101 102 103 104 105 106 107 108



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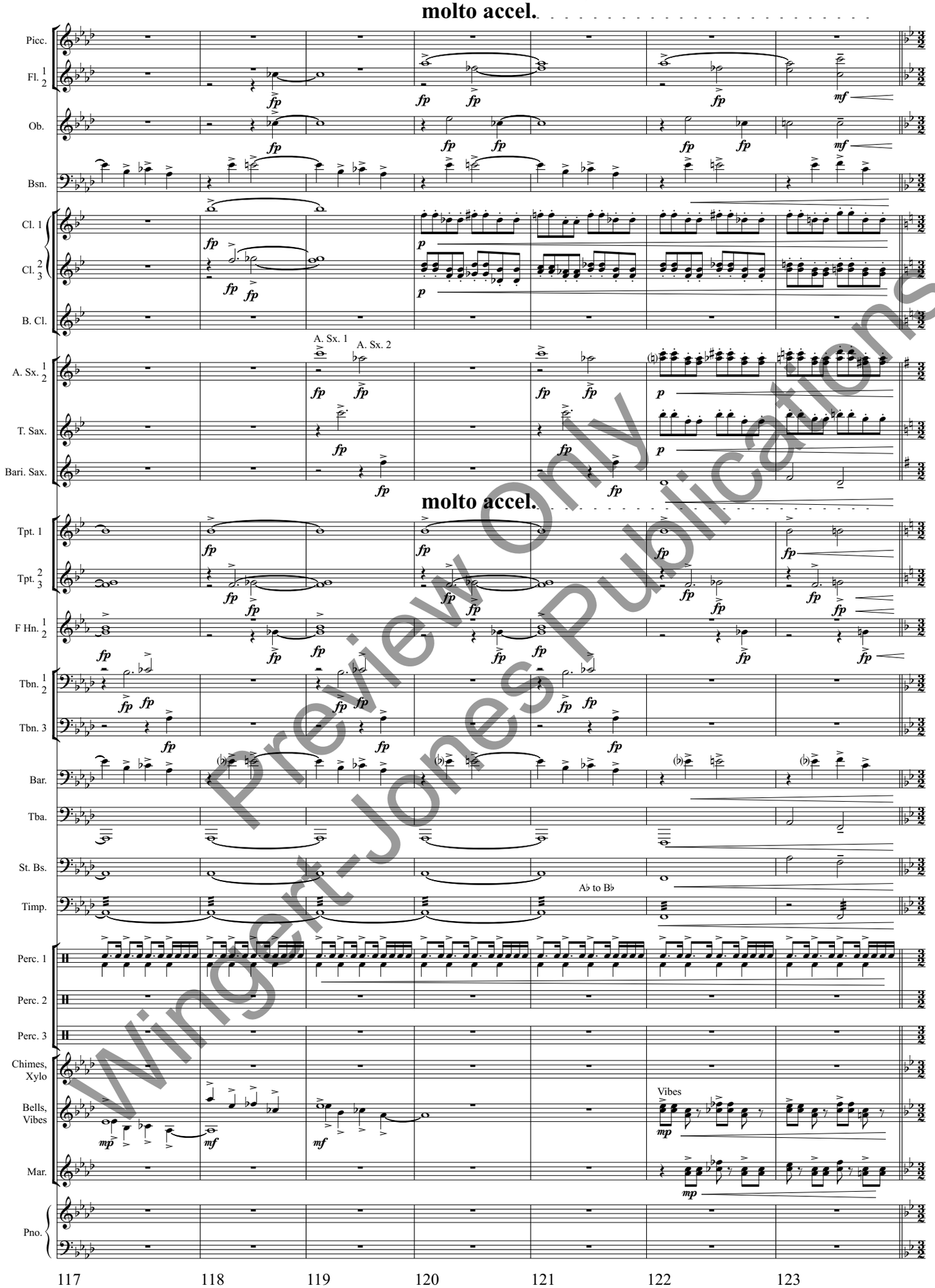

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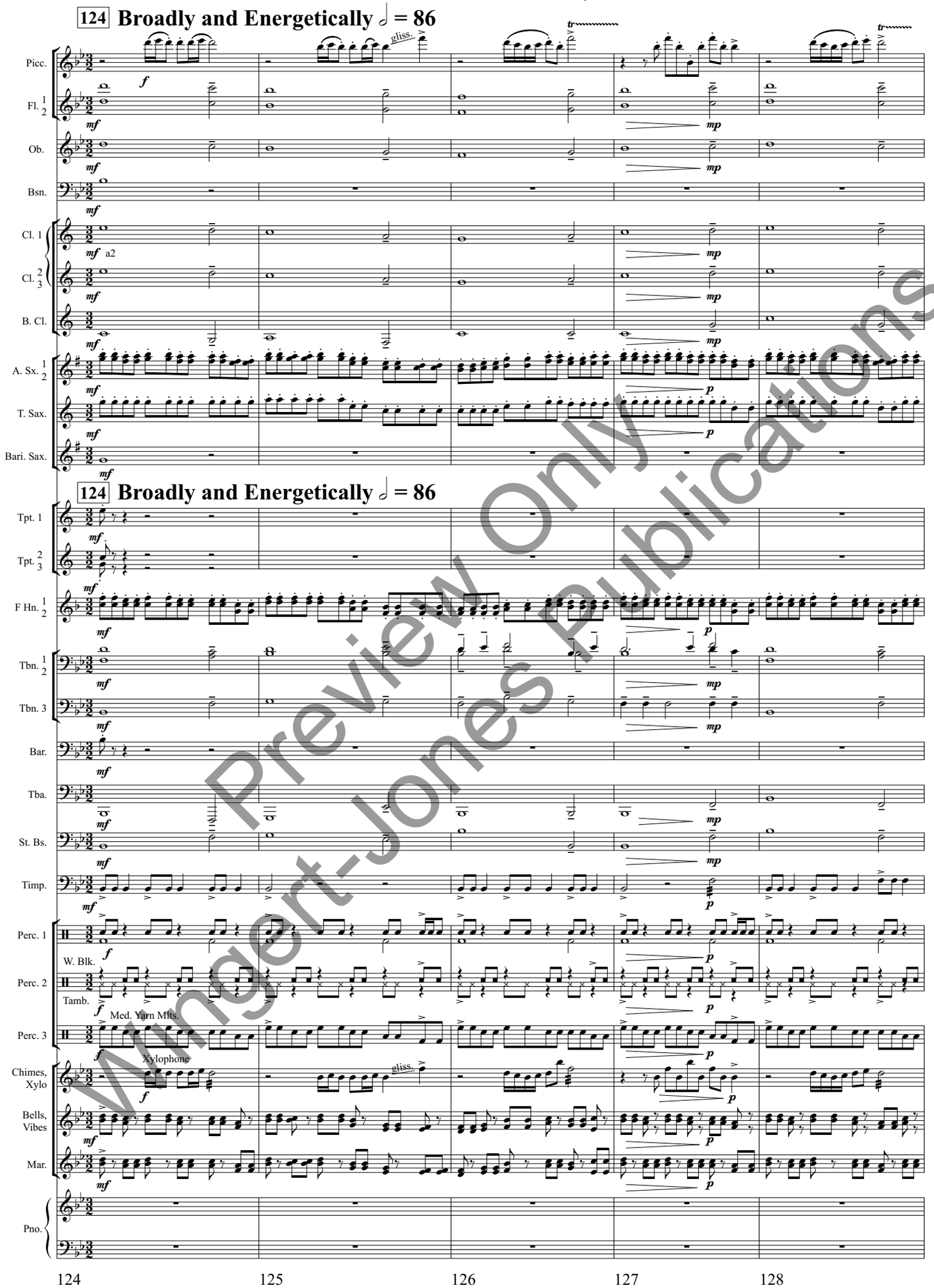

