

American Festival

Fanfare, Hymn, and Celebration

Gene Milford

for
DEVELOPING BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	1 Timpani
6 Flute	1 E \flat Baritone Saxophone	2 Mallet Percussion (Orchestra Bells, Chimes, Xylophone)
2 Oboe	5 B \flat Trumpet 1	2 Percussion 1 (Snare Drum, Bass Drum)
2 Bassoon	5 B \flat Trumpet 2	3 Percussion 2 (Crash Cymbals, Triangle, Suspended Cymbal, Tambourine)
6 B \flat Clarinet 1	4 F Horn	
6 B \flat Clarinet 2	6 Trombone	
2 B \flat Bass Clarinet	3 Euphonium*	
4 E \flat Alto Saxophone	4 Tuba	

**Printed back-to-back*

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PUBLICATIONS

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About the Composer

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

America, *National Hymn (God of Our Fathers)*, and *Yankee Doodle* provide the inspiration and background for this work. *America*, written by Samuel Francis Smith (1808-1895), uses the melody known in England as *God Save the King*. Lyrics to *God of Our Fathers* were written by Daniel C. Roberts (1841-1907) to the tune *National Hymn* by George Warren Williams (1828-1902) in 1876 to commemorate the 100th anniversary of the signing of the Declaration of Independence. The Revolutionary War tune *Yankee Doodle* predates the well-known lyrics, including versions used by British troops to belittle the colonial soldiers. In a musical turnaround, the colonists sang the new text to the melody as an act of defiance.

Performance Notes

Begin majestically, with a lyrical contrast at measure 12. Articulate parts at measure 20 but be sure to give notes their full value. In the absence of timpani, a bass drum roll may be used in measures 49-51. At measure 80 play the melody in a sustained manner to contrast the accompaniment. Orchestra bells may be substituted for chimes in measure 83-84. The bells will be more effective if played in octaves. Make certain students watch carefully at the tempo changes as these are the most hazardous moments.

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Gene Milford (ASCAP)

Moderato ♩ = 92

Flute

Oboe

Bassoon

1 B^b Clarinet

2 B^b Clarinet

B^b Bass Clarinet

E^b Alto Saxophone

B^b Tenor Saxophone

E^b Baritone Saxophone

1 B^b Trumpet

2 B^b Trumpet

F Horn

Trombone

Euphonium

Tuba

Timpani

Mallet Percussion

1 Percussion

2 Percussion

7

Fl. *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

1 *f* *p*

2 *f* *p*

B^b Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

7 8 9 10 11 12 13 14

1 *f* *p*

2 *f* *p*

Hn. *f* *p*

Tbn. *f* *p*

Euph. *f* *p*

Tba. *f* *p*

Timp. *f*

Mlt. Perc. *f*

1 *pp*

2 *f* *p*

Cr. Cym. Sus. Cym. Tri.

poco rit. **20** A Tempo

15

Fl.

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

15 16 17 18 19 **20** 21

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1 Perc.

2 Perc.

mf *f*

mf *f*

p *f*

mf *f*

mf *f*

p *f*

p *f*

mp *f*

mp *f*

p *f*

p *f*

mf *f*

Sus. Cym. Cr. Cym. Tri.

p *f* *f*

Religioso ♩ = 72

poco rit.

34 A Tempo

Fl. *ff*

Ob. *ff*

Bsn.

1 *ff*

2 *ff*

B. Cl.

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax.

29 30 31 32 33 **34** 35

1 *ff*

2 *ff*

Hn.

Tbn. *ff*

Euph. *ff*

Tba.

