Festivo

VACLAV NELHYBEL
Arranged by DOUGLAS E. WAGNER

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
3 Mallet Percussion
(Xylophone, Bells, Chimes)
1 Timpani
(Tune F, B♭)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals/Triangle)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

Available parts:
Horn in E♭
Trombone in B♭ Bass Clef
Baritone in B♭ Bass Clef
Tuba in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Vaclav Nelhybel (1919–1996), whose distinguished and prolific output has ranked him as one of the most influential composers of the 20th Century, was a champion of music for less experienced players. Indeed, all of his works contain valuable and effective teaching points that effectively aid in helping students to grow and flourish in their art.

Festivo, which enjoys a 40-year run of success, has been played and conducted by generations of school and professional musicians. Nelhybel’s characteristic modal style and driving rhythmic signature are quite apparent in this colorful pageant of woodwind, brass and percussion dialog. Though the work has been re-scored to conform to the parameters of the Young Band level, all essential elements of the original work have been faithfully preserved.

NOTES TO THE CONDUCTOR

Proper execution of the dynamics indicated throughout will play a key role in the effective performance of this work. All players should be able to demonstrate the five distinct levels called for (p up to ff) and be sensitive as to how their thread is contributing to the total musical fabric and overall balance.

Accented notes must be controlled and focused, with no distortion of pitch. For a more full-bodied sound on isolated accents (as in the beginning), try having players use ‘toh’ instead of ‘tah.’

Woodwind players will also encounter unique uses of the accent under a slur (as in measure 45). In these cases the air stream should continue through the entire slur with a slight forced breath (without the tongue) at the point of the accent.

Percussion has not been scored in this work as mere rhythmic accompaniment, but rather as a prominent part of the drama created with the other opposing brass and woodwind forces. Confident playing is called for in performing passages exactly as they are notated.

Above all, we hope that you will have fun experiencing this classic American band composition with your ensemble, a treasured work now made available for younger players and their audiences to enjoy.

Douglas Wagner

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.
Allegro con fuoco  $\text{J} = 144$

- Fl.
- Ob.
- Bsn.
- Cls.
- B. Cl.
- A. Sax.
- T. Sax.
- Bar. Sax.
- Tpts.
- Hn.
- Tbn.
- Bar. Tuba
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2