



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



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?

Instrumentation List

- | | | |
|----------------------------------|----------------------------------|--|
| 4 – 1st Flute | 2 – B \flat Tenor Saxophone | 4 – Tuba |
| 4 – 2nd Flute | 2 – E \flat Baritone Saxophone | 1 – Electric Bass |
| 2 – Oboe | 3 – 1st B \flat Trumpet | 2 – Orchestra Bells |
| 3 – 1st B \flat Clarinet | 3 – 2nd B \flat Trumpet | 2 – Vibraphone |
| 3 – 2nd B \flat Clarinet | 3 – 3rd B \flat Trumpet | 2 – Chimes |
| 3 – 3rd B \flat Clarinet | 3 – 1st F Horn | 2 – Marimba |
| 2 – E \flat Alto Clarinet | 3 – 2nd F Horn | 3 – Crash Cymbals, Suspended Cymbal, Tam-tam |
| 2 – B \flat Bass Clarinet | 4 – 1st Trombone | 2 – Bass Drum |
| 2 – Bassoon | 4 – 2nd Trombone | 2 – Timpani (2 drums) |
| 4 – 1st E \flat Alto Saxophone | 2 – Euphonium | 1 – Rehearsal Piano |
| 4 – 2nd E \flat Alto Saxophone | 2 – Euphonium TC | 1 – Full Conductor Score |

Additional scores and parts are available.

Approximate Performance Time—3:20

To hear a recording of this or any other Kjos publication, please visit www.kjos.com.

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:									
PERCUSSION ASSIGNMENT CHART		Orchestra Bells	Vibraphone	Chimes	Marimba	Crash Cymbals	Sus. Cymbal	Tam-tam	Bass Drum	Timpani	
		Student Name									

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Dates to Remember:

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

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

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*

23 24 25 26 27 28

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.

23

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2

Euph.

Tuba

23

Bells

Vib.

Chimes

Mar.

S. Cym.

B.D.

Timp.

23

Pno.

29 30 **31** 32 33 34

Fls. 1 2 *mp*

Ob.

B \flat Cls. 1 2 3 *mp*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxs. 1 2 *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

31

B \flat Tpts. 1 2 3

F Hns. 1 2 *mp*

Trbs. 1 2 *mp* a2

Euph. *mp*

Tuba *mp*

31

Bells

Vib. *mp*

Chimes

Mar. *mp*

S. Cym. *p mp*

B.D.

Timp.

31

Pno. *mp*

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

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- B♭ Clarinets (B♭ Cls.) 1, 2, and 3
- E♭ Alto Clarinet (E♭ A. Cl.)
- B♭ Bass Clarinet (B♭ B. Cl.)
- Bassoon (Bsn.)
- E♭ Alto Saxophones (E♭ A. Saxes) 1 and 2
- B♭ Tenor Saxophone (B♭ T. Sax.)
- E♭ Bass Saxophone (E♭ B. Sax.)
- B♭ Trumpets (B♭ Tpts.) 1, 2, and 3
- F Horns (F Hns.) 1 and 2
- Trombones (Trbs.) 1 and 2
- Euphonium (Euph.)
- Tuba
- Bells
- Vibraphone (Vib.)
- Chimes
- Maracas (Mar.)
- Small Cymbals (S. Cym.)
- Bass Drum (B.D.)
- Tom-toms (Timp.)
- Piano (Pno.)

Measures 35-38 feature a melodic line in the Flutes and Oboe, with woodwinds and strings providing harmonic support. Measure 39 shows a continuation of the melodic theme. Dynamics include *p* (piano) and *mp* (mezzo-piano). A rehearsal mark 'a2' is present above measures 38 and 39. A large 'SAMPLE' watermark is overlaid diagonally across the page.

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 41, 42, 43, 44, 45 are indicated above the Flute staff.

Dynamic markings: *f*, *a2*.

Tempo/Performance markings: *v*.

46 47 48 49 50 51 52 53 54

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.
B \flat Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2
Euph.
Tuba
Bells
Vib.
Chimes
Mar.
C. Cyms.
S. Cym.
B.D.
Timp.
Pno.

f > *p* *f* > *p* *f* > *p* *f* *f* *p* *f* *p* *mf* *mf* *mf* *mf* *f* *f* *p* *p*

F Horn cue - Solo
1. Solo

52 52 52

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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