



Commissioned by Con Brio Festivals for the 2012 Whistler Music Festival massed-band and dedicated to the pursuit of excellence in music education

Con Brio (March)

RALPH FORD (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 2 Mallet Percussion
(Bells/Xylophone)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 1 Percussion 2
(Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Con Brio (March) was commissioned by Con Brio Festivals for the 2012 Whistler Music Festival massed-band performance. The piece was premiered in the Telus Conference Centre in Whistler, British Columbia by over 1,800 musicians from the participating bands who attended the three-day event. In addition, this piece is dedicated by Con Brio Festivals to the pursuit of excellence in Music Education. Of particular interest, the melody used for the Trio of the march was drawn from "The Maple Leaf Forever," the traditional Canadian anthem composed in 1867 by Alexander Muir (1830–1906).

NOTES TO THE CONDUCTOR

The march may be taken at a suitable tempo of your choosing, but not slower than $\text{♩} = 120$ bpm, and no faster than $\text{♩} = 132$ bpm. The standard march form is utilized in the construction consisting of: four-measure introduction; first strain; second strain; modulation up a perfect fourth at the introduction to the trio; first statement of the trio; the break-up (or “dogfight”) strain; followed by a piccolo *obligato* on the final statement of the melody from “The Maple Leaf Forever”; a repeat of the break-up strain ending with a strong final statement. There are several variations with regard to the articulation markings—some include additional stress marked by dynamic indicators. *Staccato* markings are not only short, but also light in nature. There are optional markings for a *ritardando* into a *grandioso* section beginning at measure 103, followed by a *poco accel.* to the *a tempo* at measure 111.

Additional options when using this in performance include:

1. Bring the piccolos down front, as would typically be done during the “Stars and Stripes Forever.” I believe it’s interesting since the use of “The Maple Leaf Forever” melodic material, the foundation of the trio, permits similar treatment.
2. Conduct the optional *rallentando* leading into measure 103, then play it *grandioso* (but not too slow!) and *poco accellandro* back to *Tempo I* by measure 111.
3. Use the “Maple Leaf Forever” section alone for parades, ceremonies, or other similar occasions.
 - a. Start at measure 99 and use those four measures as the introduction.
 - b. At measure 103, the first time, cut back to measure 59 (or measure 55 if you want a longer intro).
 - c. Play through the downbeat (beat 1) of measure 90, then substitute beat 2 of measure 102.
 - d. Play measure 103 to the end. If you want to repeat the last refrain, take the second beat of measure 102 in place of beat 2 of the final first ending.

Best wishes for a varied and musical performance reliving our traditional march history.



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FULL SCORE

Approx. Duration - 3:00

Con Brio (March)

By Ralph Ford (ASCAP)

Brisk march tempo ♩ = 126-132

The musical score is arranged in a standard concert band format. It includes parts for Flute/Piccolo, Oboe, Bassoon, B♭ Clarinets (1 and 2/3), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, and 3), F Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, String Bass (pizz.), Mallet Percussion (Bells, Xylophone), Timpani (Tune: B♭, C, F), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals). The score is in 2/4 time and features a variety of dynamics including *f*, *fz*, and *fz* with accents. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the score.

5

FL./Picc. 1/2 *mf* lightly *a2*

Ob. *mf* lightly

Bsn. *mf*

Cls. 1 *mf*

B. Cl. 2/3 *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf* lightly *a2*

2/3 *mf* lightly

Hns. 1 *mf*

2 *mf*

Tbns. 1/2 *a2* *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf* lightly

Perc. 2 *mf*



13

Fl./Picc. 1/2

Ob.

Bsn.

Cl. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

13

Fl./Picc. 1/2

Ob.

Bsn.

Cls. 1

B. Cl. 2/3

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1

2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21

21

mf

mf

Fl./Picc. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
38372S

49 50 51 52 53 54

55

59

Fl./Picc. 1/2

Ob.

Bsn. *mp*

Cls. 1 *mp*
2/3 *mp*
a2

B. Cl. *mp*

A. Saxes. 1/2 *mp*
(Hns.)

T. Sax. *mp*

Bar. Sax. *mp*
Cue: (B.Cl.)

Tpts. 1/2/3

Hns. 1 *mp*
2 *mp*

Tbns. 1/2/3 *mp*

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc.

Timp.

Perc. 1 *mp* *pp*

Perc. 2

55

59

Fl./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

67

Fl./Picc. 1/2

Ob.

Bsn.

Clars. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

67

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fl./Picc. 1/2

Ob.

Bsn.

Clars. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

simile

mf lightly

on rim

73 74 75 76 77 78

Fl./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

2nd time - opt. poco rall. to mm. 103

FL/Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

38372S

96 97 98 99 100



103 2nd time - opt. Grandioso poco accel. to mm. 111

opt. Picc. feature

Fl./Picc. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

103 2nd time - opt. Grandioso poco accel. to mm. 111

Fl./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

111 A tempo

Fl./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

111 A tempo

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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