

The Sun's Bright Glow

Welsh ballad *Myfanwy*

Joseph Parry
(1841-1903)

Arranged by Gene Milford

for
CONCERT BAND

Instrumentation

1 Full Score	2 E \flat Alto Saxophone 1	3 Trombone 1
3 Flute 1	2 E \flat Alto Saxophone 2	3 Trombone 2
3 Flute 2	2 B \flat Tenor Saxophone	3 Euphonium
2 Oboe	1 E \flat Baritone Saxophone	4 Tuba
2 Bassoon	3 B \flat Trumpet 1	1 Timpani
4 B \flat Clarinet 1	3 B \flat Trumpet 2	1 Orchestra Bells
4 B \flat Clarinet 2	3 B \flat Trumpet 3	1 Marimba
4 B \flat Clarinet 3	2 F Horn 1	3 Percussion
2 B \flat Bass Clarinet	2 F Horn 2	(Suspended Cymbal, Crash Cymbals, Triangle)

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50105343 \$8.00 USD

EAN13



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About the Composer

Dr. Joseph Parry was born on May 21, 1841, in Merthyr Tydfil, Wales. At age nine, he went to work in the coal mines and later moved on to the ironworks. He began to study music during a temporary closure of the ironworks. He was the first Welshman to write an opera (*Blodwen*) which was also the first opera in the Welsh language. In 1854, his family emigrated to the United States. Parry eventually returned to Wales and passed away on February 17, 1903.

About the Arranger

Gene F. Milford, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron. An instrumental music teacher with over 30 years of experience, including 23 at Edgewood High School in Ashtabula, Ohio, he conducted bands which consistently received superior ratings at Ohio Music Education Association sponsored events, and performed at state and national professional conferences. In addition, numerous nationally known guest conductors and soloists have performed with his bands, including John O'Reilly, John Kinyon, Claude T. Smith, James Curnow, Clare Grundman, Rex Mitchell, Robert Fleming, Craig Kirchhoff, Robert Jorgensen, and Mark Kelly, among others. Dr. Milford earned his Ph.D. in Music Education from Kent State University and was the recipient of a University Fellowship (1998). He has served as guest conductor, clinician, and adjudicator throughout the state, and his articles on music education have appeared in *Triad*, *Dialogues in Instrumental Music Education* and *Contributions to Music Education*.

Program Notes

Sources differ on whether the song or poem were written first. Both have achieved some popularity and they have been used together for men's choral events and even in film (*How Green Was My Valley*). Several versions of the song have been recorded by artists as diverse as Ryan Davies, John Cale, Bryn Terfel, Cerys Matthews, the Treorchy Male Voice Choir, the Neath Male Voice Choir, and the Morriston Orpheus Choir.

Performance Notes

As it moves through the band, the melody always must receive the most attention. Balance the various choirs of the band to give it its proper dominance in the texture, however, do not neglect proper balance and intonation of the accompanying lines and chords. The band sound that results should be warm and dark, with the hint of an organ in its texture. Use percussion instruments for color and do not allow them to dominate the tonal picture.

The Sun's Bright Glow

Welsh ballad *Myfanwy*

Joseph Parry
arr. Gene Milford

Espressivo $\text{♩} = 72$

rit.

6 A Tempo

The musical score is arranged for a large ensemble. The top section includes Flute 1 & 2, Oboe, Bassoon, B♭ Clarinet 1 & 2/3, B♭ Bass Clarinet, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes B♭ Trumpet 1 & 2/3, F Horn 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The bottom section includes Timpani, Orchestra Bells, Marimba, and Percussion (Sus. Cym., Tri.).

Dynamic markings include *pp*, *mp*, *p*, and *a2*. Performance instructions include *Espressivo*, *rit.*, and *A Tempo*. The score is in 4/4 time and features a large watermark reading 'SAMPLE' diagonally across the page.

20

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

p *mp* *p* *mp* *p* *mp* *p* *mp*

20 21 22 23 24 25 26

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Bells

Mba.

Perc. Tri. Cr. Cym.

p *mp* *p* *mp* *p* *pp*

39

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

39 40 41 42 43 44 45

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Bells

Mba.

Perc. Cr. Cym.

f *ff*

A Tempo 47

46

Fl. 1 2 *pp* *mp* *cresc. poco a poco*

Ob. *pp* *mp* *cresc. poco a poco*

Bsn. *p* *p* *cresc. poco a poco*

B^b Cl. 1 *pp* *p* *cresc. poco a poco*

2 3 *pp* *p* *cresc. poco a poco*

B. Cl. *p* *p* *cresc. poco a poco*

A. Sax. 1 2 *p* *p* *cresc. poco a poco*

T. Sax. *p* *p* *cresc. poco a poco*

Bar. Sax. *p* *p* *cresc. poco a poco*

46 47 48 49 50 51 52

Tpt. 1 *p* *cresc. poco a poco*

2 3 *p* *cresc. poco a poco*

Hn. 1 2 *p* *p* *cresc. poco a poco*

Tbn. 1 2 *p* *cresc. poco a poco*

Euph. *p* *p* *cresc. poco a poco*

Tba. *p* *p* *cresc. poco a poco*

Timp. *mp* *cresc. poco a poco*

Bells *p* *mp* *cresc. poco a poco*

Mba.

Perc. Tri. *p* Sus. Cym. *pp* *p* Cr. Cym. *p* *mf* *mf*

lunga **61** Meno mosso ♩ = 66

rit.

60

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1

2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

60 61 62 63 64 65

Tpt. 1

2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tba.

Timp.

Bells

Mba.

Perc.

f *pp* *pp* *pp* *pp*

mp *p* *pp* *pp* *pp*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Sus. Cym. stick on bell

scrape with triangle beater