

A WINTER FLOURISH FOR WENCESLAS

TRAVIS J. WELLER

(b. 1973)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	4 Tuba
6 Flute	1 E \flat Baritone Saxophone	1 Timpani
2 Oboe	6 B \flat Trumpet 1	1 Orchestra Bells
2 Bassoon	6 B \flat Trumpet 2	2 Snare Drum, Bass Drum
6 B \flat Clarinet 1	4 F Horn	1 Suspended Cymbal
6 B \flat Clarinet 2	8 Trombone/ Euphonium B.C.	3 Triangle, Sleigh Bells, Wood Block
2 B \flat Bass Clarinet	2 Euphonium T.C.	
4 E \flat Alto 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

Good King Wenceslas has grown to be a beloved Christmas carol, despite being only marginally about the holiday. It purports to be the story of a Bohemian king and his travels through harsh winter weather to deliver alms to a poor peasant on the Feast of Stephen, which is celebrated as the

second day of Christmas on December 26. John Mason Neale, an English hymn writer, composed the lyrics in collaboration with Thomas Helmore, his music editor. The music is from a 13th-century spring carol first published in 1582 in Finland.

PERFORMANCE SUGGESTIONS

Essentially, this work is a fanfare. As such, it should be played very much as a march, with precise articulations and space between the notes. The rhythm must be accurate and always move forward. Teach your students to subdivide the beat at all times and to carefully look for the conductor's gestures frequently. The tied notes should not be played too long, as young players

are wont to do. They should be played with the same separation as all the other notes. It will be helpful to give the notes a slight accent (they are, after all, a syncopation). Give emphasis in the percussion section to triangle, sleigh bells, and wood block, as these instruments lend the most color to the work.

For Chris Nelson and the Mercer (PA) Elementary School 5th and 6th Grade Band

A WINTER FLOURISH FOR WENCESLAS

Travis J. Weller (ASCAP)

Festive! ♩ = 132

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- Oboe:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- Bassoon:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic.
- B^b Clarinet 1/2:** Treble clef, 3/4 time, includes a first octave (*a2*) marking and starts with a forte (*f*) dynamic.
- B^b Bass Clarinet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- E^b Alto Saxophone:** Treble clef, 3/4 time, rests throughout.
- B^b Tenor Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- E^b Baritone Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- B^b Trumpet 1/2:** Treble clef, 3/4 time, rests throughout.
- F Horn:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- Trombone Euphonium:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic.
- Tuba:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic.
- Timpani:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic.
- Orchestra Bells:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- Snare Drum (S. D.) and Bass Drum (B. D.):** Percussion staves, both start with a forte (*f*) dynamic.
- Suspended Cymbal:** Percussion staff, starts with a piano (*p*) dynamic and crescendos to a forte (*f*) dynamic.
- Triangle, Sleigh Bells, and Wood Block:** Percussion staves, all start with a forte (*f*) dynamic.

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11

Fl. 7

Ob.

Bsn.

B♭ Cl. 1/2

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax.

Tpt. 1/2 *f* 7 8 9 10 11 12 13 *a2*

Hn.

Tbn. Euph.

Tba.

Timp.

Bells

S. D. B. D. *f*

Sus. Cym. *p* *f*

Tri. Sbls. W. B.

21 23

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B^b Cl. 1 *a2* *mf*
2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21 22 23 24 25 26 27

Tpt. 1
2

Hn.

Tbn. *B. Cl. mf*

Euph.

Tba.

Timp. *p*

Bells *mf*

S. D. *p*
B. D.

Sus. Cym.

Tri. *mf*
Sbbls.
W. B. *mf*

28 31

Fl.

Ob.

Bsn.

B^b Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

28 29 30 31 32 33 34

Tpt. 1
2

Hn.

Tbn. Euph.

Tba.

Timp.

Bells

S. D.
B. D.

Sus. Cym.

Tri.
Sibls.
W. B.

42

Fl.

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax. *p*

T. Sax. *mp*

Bar. Sax. *mp*

42 43 44 45 46 47

Tpt. 1/2 *p* *mp*

Hn. *mp*

Tbn. Euph. *p*

Tba. *mp*

Timp. *mp*

Bells

S. D. B. D. *p* *mp* snares on

Sus. Cym.

Tri. Sbls. W. B.

50

48 49 50 51 52 53 54

Fl. *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1/2 *f* *a2*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1/2 *a2* *f*

Hn. *f*

Tbn. Euph. *f*

Tba. *f*

Timp. *f*

Bells *f*

S. D. B. D. *f*

Sus. Cym. *p* *f*

Tri. Sbls. W. B. *f* W. B. *f*

55 58

Fl. *f* *fp*

Ob. *f* *fp*

Bsn. *f*

B \flat Cl. 1 *fp*
2

B. Cl. *f*

A. Sax.

T. Sax. *f*

Bar. Sax.

55 56 57 58 59 *a2* 60 61 *f*

Tpt. 1
2

Hn.

Tbn. Euph. *f*

Tba. *f*

Timp. *f*

Bells *f*

S. D. B. D. *f*

Sus. Cym. *p* *f*

Tri. Sbls. W. B. *f* Tri. *f*

62

Fl. *f*

Ob. *f*

Bsn.

B^b Cl. 1/2 *f*

B. Cl.

A. Sax.

T. Sax. *fp* *f*

Bar. Sax.

62 63 64 65 66 67

Tpt. 1/2 *a2* *fp* *f* *a2*

Hn.

Tbn. Euph. *fp* *f*

Tba.

Timp.

Bells *f*

S. D.
B. D.

Sus. Cym. *p* *f*

Tri.
Sibls.
W. B. *f*

Sleigh Bells *f*