

The Ash Grove Fantasy

Barry E. Kopetz

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|----------------------|---|
| 1 Full Score | 4 Trumpet/Cornet 1 |
| 8 Flute | 4 Trumpet/Cornet 2 |
| 2 Oboe | 4 F Horn |
| 2 Bassoon | 6 Trombone |
| 4 Clarinet 1 | 2 Baritone B.C. |
| 4 Clarinet 2 | 2 Baritone T.C. |
| 2 Bass Clarinet | 4 Tuba |
| 2 Alto Saxophone 1 | 1 Timpani |
| 2 Alto Saxophone 2 | 2 Percussion 1: Suspended Cymbal, Triangle |
| 2 Tenor Saxophone | 2 Percussion 2: Snare Drum, Bass Drum |
| 1 Baritone Saxophone | 1 Bells |

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Program Notes

This setting of *The Ash Grove Fantasy* is based on an old traditional Welsh folk song, which is also known as “Llwyn Onn”. This version of the song tells of a sailor’s love for “Gwen of Llwyn”, and has been around for several hundred years. *The Ash Grove* was featured in the 1980 British Broadcasting Company’s mini-series, “Pride and Prejudice”.

The term, Welsh, refers to an area in Great Britain called Wales. Wales is a division of the United Kingdom of Great Britain and Northern Ireland.

About the Composer

Barry E. Kopetz is Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducts the Symphonic Winds, Wind Symphony and Chamber Winds and teaches both graduate and undergraduate conducting. He previously 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.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

THE ASH GROVE FANTASY

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National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

This selection provides opportunities for students to be musically expressive by defining and shaping phrases. Phrases are an essential part of good musical performances. To play musically and expressive, it is important to play more than “just notes”. Notes go together to form measures, and measures go together to form phrases in the same way that letters go together to form words, and words go together to form sentences. For sentences to be expressive, it is important to put the emphasis on the correct syllables. The same is true in music.

It is important to define and shape phrases, and then to play them musically. Many phrases build, or get louder for the first half, then become softer for the second half. Doing this expressively is called “shaping a phrase”.

MUSIC THEORY

KEY: Concert Eb, and Concert F. Learn or review the following scales and arpeggio, which are printed at the top of each player’s part.

The image shows two staves of musical notation. The top staff is labeled 'Key of F' and 'Concert F Major Scale and Arpeggio'. It shows a scale from F4 to F5 and an arpeggio of F4-A4-C5. The bottom staff is labeled 'Key of Eb' and 'Concert Eb Major Scale and Arpeggio'. It shows a scale from Eb4 to Eb5 and an arpeggio of Eb4-Gb4-Bb5. Both staves are in 4/4 time and use treble clefs.

TIME SIGNATURE

$\frac{3}{4}$ - The upper number indicates that there are three beats to a measure. The lower number indicates that a quarter note receives one beat.

DYNAMIC MARKINGS

- p** (piano) – soft
- mp** (mezzo piano) – moderately soft
- mf** (mezzo forte) – moderately loud
- f** (forte) – loud
- crescendo ($\text{—} \text{>}$) – gradually get louder
- diminuendo, or decrescendo ($\text{>} \text{—}$) – gradually get softer

TEMPO INDICATORS

- rit.* (Ritardando) – gradually get slower
- a tempo – return to the original tempo

STYLE INDICATORS

- accent (>) – emphasis on a note or chord. Accented notes are separated

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ASCAP

Andante ♩ = 72 **poco rit.** **9 A tempo**

Fl. **p** **mp** **p** **mp** **p** **mp**

Clarinet 1/2 **a2** **p** **mp** **p** **mp** **p** **mp** **mf**

Alto Saxophone 1/2 **a2** **mp** **mp**

Tenor Saxophone **mp** **mp**

Andante ♩ = 72 **poco rit.** **9 A tempo**

Trumpet 1/2 **a2** **mp**

Horn in F **mp**

Trombone Baritone Bassoon **mp**

Tuba Low Woodwinds **mp** **mf**

Timpani

Percussion 1
Suspended Cymbal, Triangle **p** **p** **p** **p** **mp**

Percussion 2
Snare Drum, Bass Drum **p** **mp** **p** **mp** **p** **mp**

Bells **mp**

2 3 4 5 6 7 8 9

17

Ob. - bottom

mf

Cl. 1/2

mp

A. Sax. 1/2

mf

T. Sax.

mp

17

Tpt. 1/2

mf

F Hn.

mf

- Trb., Bar.

Trb. - Top

Bsn., Bar. - Bottom

mp

Tuba

L. WW

Timp.

Perc. 1

p *mp* *mp*

S. Cym. (stick)

mp

Perc. 2

mp

Mlts.

p *mf*

10 11 12 13 14 15 16 17

Fl. Ob. *unis.* Ob. - Bottom **25**

Cl. 1 2

A. Sax. 1 2 *f*

T. Sax. *f*

Tpt. 1 2 **25** *f*

F Hn. *f*

Tbn. Bar. Bsn. *unis.*

Tuba L. WW

Timp.

Perc. 1

Perc. 2 *mf* Snare Drum

Mlts. *mf*

18 19 20 21 22 23 24 25 26

33

Fl. Ob.

mf

Cl. 1/2

a2

mf

mf

A. Sax. 1/2

mf

T. Sax.

33

Tpt. 1

mf

F. Hn.

Tbn. Bar. Bsn.

mf

Tuba L. WW

mf

Timp.

Perc. 1

S. Cym. (yarn mallets)

(stick)

p

mp

Perc. 2

p

mf

Mlts.

27 28 29 30 31 32 33 34

Fl. Ob. *unis.*

Cl. 1/2

A. Sx. 1/2

T. Sax.

Tpt. 1/2

F Hn.

Tbn. Bar. Bsn.

Tuba L. WW

Timp.

Perc. 1

Perc. 2

Mlts.

41 Ob. - Bottom

A. Sx. 1

+ A. Sx. 2

41 + Tpt. 2

Bns., Bar. - Top

Trb. - Bottom

(yarn mallets)

35 36 37 38 39 40 41 42 43

mf

mf

mf

mf

mf

mf

mp *mf*

mp *mf*

mf

49

Fl. Ob. *unis.*

Cl. 1/2

A. Sax. 1/2

T. Sax.

Tpt. 1/2

F Hn.

Tbn. Bar. Bsn.

Tuba L. WW

Timp.

Perc. 1

Perc. 2

Mlts.

44 45 46 47 48 49 50 51

f

mf

f

mf

f

f

f

f

mp *mf*

mp *mf*

Cl. 1 + 2 cue

A. Sax 1 cue

A. Sax 2 cue

[illegible]

Fl. Ob. *rit.* Fl. only *f* *mp*

Cl. 1 2 *Play* *a2* *mp* *f* *mp* *p*

A. Sx. 1 2 *Play* *mp* *f* *p*

T. Sax. *Play* *mp* *f* *mp* *p*

Tpt. 1 2 *rit.* Tpt. 1 *f* *p*

F Hn. *f* *mp* *p*

Tbn. Bar. Bsn. *f* *mp* *p*

Tuba L. WW *Tutti* *f* *p*

Timp. *f* *p*

Perc. 1 *mp* *f* *p*

Perc. 2 *p* *f*

Mlts. *f*

61 62 63 64 65 66 67 68 69