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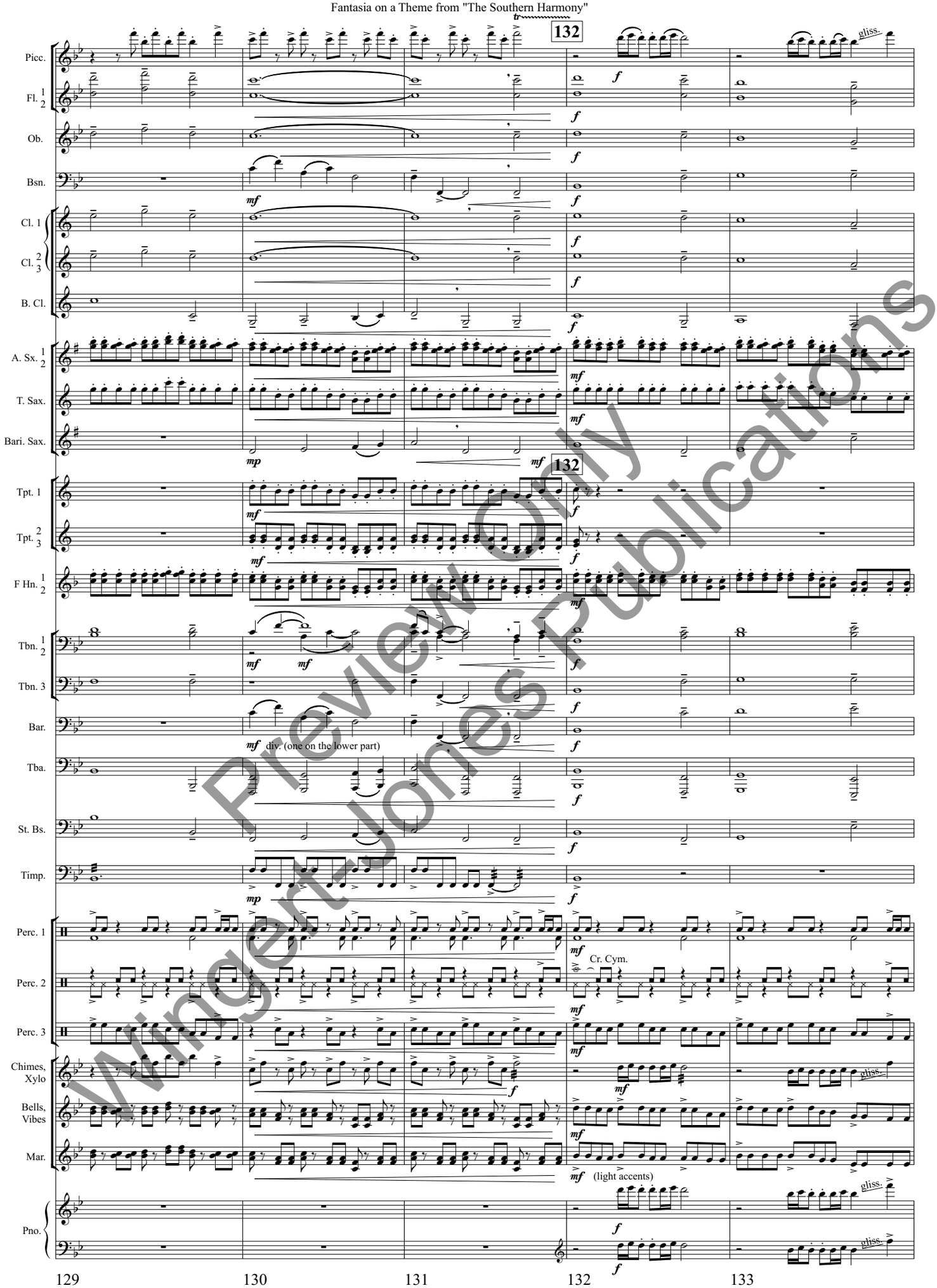

