

CONCERT PRELUDE

ALEX CAP

(b. 1989)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	4 Tuba
2 Flute 1	1 E \flat Baritone Saxophone	1 Piano
2 Flute 2	3 B \flat Trumpet 1	1 Timpani
2 Flute 3/Piccolo	3 B \flat Trumpet 2	1 Percussion 1 (Triangle, Bass Drum)
1 Oboe 1	3 B \flat Trumpet 3	1 Percussion 2 (Crash Cymbals, Snare Drum, Tambourine, 2 Wood Blocks)
1 Oboe 2	1 F Horn 1	1 Percussion 3 (Suspended Cymbal, Triangle, Crash Cymbals)
1 Bassoon 1	1 F Horn 2	1 Percussion 4 (Orchestra Bells, Xylophone)
1 Bassoon 2	1 F Horn 3	
3 B \flat Clarinet 1	1 F Horn 4	
3 B \flat Clarinet 2	2 Trombone 1	
3 B \flat Clarinet 3	2 Trombone 2	
2 B \flat Bass Clarinet	2 Trombone 3	
2 E \flat Alto Saxophone 1	2 Euphonium B.C.	
2 E \flat Alto Saxophone 2	2 Euphonium T.C.	

ABOUT THE COMPOSER

Alex Cap is a composer for film, video games, other visual media, and the concert stage with a background as a classical pianist. His most recent work includes scoring a documentary about the Afro-Brazilian martial art of Capoeira, as well as several student short films. He was one of 19 international composers selected for the 2015 NYU Film Scoring Workshop in Memory of Buddy Baker, undergoing critiques by and attending panels run by Ira Newborn (*Ferris Buehler's Day Off*, *The Naked Gun 2½*), Mark Suozzo (*The Nanny Diaries*), Mark Snow (*The X-Files*), Sean Callery (*24*, *Homeland*), and Paul Chihara (*China Beach*). In the summer of 2014, Cap created the music and sound design for *Sagittarius*, a

first-person rail-shooter designed for the Oculus Rift that won the August 2014 Dare to Be Digital game design competition at Abertay University in Scotland, and was nominated for a BAFTA "Ones to Watch" award. In June 2013, he scored two short films in the span of 48 hours during the 48 Hour Film Project in New York. One of the films, *Post No Bills*, earned him the Honorable Mention for Best Musical Score amid 60 other teams, only 15 of which (including *Post No Bills*) made it into the "Best of NY" screening. He also composed the music for *Kairos*, a video game designed at the 2012 Philly Game Jam that won the "Most Innovative" and "Judges Choice" awards against nine other teams.

PROGRAM NOTES

Concert Prelude is an exuberant work that shows the concert band at its finest. It also demonstrates the work of a masterful composer with a highly original voice. The kaleidoscope of mixing meters

brings freshness to the sound without awkwardness and makes for a refreshing and ebullient opening or closing to a program.

PERFORMANCE SUGGESTIONS

Rhythmic vitality is at the center of a successful performance of this work. Keep the eighth note pulse steady and driving, particularly when grouped in threes, for this is when most bands

will want to drag. Do not allow melodic notes to touch. Play them always with the slightest of space between them, ever playing in a *staccato* or *marcato* style.

CONCERT PRELUDE

Alex Cap (ASCAP)

Allegro $\text{♩} = 136$

Flute 1 2

Flute 3/ Piccolo

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

B♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Piano

Timpani

Percussion 1 2 3 4

Sus. Cym.

soft mallets

mp *cresc.* *stagger breathing as needed* *a2* *fp* *1.* *2.* *fp* *cresc.*

11

Fl. 1 2 *dim.*

Fl.3/ Picc. *dim.*

Ob. 1 2 *dim.*

Bsn. 1 2 *dim.*

B♭ Cl. 1 2 *dim.*

3 *dim.*

B. Cl. *dim.*

A. Sax. 1 2 *dim.*

T. Sax. *dim.*

Bar. Sax. *dim.*

11 12 13 14 15

Tpt. 1 2 3

Hn. 1 2 3 4 *mp*

Tbn. 1 2 3 *dim.*

Euph. *mf* *dim.*

Tba.

Pno. *dim.* *mf* *dim.*

Timp.

