

A CALL TO CELEBRATION

Commissioned for the 2012 Phi Mu Alpha Sinfonia National Convention

David R. Holsinger (ASCAP)

Complete Band Instrumentation

1 - Full Score	2 - Alto Saxophone 2	2 - Baritone B.C.
1 - Piccolo	2 - Tenor Saxophone	4 - Tubas
6 - Flutes	1 - Baritone Saxophone	1 - Timpani
2 - Oboes	2 - Trumpet 1	1 - Orchestra Bells
1 - E-flat Clarinet	3 - Trumpet 2	1 - Xylophone
3 - Clarinet 1	3 - Trumpet 3	1 - Percussion 1
4 - Clarinet 2	3 - F Horn 1	Snare Drum
4 - Clarinet 3	3 - F Horn 2	2 - Percussion 2
2 - Bass Clarinets	2 - Trombone 1	Temple Blocks, Tambourine, Multiple Trianigle
2 - Bassoons	2 - Trombone 2	3 - Percussion 3
4 - Alto Saxophone 1	2 - Trombone 3	Suspended Cymbal, Crash
	2 - Baritone T.C.	Cymbals, Bass Drum

Large Score Available

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ABOUT THE MUSIC:

Commissioned to open the concert of the Phi Mu Alpha Sinfonian National Wind Ensemble at the fraternity's 2012 National Convention, the composer chose two favorite fraternity songs to highlight in this short fanfare. The first was the SINFONIAN ANTHEM ("All Hail, Sinfonian Brothers"), an energetic march-like song written in 1908 and the SINFONIAN HYMN ("Let each man take his lot and place"), penned in 1914 and based on a serene and introspective melody from William Gardner's "Sacred Melodies" published in 1815. The composer has always been drawn to both these melodies since his introduction to them as a college student member of the fraternity and although they might seem far afield in styles, their unlikely juxtaposition in one short fanfare was just the challenge needed to unite them in this concert opener.

DAVID R. HOLSINGER . . .

. . . . presently serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. Holsinger was most recently named the Phi Beta Mu Outstanding Bandmaster of 2011. He earned a BME from Central Methodist University, a MA at the University of Central Missouri, a DMA at the University of Kansas, and has been awarded a LHD from Gustavus Adolphus College. Further information about the composer can be found at www.davidrholsinger.com, along with current errata and FAQ's concerning his works and life.

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Dedicated to the Memory of Rev. Paul E. Hauenstein, Epsilon Phi Chapter of Capital University

Score

David R. Holsinger (ASCAP)

Beta Mu Central Methodist University

$\text{♩} = 120$

2 3 4 5

2 3 4 5

2 3 4 5

A CALL TO CELEBRATION

6 7 8 9 10

Musical score for 'A CALL TO CELEBRATION' showing parts for Piccolo, Flute, Oboe, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon 1/2, Alto Saxophone 1/2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Bass Trombone, Euphonium, Tuba, Timpani, Bass Drum, Xylophone, Percussion, Percussion 2, and Percussion 3. The score is divided into measures 6, 7, 8, 9, and 10. Dynamics include *f* (forte) and *p* (piano). Percussion 3 includes parts for Suspended Cymbal (Sus. Cym.) and Large Vessel (L.V.).

A CALL TO CELEBRATION

11

12

13

14

15

Picc.
Fl.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. *Simile*
Bsn. 1/2 *Simile*
A. Sx. 1/2 *Simile*
T. Sx. *Simile*
B. Sx. *Simile*

11

12

13

14

15

Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1/2 *Simile*
B. Tbn. *Simile*
Euph.
Tuba *Simile*

11

12

13

14

15

Timp.
Bls.
Xyl.
Perc. *Simile*
Perc.
Perc. 3 *L.V.*

A CALL TO CELEBRATION

16 17 18 19 20

Picc. *sfz* *sfz* *f* *f* *mf* *mf*

Fl. *sfz* *sfz* *f* *f* *mf* *mf*

Ob. *sfz* *sfz* *f* *f* *mf* *mf*

Ev. Cl. *sfz* *sfz* *f* *f* *mf* *mf*

Cl. 1 *sfz* - - - - -

Cl. 2 *sfz* - - - - -

Cl. 3 *sfz* - - - - -

B. Cl. *sfz* *mf* *mf* *mf* *mf*

Bssn. 1/2 *sfz* *mf* *mf* *mf* *mf*

A. Sx. 1/2 (F HORN CUE) *mf*

T. Sx. *mf* *mf* *mf* *mf* *mf*

B. Sx. *sfz* *mf* *mf* *mf* *mf*

16 17 18 19 20

Tpt. 1 *sfz* - - - - -

Tpt. 2/3 *sfz* - - - - -

Hn. 1/2 *mf* *mf* *mf* *mf* *mf*

Hn. 3/4 *mf* *mf* *mf* *mf* *mf*

Tbn. 1/2 *sfz* *sfz* *sfz* *sfz* *sfz*

B. Tbn. *sfz* *sfz* *sfz* *sfz* *sfz*

Euph. *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *mf* *mf* *mf* *mf*

16 17 18 19 20

Timp. *sfz* *sfz* *sfz* *mf* *mf*

Bls. *sfz* - - - - -

Xyl. *sfz* *sfz* *f* *f* *mf* *mf*

Perc. *f* *f* *f* *f* *f*

Perc. Tambourine *f* *mf* *mf* *mf* *mf*

Perc. 3 CHOKE! *f* *mf* *mf* *mf* *mf*

A CALL TO CELEBRATION

21

22

23

24

25

Picc. Fl. Ob. E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bssn. 1/2 A. Sx. 1/2 T. Sx. B. Sx.