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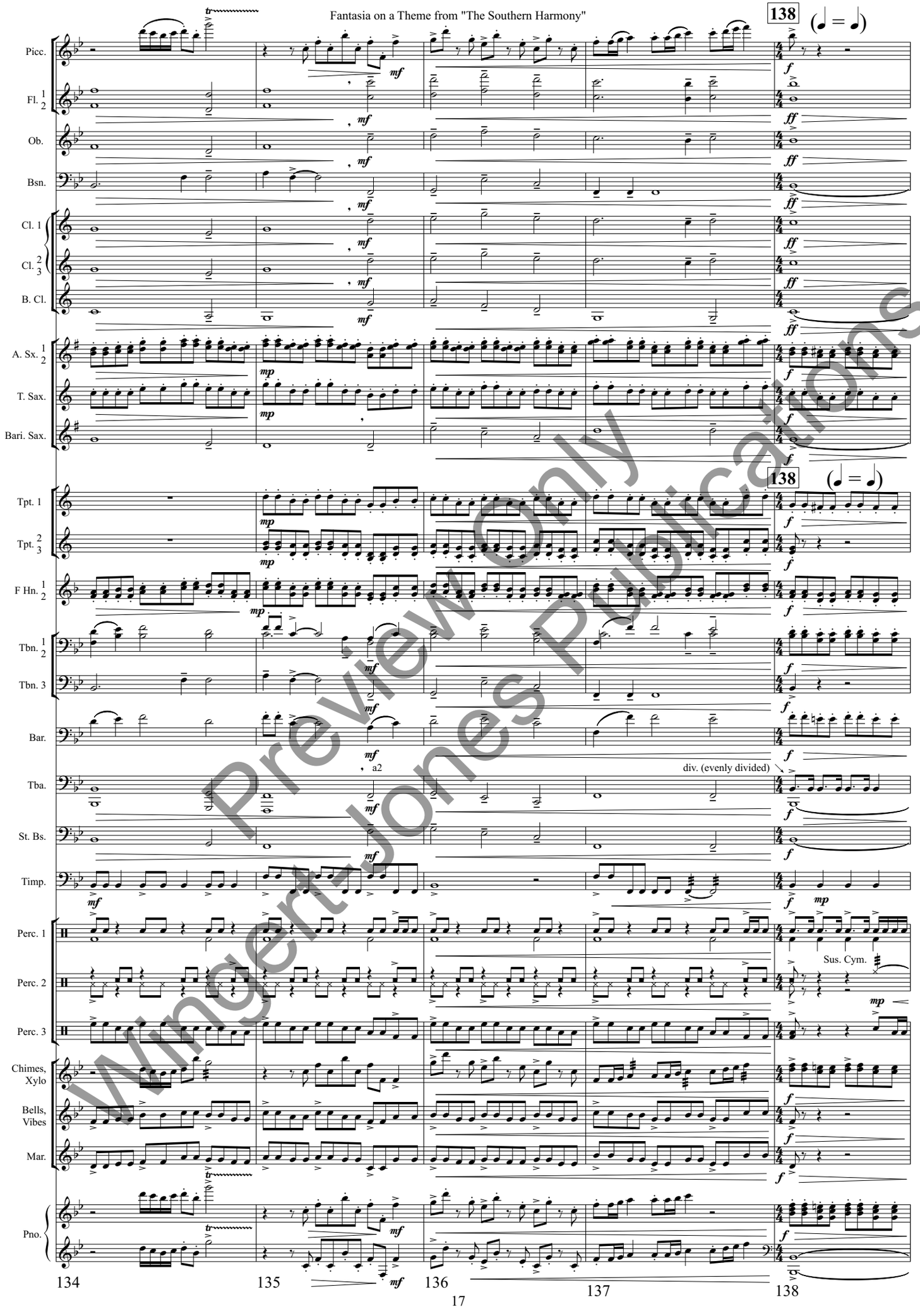

