

AT HER LADYSHIP'S REQUEST

A Period Piece
for Bands of
Winds

CARTER
PANN

INSTRUMENTATION

2 Flute 1
2 Flute 2
2 Flute 3
1 Piccolo
2 Oboe 1
2 Oboe 2
3 B \flat Clarinet 1
3 B \flat Clarinet 2
3 B \flat Clarinet 3
2 B \flat Bass Clarinet
1 B \flat Contrabass Clarinet
(*Contrabassoon ossia part provided*)
1 Bassoon 1
1 Bassoon 2
1 Contrabassoon (*ossia for B \flat Contrabass Clarinet*)
2 E \flat Alto Saxophone 1
2 E \flat Alto Saxophone 2
2 B \flat Tenor Saxophone
2 E \flat Baritone Saxophone

2 B \flat Trumpet 1
2 B \flat Trumpet 2
2 B \flat Trumpet 3
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
2 Tenor Trombone 1
2 Tenor Trombone 2
2 Bass Trombone
2 Euphonium
4 Tuba

1 Piano 4-hands (one piano, two players)
1 Percussion 1
glockenspiel, xylophone, bongos (high/low), snare drum, medium suspended cymbal, held crash cymbals
1 Percussion 2
snare drum, medium suspended cymbal, held crash cymbals, tambourine, chimes, small triangle, bass drum
1 Percussion 3
snare drum, medium suspended cymbal, held crash cymbals, temple blocks (set of 5), slapstick, small triangle
1 Timpani
1 Contrabass (*optional*)

PERFORMANCE NOTES

Large arrows appear throughout the body of the conductor's score in order to direct the eye to the important lines. These lines are to be prominent within the composite balance of the music and should be rehearsed to assure that they are never even with nor buried in the texture.

All grace notes are to be played before the beat.

Some dynamic indications are missing from the score where vertical spacing needed to be maximized. These missing dynamics do appear in the parts and are represented in the score at least once in the relative vicinity (For example in Mvt. 4, m. 18, low WWs and Saxophones, each part includes the hairpin crescendo to *f*, though it only appears three times in the score.) When these anomalies occur the composer has taken the care to make the intended dynamics obvious locally.

AT HER LADYSHIP'S REQUEST (2016) was commissioned by 27 Universities and High Schools

Consortium Leaders:

Dr. Christopher Werner, Lakeland University Director of Bands
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Bix Swerman, Central HS (WI)
Kristin Tjornehoj, University of Wisconsin-River Falls
Jake Wallace, South Dakota State University

PROGRAM NOTES

AT HER LADYSHIP'S REQUEST (2016) was an idea born out of admiration for the wind works of Percy Grainger - most notably his Lincolnshire Posey.

The names and places here are all fictitious. Four countrymen have come forward at Her Ladyship's request as we commoners (and for as long as I can remember) have been led to believe Her Highness has grown complacent in her aged betrothal to His Lordship.

I. It has long been established in this hill country that young, svelte Tom Abel has caught her fancy eye. He knocks about with the swagger of a visiting dignitary, confident and cocksure. And then there is his father's fortune. Cecil Abel may be the richest man in the land save for His Lordship. Tom, his only son, will run his face straight into that pile the moment his old man kicks.

II. It is rare to spy Father Daniel Bennett, High Priest from the Abbey at Lockwood Cross, loitering in our very own town square...but not as of late.

III. Is Her Ladyship so desperate as to call upon Old Man Dimplesweet? Were you to confirm this, I would have straightened my back and spit the ground before you. Then I saw what could not possibly be misconstrued. And where is His Lordship anyway?

IV. Pettybone! Conniving... insidious. I don't believe there has been a greater rivalry among men for generations. The Duke's ego alone could run our nation. The grudges he grows are notorious. His mount is legendary. The day has come to collect his toll.

At Her Ladyship's Request

Lord Carter Nicholas Pann
2016 A.D.

