

# RENAISSANCE ROUND

**TRAVIS J. WELLER**  
(b. 1973)

**FOR CONCERT BAND**

## Instrumentation

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1 Full Score	1 E $\flat$ Baritone Saxophone	1 Orchestra Bells
6 Flute	9 B $\flat$ Trumpet	2 Percussion 1 (Snare Drum, Bass Drum)
2 Oboe	4 F Horn	2 Percussion 2 (Suspended Cymbal, Crash Cymbals)
2 Bassoon	6 Trombone	3 Percussion 3 (Triangle, Tambourine, Wood Block)
12 B $\flat$ Clarinet	2 Euphonium B.C.	
2 B $\flat$ Bass Clarinet	2 Euphonium T.C.	
4 E $\flat$ Alto Saxophone	4 Tuba	
2 B $\flat$ Tenor Saxophone		

## ABOUT THE COMPOSER

**Travis J. Weller** is an active arranger, composer, educator and advocate of music education. He is currently serving as the Director of Music Education at Messiah College in Mechanicsburg, PA. His duties at Messiah as an Assistant Professor of Music include supervising instrumental music education students, teaching methods courses,

working with graduate conducting students, and conducting the Symphonic Winds. Prior to his appointment at Messiah, he served as the Director of Bands at Mercer Area Middle-Senior High School. Travis has previously taught at Kent State University as an adjunct faculty member.

## PROGRAM NOTES

The Renaissance was a period of change in musical history. Music was becoming a more and more popular diversion and even an occupation. One of the more common forms to be found was the round, which could be played or sung easily

without written music. Often accompanied by a lute or similar stringed instrument and whatever drums and cymbals were available, these rounds provided escape from the harsh realities of life in the countryside and cities.

## PERFORMANCE SUGGESTIONS

Very few eighth notes are found in this work, making the job of teaching the piece early much easier. Idiomatic writing keeps ranges limited and comfortable so the conductor can concentrate on tone, intonation, and balance. Remind students about style. Because many of the instruments

in the band did not exist in the Renaissance, the music should be played with a much lighter approach than most bands offer. Try to imitate the feel the music would have with just a few lutes and small percussion instruments.

# RENAISSANCE ROUND

Travis J. Weller (ASCAP)

Light and quick  $\text{♩} = 52 - 60$

Flute

Oboe

Bassoon

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1 2 3 4 5 6 7 8

B $\flat$  Trumpet

F Horn

Trombone

Euphonium

Tuba

Orchestra Bells

1

Percussion 2

3

Sus. Cym.

Tri.

*p*

9

Fl. *mp*

Ob. *mp*

Bsn.

B<sup>b</sup> Cl. *mp*

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax.

9 10 11 12 13 14 15 16

Tpt. *mp*

Hn. *mp*

Tbn.

Euph.

Tba.

Bells *mp*

1

Perc. 2 *mp*

3

Tamb. *mp*

17

25

Fl. *mf*

Ob. *mf*

Bsn. *mf* *mp*

B<sup>b</sup> Cl. *mf*

B. Cl. *mf* *mp*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf* *mp*

17

18

19

20

21

22

23

24

25

Tpt. *mf*

Hn. *mf*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tba. *mf* *mp*

Bells *mf*

snare off (opt. Hand Drum)

S. D. *mf* *mp* Cr. Cym.

Perc. 2 *mf* *f*

3 *mf*

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Bells

1

Perc. 2

3

Musical score for measures 26-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B<sup>b</sup> Clarinet (B<sup>b</sup> Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The key signature is B-flat major (two flats). The score shows a dynamic shift from *mf* (mezzo-forte) to *f* (forte) starting at measure 29. Measure numbers 26, 27, 28, 29, 30, 31, 32, 33, and 34 are indicated below the staves. A large watermark 'SAMPLE' is overlaid diagonally across the page.

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35 36 37 38 39 40 41 42 43

Tpt.

Hn.

Tbn.

Euph.

Tba.

Bells

1

Perc. 2

3

sub. *p*

Sus. Cym.

sub. *p*

sub. *p*

44

Fl. *p*

Ob. *p*

Bsn. *mp*

B<sup>b</sup> Cl. *p*

B. Cl. *mp*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *mp*

44 45 46 47 48 49 50 51 52

Tpt. *p*

Hn. *p*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Bells

1 *p* *f*

Perc. 2 *p* *f*

3 *f*

53

Fl. *f*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

53

54 55 56 57 58 59 60

Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Bells *f*

1 *f*

Perc. 2 *f*

3 *f* Tri.

61

*rit.*

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

61

62

63

64

65

66

67

68

Tpt.

Hn.

Tbn.

Euph.

Tba.

Bells

1

Perc. 2

3

W. B. *f*