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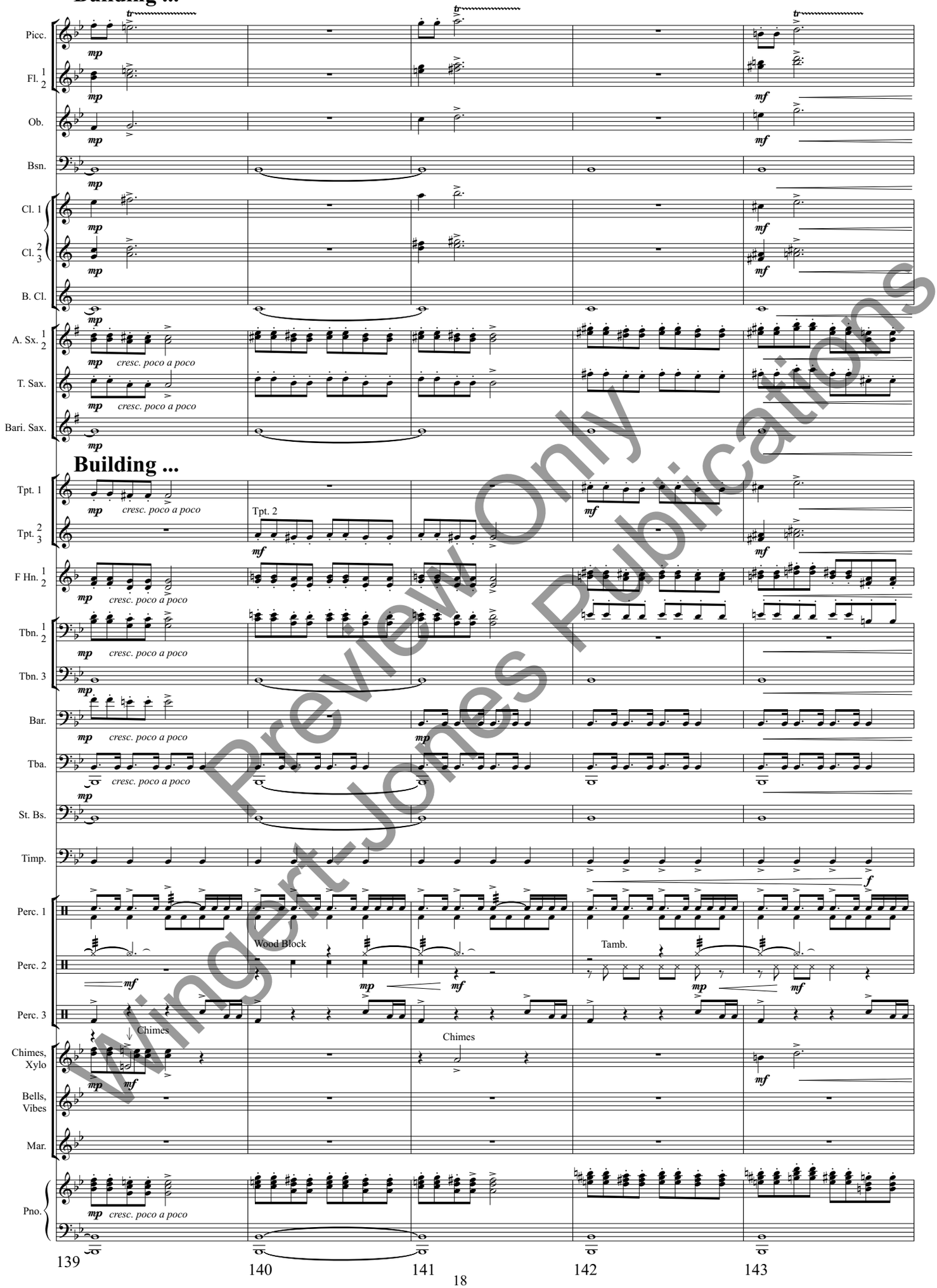

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