A Period Piece for Bands of Winds

1. Overture

Young Tom Abel, Heir to Cecil Abel's Fortune

Confident, Stalwart $\text{♩} = 120$

The musical score is for a period piece titled "At Her Ladyship's Request" by Lord Carter Nicholas Pann, 2016 A.D. It is a period piece for bands of winds, specifically for the Overture. The tempo is Confident, Stalwart, with a quarter note equal to 120 beats per minute. The score is written for a large ensemble of instruments, including Flutes 1-3, Piccolo, Oboes 1-2, Clarinets 1-3, Bass Clarinet, Contrabass Clarinet, Bassoons 1-2, A. Saxophone 1, A. Saxophone 2, T. Saxophone, B. Saxophone, Trumpets 1-3, Horns 1-4, Trombones 1-2, Bass Trombone, Euphonium, Tuba, Piano (Primo), Piano (Secundo), Percussion 1, Percussion 2, Percussion 3, Timpani, and Contrabass. The score is in 2/2 time and features a variety of musical notations, including dynamics (f, sf, f crisp, artic.), articulation (sf, f crisp, artic.), and performance instructions (snare drum (snare off) xylo mallets, xylophone, gliss., on hoop!, slapstick). The score is marked with a large "2" and a "3" in the first measure, indicating a 2/2 time signature. The score is marked with a large "2" and a "3" in the first measure, indicating a 2/2 time signature. The score is marked with a large "2" and a "3" in the first measure, indicating a 2/2 time signature.

push

A Tempo I: Più mosso $\text{♩} = 132$
Cavalier, Dancing

6 7 1.2. 8 9 10 11

Fls. 3. *f* prominent

Picc. *f* prominent

Oboes *f* prominent

Clars. *fp* *ff* *f* prominent

Bass Cl. *fp* *sf* *mf*

C-Bass. Cl. *sf* *mf*

Bsns. *fp* *mf* (like grace notes)

Alto Sax. 1 *fp* *sf* *mf* (like grace notes)

Alto Sax. 2 *fp* *sf* *mf* (like grace notes)

Ten. Sax. *fp* *sf* *mf* (like grace notes)

Bari. Sax. *fp* *sf* *mf* (like grace notes)

Tpts. 1. *fp* *sf* *mf* (like grace notes)

Tpts. 2.3. *fp* *f* *fp* *sf* *mf* (like grace notes)

Hns. 1.2. *f* *fp* *sf* *mf* a2

Tbns. 3.4. *f* *fp* *sf* *mf*

B. Tbn. *fp* *sf* *mf* (like grace notes)

Euph. *f* *fp* *sf* *mf* (like grace notes)

Tba. *fp* *sf* *mf*

Piano [Primo] *f* *sf* *f* > prominent

Piano [Secundo] *f* *sf* *mf*

Perc. 1 bongos *tight* (low) *f* *ff*

Perc. 2 snare drum *normal* *sf* *mp*

Perc. 3 snare drum *sf* *mp*

Timp. *f* *mp*

Cb. *ff* *pizz* *arco* *sf* *mf*

12 13 14 15 16 17

Fls. 1.2. *sf*

Fls. 3. *sf*

Picc. *sf*

Oboes *sf*

Cls. 1.2. *sf*

Cls. 3. *sf*

Bass Cl. *p* *f*

C-Bass. Cl. *p* *f*

Bsns. *p* *f*

Alto Sax. 1 *p* *f*

Alto Sax. 2 *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Tpts. 1. *f* *a3*

Hns. 1.2. *fp* *f* *3*

3.4. *fp* *f* *3*

Tbns. *p* *f* *short gliss.* *3*

B. Tbn. *p* *f* *3*

Euph. *p* *f* *3*

Tba. *p* *f* *3*

Piano [Primo] *f* *ff* *sf*

Piano [Secundo] *p* *f* *ff* *sf*

Perc. 1 *mf* *suspended cymbal swipe across with triangle beater*

Perc. 2 *mf*

Perc. 3 *mf*

Timp. *mf, not f*

Cb. *f* *pizz.* *p* *arco* *f*

2. Sarabande

Father Daniel Bennett from the Abbey at Lockwood Cross

Somber, Patient $\text{♩} = 48$

pull ← quasi
fermata
4th-beat
(no break over page...)