Perc. 1 2 3 4 *p* *mf*

f *mf*

16

Fl. 1 2 *mf* *a2* *mp*

Fl.3/ Picc. *mf* *mp*

Ob. 1 2 *mf* *a2* *mp*

Bsn. 1 2 *pp* *mf*

B. Cl. 1 2 *pp* *mf* *div.* *p* *sim.*

3 *pp* *mf* *p* *sim.*

B. Cl. *pp* *mf*

A. Sax. 1 2 *pp* *mf* *a2*

T. Sax. *pp* *mf*

Bar. Sax. *pp* *mf*

16 17 18 19 20

Tpt. 1 2 *mf*

3 *mf*

Hn. 1 2 *mf* *p* *sim.*

3 4 *mf* *p* *sim.*

Tbn. 1 2 *mf* *a2*

3 *mf*

Euph. *mf*

Tba. *mf*

Pno. *p* *mf*

Timp. *mp* *p*

Perc. 1 S. D. *mp*

2 *mp*

3

4 *mp*

21

Fl. 1 2

Fl.3/ Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

21 22 23 24 25

Tpt. 1 2

3

Hn. 1 2

3 4

Tbn. 1 2

3

Euph.

Tba.

Pno.

Timp.

Perc. 1 2

3 4

mf

mf

mf

pp

pp

pp

mf

pp

mp

31

Fl. 1 2 *cresc.* *f*

Fl.3/ Picc. *cresc.* *f*

Ob. 1 2 *cresc.* *f*

Bsn. 1 2 *mf* *f mp*

B♭ Cl. 1 2 *cresc.* *f*

3 B♭ Cl. *cresc.* *f*

B. Cl. *mf* *f mp*

A. Sax. 1 2 *mf* *f mp*

T. Sax. *mf* *f mp*

Bar. Sax. *mf* *f mp*

31 32 33 34 35

Tpt. 1 2 *a2* *mf* *cresc.* *f*

3 *mf* *cresc.* *f*

Hn. 1 2 *f*

3 4 *f*

Tbn. 1 2 *cresc.* *f mp*

3 *cresc.* *f mp*

Euph. *cresc.* *f mp*

Tba. *cresc.* *f mp*

Pno. *mp* *cresc.* *f*

Timp. *mp* *f*

Perc. 1 B. D. *mp* *f mp*

2 Tamb. *mf*

3 *cresc.* *ff*

4 *f*

51

Fl. 1 2

Fl.3/ Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

51 52 53 54 55

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Pno.

Timp.

Perc. 1 2 3 4

Xyl.

p *cresc...* *sim.* *f*

56

Fl. 1 2 *sfz*

Fl.3/ Picc. *sfz* to Piccolo *f* Piccolo

Ob. 1 2 *sfz*

Bsn. 1 2 *sfz* *sim.*

B♭ Cl. 1 2 *sfz* *p div.* *p* *sim.*

B. Cl. *sfz* *f*

A. Sax. 1 2 *sfz*

T. Sax. *sfz*

Bar. Sax. *sfz* *mp* Bsn. 59

56 57 58 59 60

Tpt. 1 2 *sfz*

3 *sfz*

Hn. 1 2 *sfz*

3 4 *sfz*

Tbn. 1 2 *sfz*

3 *sfz*

Euph. *sfz*

Tba. *sfz*

Pno. *sfz*

Timp. *sfz* *p*

Perc. 1 *sfz*

2 *sfz* W. B. *mp*

3 *sfz*

4 *sfz* *f*

61

Fl. 1 2

Fl.3/ Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

61 62 63 64 65

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Pno. *solo* *p* *f* no pedal

Timp.

Perc. 1 2 3 4

mf *Tri.* *Sus. Cym.* *mf*

66

Fl. 1 2

Fl.3/ Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

66 67 68 69 70

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Pno.

Timp.

Perc. 1 2 3 4

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Detailed description of the musical score: The score is for a full orchestra and is divided into measures 66 through 70. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Bassoon (1 and 2), B-flat Clarinet (1, 2, and 3), and Bass Clarinet. The saxophone section includes Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (1, 2, and 3), Horn (1, 2, 3, and 4), Trombone (1, 2, and 3), Euphonium, and Tuba. The keyboard section includes Piano and Timpani. The percussion section includes four different parts. Dynamics markings include *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *solo* for the Bassoon and Baritone Saxophone. The score is marked with a large 'SAMPLE' watermark.