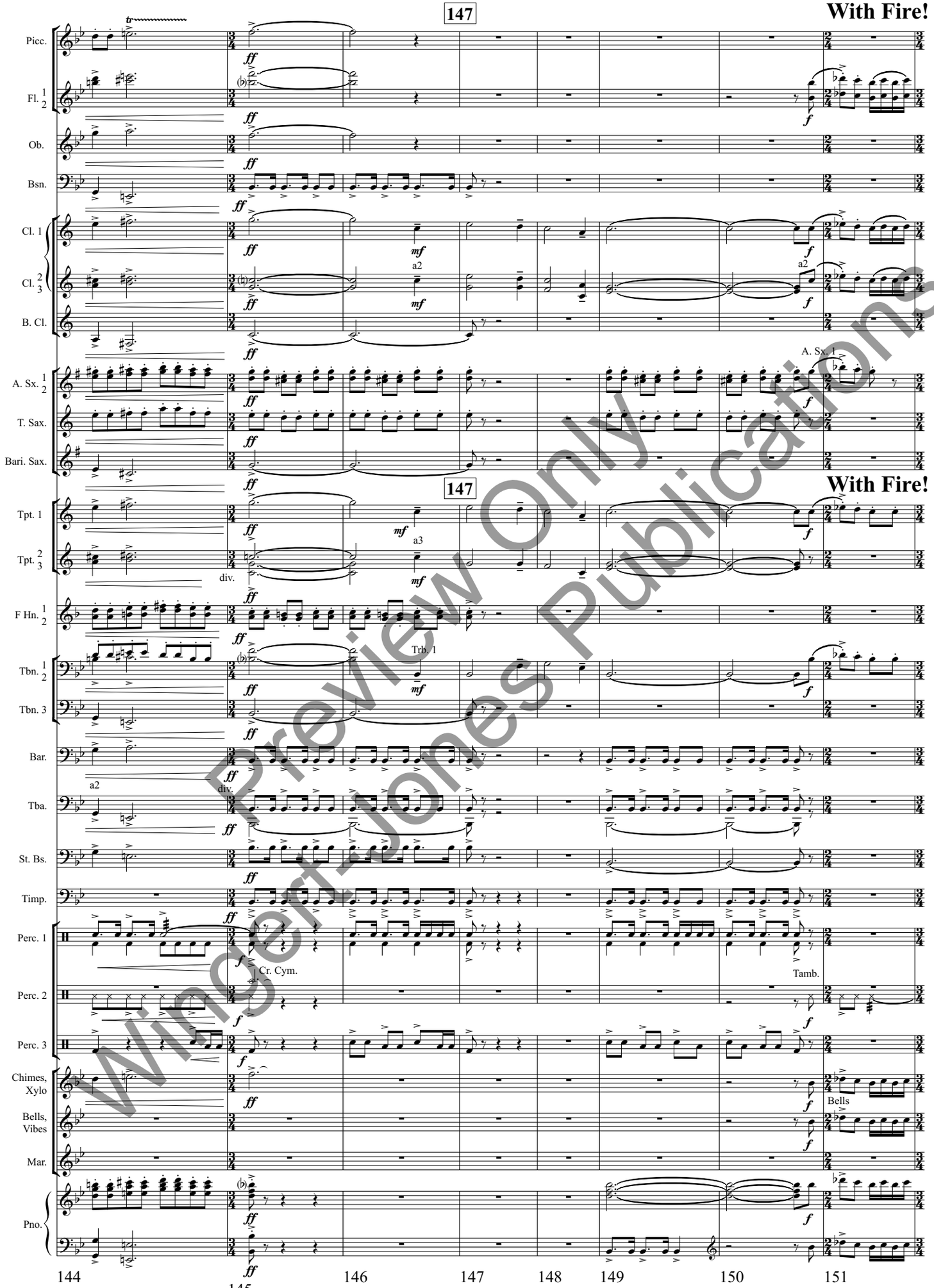

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