

ANCIENT FOOTPRINTS

CLARENCE BARBER

Flex Band Arrangement by
the composer

INSTRUMENTATION

- | | | | |
|---------------|---|---------------|--|
| | 1 - Full Score | Part 4 | 3 - B flat Tenor Saxophone
3 - F Horn
3 - Euphonium T.C.
6 - Cello/ Trombone/ Euphonium B.C./ Bassoon |
| Part 1 | 6 - Flute
6 - Violin/ Oboe
3 - B flat Clarinet
3 - B flat Trumpet | Part 5 | 2 - B flat Bass Clarinet
1 - E flat Baritone Saxophone
3 - Euphonium T.C.
6 - Trombone/ Euphonium B.C.
4 - Tuba (Bass) |
| Part 2 | 6 - B flat Clarinet/ Trumpet
3 - E flat Alto Saxophone
3 - Violin | | 1 - Timpani
1 - Xylophone
1 - Orchestra Bells/ Crash Cymbals
1 - Marimba
1 - Snare Drum/ Suspended Cymbal
2 - Crash Cymbals/ Bass Drum/ Vibraslap/ Claves |
| Part 3 | 3 - B flat Clarinet
1 - B flat Tenor Saxophone
3 - E flat Alto Saxophone
1 - E flat Alto Clarinet
3 - F Horn
3 - Violin
3 - Viola | | |

LUDWIG *Masters*
PUBLICATIONS

About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools in Grafton, Ohio. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. He has composed for many top-rank musicians, including members of the Cleveland Orchestra and the United States Air Force and United States Army Bands. Currently the managing editor of LudwigMasters Publications and Southern Music, he also serves on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music. He has performed with the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, the Virginia Grand Military Band, and jazz artist Jamey Aebersold. His music appears on contest lists in many states and he still enjoys writing for and working with student musicians.

Performance Notes

Tune the octaves of the opening and its recapitulation carefully. Remind students always to listen for the lowest instrument playing and match pitch with that instrument. Keep the tempo moving forward. It is often helpful to back off of the dynamic level if the tempo flags. The tempo change at measure 39 should be sudden so players should watch the conductor carefully so as not to play on rests. The accelerando in measure 64 is best accomplished by allowing the snare drum to enter in the new tempo. While not a true accelerando when done this way, it does give the appropriate feel and is much easier to coordinate the entrance of the ensemble at measure 65.

Program Notes

Young players enjoy playing in minor keys because they are often filled with excitement and drama. This melodic new work capitalizes on that fondness for minor keys and has all the energy and drama the students will want. This version for flexible instrumentation was arranged by the composer.

6 7

Fl. *mf*

B[♭] Cl. B[♭] Tpt. *mf*

Vln. Ob. *mf*

B[♭] Cl. B[♭] Tpt.

A. Sax.

Vln.

B[♭] Cl. B[♭] T. Sax.

A. Sax. Alt. Cl.

Hn.

Vln.

Vla.

6 7 8 9 10

T. Sax.

Hn.

Vcl. Tbn. Euph. Bsn.

B. Cl.

Bar. Sax.

Vcl. Tbn. Euph. Bsn.

Tba.

Timp.

Xyl *mf*

Bells *mf*

Cr. Cym.

Mba.

S. D. Sus. Cym.

Cr. Cym. B. D. V. S. Clav.