71

Fl. 1 2

Fl.3/ Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

71 72 73 74 75

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Pno.

Timp.

Perc. 1 2 3 4

mp *f* *a2* *mf* *pp* *p* *mp*

81 *a2* **83** *solo* *mf* *f*

Fl. 1 2 *sfz*

Fl.3/ Picc. *sfz* *f*

Ob. 1 2 *a2* *sfz* *solo* *mf* *f*

Bsn. 1 2 *a2* *sfz*

B♭ Cl. 1 2 *sfz* *p* *sim.*

3 *sfz* *div.* *p* *sim.*

B. Cl. *sfz* *f*

A. Sax. 1 2 *a2* *sfz*

T. Sax. *sfz*

Bar. Sax. *sfz* *mp*

81 82 **83** *mp* *f* 84 85

Tpt. 1 2 *sfz*

3 *sfz*

Hn. 1 2 *sfz*

3 4 *sfz*

Tbn. 1 2 *sfz*

3 *sfz*

Euph. *sfz*

Tba. *sfz* *p*

Pno. *sfz*

Timp. *sfz* *p*

Perc. 1 *sfz*

2 *sfz* *W. B.* *mp*

3 *sfz*

4 *sfz* *f*

86

Fl. 1 2

Fl.3/
Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2
3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

86 87 88 89 90

Tpt. 1 2
3

Hn. 1 2
3 4

Tbn. 1 2
3

Euph.

Tba.

Pno.

Timp.

1

Perc. 2
3
4

solo

solo mf

a2

div.

p

f

mf

Tri.

91 *solo* *mf* *tutti a2* *mp* *stagger breathing as needed* *cresc.*

Fl. 1 2

Fl.3/
Picc. *to Flute* *Flute* *mp* *stagger breathing as needed* *cresc.*

Ob. 1 2 *a2* *mp* *stagger breathing as needed* *cresc.*

Bsn. 1 2 *solo* *mp* *tutti a2* *mp* *stagger breathing as needed* *cresc.*

B♭ Cl. 1 2 *a2* *mp* *stagger breathing as needed* *cresc.*

3 *mp* *stagger breathing as needed* *cresc.*

B. Cl. *mp* *stagger breathing as needed* *cresc.*

A. Sax. 1 2 *mp* *stagger breathing as needed* *cresc.*

T. Sax. *mp* *stagger breathing as needed* *cresc.*

Bar. Sax. *mp* *stagger breathing as needed* *cresc.*

91 *solo* *mp* 92 93 94 95 *a2* *mf*

Tpt. 1 2 *mf*

3 *mf*

Hn. 1 2 *p* *cresc.*

3 4 *p* *cresc.*

Tbn. 1 2 *p* *cresc.*

3 *p* *cresc.*

Euph. *p* *cresc.*

Tba. *p* *cresc.*

Pno. *f* *mf*

Timp. *p* *cresc.* *sustain with sostenuto pedal if possible* B. D.

Perc. 1 *p* *cresc.*

2 S. D. *p* *cresc.*

3 *p* *cresc.*

4 *p* *cresc.*

106

Fl. 1 2 *mf* *cresc...*

Fl.3/ Picc. *mf* *cresc...*

Ob. 1 2 *mf* *cresc...*

Bsn. 1 2 *mf* *cresc...*

B^b. Cl. 1 2 *mf* *cresc...*

3 *mf* *cresc...*

B. Cl. *mf* *cresc...*

A. Sax. 1 2 *mf* *cresc...*

T. Sax. *mf* *cresc...*

Bar. Sax. *mf* *cresc...*

106 107 108 109 110

Tpt. 1 2 *subito p* *cresc...*

3 *subito p* *cresc...*

Hn. 1 2 *subito p* *cresc...*

3 4 *subito p* *cresc...*

Tbn. 1 2 *subito p* *cresc...*

3 *subito p* *cresc...*

Euph. *subito p* *cresc...*

Tba. *subito p* *cresc...*

Pno. *subito p* *cresc...*

Timp. *p* *cresc.*

Perc. 1 *p* *cresc.*

2 *p* *cresc.*

3 *mf*

4 Xyl. *mf* *cresc.*

