

CASCADING TRUMPETS

ALBERT OLIVER DAVIS

(1920-2004)

For
TRUMPET QUARTET and CONCERT BAND*

Instrumentation

1 Full Score	1 E \flat Alto Clarinet	1 F Horn 1
1 Solo B \flat Trumpet 1*	2 B \flat Bass Clarinet	1 F Horn 2
1 Solo B \flat Trumpet 2*	1 Bassoon 1	1 F Horn 3
1 Solo B \flat Trumpet 3*	1 Bassoon 2	1 F Horn 4
1 Solo B \flat Trumpet 4*	2 E \flat Alto Saxophone 1	2 Trombone 1
1 Piccolo	2 E \flat Alto Saxophone 2	2 Trombone 2
6 Flute	2 B \flat Tenor Saxophone	2 Trombone 3
1 Oboe 1	1 E \flat Baritone Saxophone	2 Euphonium T.C.
1 Oboe 2	3 B \flat Cornet 1	3 Euphonium B.C.
1 E \flat Clarinet	3 B \flat Cornet 2	4 Tuba
4 B \flat Clarinet 1	3 B \flat Cornet 3	1 Timpani
4 B \flat Clarinet 2		1 Snare Drum
4 B \flat Clarinet 3		2 Percussion (Crash Cymbals, Bass Drum)

* Substitute Flute Quartet parts available for digital purchase.

LUDWIG *Masters*
PUBLICATIONS

Copyright © 2022 LudwigMasters Publications (ASCAP).
International Copyright Secured. All Rights Reserved.
Digital and Photographic Copying of the Publication is Illegal.

About the Composer

Albert Oliver Davis was born in Cleveland, Ohio. He held degrees from Arizona State University and did additional studies at the Cleveland Institute of Music and Case Western Reserve University. A former music educator, he arranged for the Arizona State Marching Band, the Air Force North American Air Defense Command (NORAD) Band, and the Ohio State University Marching Band. Davis wrote numerous musical comedies, band arrangements, and original band compositions during his career. He was one of the developers of the First Division Band Method, used widely in public schools since 1963. There are over 400 works in print under his own name and the pseudonym Eric Hanson.

Program Notes

Trumpet and flute quartets are crowd pleasers at any time of year. Close harmonies and bright melodies are at the heart of it all. There is also the theatrical aspect of bringing soloists out front where they can be seen and recognized. The timbral advantages to a program are an important factor that should not be overlooked.

Performance Suggestions

Works of this nature require attention to balance and blend in two quite different ways. There is the usual: make sure the soloists are heard, but there is also balance and blend within the quartet itself. Each of the four parts is of equal value and importance. Percussion must be approached in the same dual manner. Solve the problems first within the quartet. This will make it faster and easier to get the band to lock in. Think to play lightly at all times. To do otherwise is to risk both poor balance and dragging of the tempo.

Dedicated to Clydene Dechert and the Central Arizona Concert Band

CASCADING TRUMPETS

Albert Oliver Davis (ASCAP)

Moderato ♩ = 120

5

1 2
B^b Trumpet

3 4
Flute

Flute

Piccolo

Oboe 1 2

Bassoon 1 2

E^b Clarinet

B^b Clarinet 1 2 3

E^b Alto Clarinet

B^b Bass Clarinet

E^b Alto Saxophone 1 2

B^b Tenor Saxophone

E^b Baritone Saxophone

1 2 3 4 5 6 7
B^b Cornet

1 2
F Horn

3 4

Trombone 1 2 3

Euphonium

Tuba

Timpani

Snare Drum

Crash Cymbals Bass Drum

B. D.

f *p* *mf* *div.* *a2* *a2*

8 13

Tpt. 1 2 3 4

Fl. *div.* *mf*

Picc.

Ob. 1 2 *mf*

Bsn. 1 2 *a2* *p* *mf* *p*

E♭ Cl.

B♭ Cl. 1 2 3 *mf* *a2* *p*

Alt. Cl. *p* *mf* *p*

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

A. Sax. 1 2 *Play* *p* *mf* *p*

T. Sax. *Play* *p* *mf* *p*

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

8 9 10 11 12 13 14

Cr. T. 1 2 3 *mf* *mf*

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

Tbn. 1 2 3 *mf* *p*

Euoh. *mf*

Tba. *mf* *p*

Timp. *p*

S. D. *mf* *p*

Cr. Cym. B. D. *mf* *p*