21

22

23

24

25

Tpt. 1 Tpt. 2/3 Hn. 1/2 Hn. 3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

21

22

23

24

25

Timp. Bls. Xyl. Perc. Perc. Perc. 3

A CALL TO CELEBRATION

26 27 28 29 30

Picc. *mf* 3 3 3

Fl. *mf*

Ob. *mf*

Es. Cl. *mf*

Cl. 1 *mf* 3 3 3

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bssn. 1/2 *mf*

A. Sx. 1/2 *mf* PLAY

T. Sx. *mf*

B. Sx. *mf*

26 27 28 29 30

Tpt. 1 *mf*

Tpt. 2/3 *mf*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tbn. 1/2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

26 27 28 29 30

Timp. *mf*

Bls. *mf*

Xyl. *mf*

Perc. *mf*

Perc. *mf*

Perc. 3 *mf*

A CALL TO CELEBRATION

31 32 33 34 35

Picc. Fl. Ob. E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1/2 A. Sx. 1/2 T. Sx. B. Sx.

31 32 33 34 35

Tpt. 1 Tpt. 2/3 Hn. 1/2 Hn. 3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

31 32 33 34 35

Timp. Bks. Xyl. Perc. Perc. Perc. 3

A CALL TO CELEBRATION

36

37

38

39

40

Picc. Fl. Ob. E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1/2 A. Sx. 1/2 T. Sx. B. Sx.

36

37

38

39

40

Tpt. 1 Tpt. 2/3 Hn. 1/2 Hn. 3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

36

37

38

39

40

Timp. Bls. Xyl. Perc. Perc. Perc. 3

A CALL TO CELEBRATION

41

42

43

44

45

The musical score is arranged in a system of staves. The instruments listed on the left are: Picc., Fl., Ob., E♭ Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn. 1/2, A. Sax. 1/2, T. Sax., B. Sax., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1/2, B. Tbn., Euph., Tuba, Timp., Bls., Xyl., Perc., Perc., and Perc. 3. The score is divided into measures 41 through 45. Dynamics include *f* (forte) and *Simile*. Performance instructions include *PLAY* and *Simile*. The percussion parts include various rhythmic patterns and drum set notation.

A CALL TO CELEBRATION

The score is divided into three systems, each covering measures 46 to 50. The first system includes Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Bass Clarinet, Bassoon 1/2, Alto Saxophone 1/2, Tenor Saxophone, and Bass Saxophone. The second system includes Trumpets (1, 2/3), Horns (1/2, 3/4), Trombones (1/2, Bass), Euphonium, and Tuba. The third system includes Timpani, Bass Drum, Xylophone, Percussion (Multiple Triangles), and Percussion (L.V.).

Measures 46-50 contain complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are marked *f* (forte) throughout. The key signature is B-flat major, and the time signature is 4/4.

A CALL TO CELEBRATION

51 52 53 54 55

Picc. Fl. Ob. E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1/2 A. Sx. 1/2 T. Sx. B. Sx.

51 52 53 54 55

Tpt. 1 Tpt. 2/3 Hn. 1/2 Hn. 3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

51 52 53 54 55

Timp. Bls. Xyl. Perc. Perc. Perc. 3

A CALL TO CELEBRATION

56 57 58 59 60

Picc. *mf* *mf* *f*

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *f*

Er. Cl. *mf* *mf* *f*

Cl. 1 *mf* *mf* *f*

Cl. 2 *mf* *mf* *f*

Cl. 3 *mf* *mf* *f*

B. Cl. *mf* *f*

Bssn. 1/2 *mf* *f*

A. Sx. 1/2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *f*

56 57 58 59 60

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Euph. *mf* *f*

Tuba *f*

56 57 58 59 60

Timp. *f*

Bls. *mf*

Xyl. *f*

Perc. *mf* *f*

Perc. *mf*

Perc. 3 *mf* *f*

A CALL TO CELEBRATION

61 62 63 64 65

Picc. Fl. Ob. E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1/2 A. Sx. 1/2 T. Sx. B. Sx.

61 62 63 64 65

Tpt. 1 Tpt. 2/3 Hn. 1/2 Hn. 3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

61 62 63 64 65

Timp. Bks. Xyl. Perc. Perc. Perc. 3

A CALL TO CELEBRATION

66 67 68 69

Picc. *sfz* *mf* *sfz*

Fl. *sfz* *mf* *sfz*

Ob. *sfz* *mf* *sfz*

E. Cl. *sfz* *mf* *sfz*

Cl. 1 *sfz* *mf* *sfz*

Cl. 2 *sfz* *mf* *sfz*

Cl. 3 *sfz* *mf* *sfz*

B. Cl. *sfz* *mf* *sfz*

Bsbn. 1/2 *sfz* *mf* *sfz*

A. Sx. 1/2 *sfz* *mf* *sfz*

T. Sx. *sfz* *mf* *sfz*

B. Sx. *sfz* *mf* *sfz*

66 67 68 69

Tpt. 1 *sfz* *mf* *sfz*

Tpt. 2/3 *sfz* *mf* *sfz*

Hn. 1/2 *sfz* *mf* *sfz*

Hn. 3/4 *sfz* *mf* *sfz*

Tbn. 1/2 *sfz* *mf* *sfz*

B. Tbn. *sfz* *mf* *sfz*

Euph. *sfz* *mf* *sfz*

Tuba *sfz* *mf* *sfz*

66 67 68 69

Timp. *sfz* *mf* *sfz*

Bis. *sfz* *mf* *sfz*

Xyl. *sfz* *mf* *sfz*

Perc. *sfz* *mf* *sfz*

Perc. *sfz* *mf* *sfz*

Perc. 3 *sfz* *mf* *sfz*