Timp. *ff*

Mlt. Perc. *ff* Ch. *p*

Perc. 1 *ff* Sus. Cym. *ff* Cr. Cym. *f*

2 *ff*

36 38

Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mf*

Bsn. *p* *mf* *mf*

1 *mp* *mf* *mf*

B^b Cl. *mf* *mf*

2 *mf* *mf*

B. Cl. *p* *mf* *mf*

A. Sax. *mp* *mf* *mf*

T. Sax. *mf* *mf*

Bar. Sax. *p* *mf* *mf*

36 37 38 39 40 41 42

1 *mf* *f*

Tpt. *mf* *f*

2 *mf* *f*

Hn. *mf* *f*

Tbn. *p* *mf* *mf* *f*

Euph. *p* Low WW *mf* *mf*

Tba. *p*

Timp. *p*

Mlt. Perc. Bells *mf* *mf*

1 Perc. *p* *mf*

2 Sus. Cym. Cr. Cym.

43 46 *rit.*

Fl. *f* *ff* *p*

Ob. *f* *ff*

Bsn. *f* *ff* *p*

1 B^b Cl. *f* *ff* *p*

2 B. Cl. *f* *ff* *p*

A. Sax. *f* *ff* *p*

T. Sax. *f* *ff* *p*

Bar. Sax. *f* *ff* *p*

43 44 45 46 47 48 49 50

1 Tpt. *f* *ff* *p*

2 Tpt. *f* *ff* *p*

Hn. *f* *ff* *p*

Tbn. *f* *ff* *p*

Euph. *f* *ff* *p*

Tba. *f* *ff* *p*

Timp. *f* *ff* *mf*

Mlt. Perc. Ch. *f* Bells *f* Ch. *ff* (Bells) *p*

1 Perc. B. D. *f* Cr. Cym. Sus. Cym.

2 *p* *ff* *f* *p*

63

59

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

59 60 61 62 63 64 65 66 67 68

1 Tpt.

2 Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1 Perc.

2 Cr. Cym.

Sus. Cym.

mf

f

p

Bells

77

Fl.

Ob.

Bsn.

1
B♭ Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

77 78 79 80 81 82 83 84

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1
Perc.

2

Ch.

Sus. Cym.

p

p

mp

pp

85

Fl. *mp legato*

Ob. *mp legato*

Bsn. *mp*

1 *mp legato*

B^b Cl. 2 *mp legato*

B. Cl. *mp*

A. Sax. *mp legato*

T. Sax. *mp*

Bar. Sax. *mp*

85 86 87 88 89 90 91 92

1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Mlt. Perc. Bells rubber mallets *mp*

1 *pp*

Perc. 2 *mp* Cr. Cym. *mp*

97

93

Fl.

Ob.

Bsn.

1
B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

93 94 95 96 97 98 99 100

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1
Perc.

2

mp *mp*

101

105

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

B^b Cl. *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

101

102

103

104

105

106

107

108

1 *mf*

Tpt. *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Mlt. Perc.

1 *mf*

Perc. *mf*

2 *mf*

Tamb.

109

rit.

Fl. *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

109 110 111 112 113 114 115 116

1 Tpt. *mf* *f*

2 Tpt. *mf* *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *mf* *f*

Mlt. Perc. *mf* Ch. *f*

1 Perc. *f*

2 Perc. Sus. Cym. *f*

117 Allegro vivace ♩ = 140

119

Fl. *p*

Ob. *p*

Bsn. *p*

1 B^b Cl. *p*

2 B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

117 118 119 120 121 122 123 124

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1 Perc. *pp*

2 Perc. Tri. *p*

133

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 B♭ Cl.

A. Sax.

T. Sax.

Bar. Sax.

133 134 135 136 137 138 139

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

1 Perc.

2 Perc.

50100385

The musical score is for measures 133 through 139. The tempo is Adagio with a metronome marking of ♩ = 60. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score is divided into two systems. The first system includes Flute, Oboe, Bassoon, Clarinets (Bb), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones (Tbn., Euphonium, Tuba), Timpani, Mallet Percussion, and Percussion (1 and 2). The second system includes Trumpets (1 and 2), Horns, Trombones (Tbn., Euphonium, Tuba), Timpani, Mallet Percussion, and Percussion (1 and 2). Dynamic markings include *f*, *ff*, *fp*, and *mp*. A large watermark 'SAMPLE' is overlaid on the score.