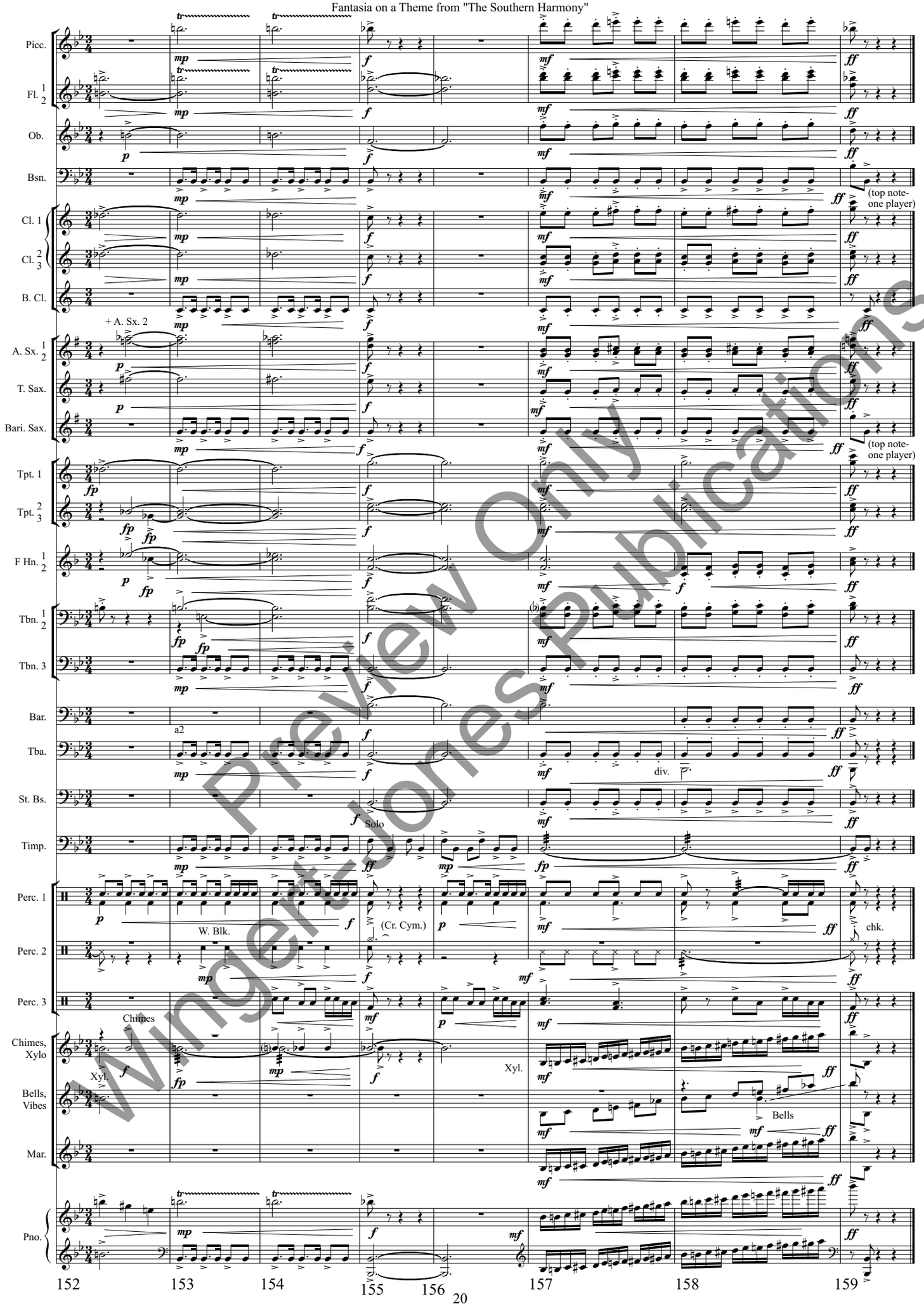

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