Flutes 1-3

Oboes 1-2

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Contrabass Clarinet

Bassoons 1-2

A. Saxophone 1

A. Saxophone 2

T. Saxophone

B. Saxophone

Trumpets 1-3

Horns 1-2

Horns 3-4

Trombones 1-2

Bass Trombone

Euphonium

Tuba

Piano (Primo)

Piano (Secundo)

Percussion 1-3

Timpani

Contrabass

115-40233

A Più mosso, Cantabile $\text{♩} = 76$

6 7 8 9 10 11 12

Fls. *f espr.* *mf*

Fl. 3 *mf* (*mf*)

Oboes *f espr.* *mf* (*mf*)

Cl. 1 *mf* (*mf*)

Cl. 2 *mf* (*mf*)

Cl. 3 *mf* (*mf*)

Bass Cl. *pp non cresc.* *mf* play here only if instrument has C extension (not 8va)

CBass. Cl. *pp non cresc.* *mf*

Bsns. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpts. *mf*

Hns. *mf*

Tbns. *pp non cresc.* *mf*

B. Tbn. *pp non cresc.* *mf*

Euph. *pp non cresc.* *mf*

Tba. *pp non cresc.* *mf*

Piano [Primo] *f*

Piano [Secundo] *mf*

Perc. 1 *mf* glockenspiel

Timp. *mf*

Cb. *pp non cresc.* *mf*

*broaden ...

delicato

B A tempo (♩ = 76)

13 14 15 16 17 18 19

Fls. *f* espr. (no tie)

Fl. 3 *mf*

Picc. *f* espr. *f* cantabile

Oboes *mf* (no tie)

Cl. 1 *mf* espr. *p* sub.

Cl. 2 *mp* *mf* *p* sub.

Cl. 3 *mp* *mf* *p* sub.

Bass Cl. *mp* *mf* *p* sub.

CBass. Cl. *mp* *ff* *p* sub. *pp* non cresc.

Bsns. *mp* *mf* *p* sub. *pp* non cresc.

Alto Sax. 1 *mp* *mf* espr. *p* sub.

Alto Sax. 2 *mp* *mf* *p* sub.

Ten. Sax. *mp* *mf* *p* sub.

Bari. Sax. *mp* *mf* *p* sub.

Tpts. 1.2. *mf* espr. *p* sub.

Hns. 3. *mp* 1.2. *mp* 3.4. *mp* *mf* *p* sub.

Tbns. *mp* *mf* *p* sub. *pp* non cresc.

B. Tbn. *mp* *mf* *p* sub. *pp* non cresc.

Euph. *mp* *mf* *p* sub. *pp* non cresc.

Tba. *mp* *mf* *p* sub.

Piano [Primo] *mf* *mp*

Piano [Secundo] *mf* *mp*

Perc. 1 *mf* [glockenspiel]

Perc. 2 *pp* *mf* only *pp*

Timp. *p* non cresc.

Cb. *mp* *mf* *p* sub.

*Contrabass Clarinet and Piano are to be unbalanced (at a higher volume) against the ensemble at m.15 with this low gesture

legato, building . . .

20 21 22 23 24 25

Fls. *p sub.*

Fl. 3 *p sub.*

Picc.

Oboes *p sub.*

Cl. 1 *p sub.*

Cl. 2 *p sub.*

Cl. 3 *p sub.*

Bass Cl. *p*

CBass. Cl.

Bsns. *mf* *p sub.* *p*

Alto Sax. 1 *p sub.*

Alto Sax. 2 *p sub.*

Ten. Sax. *mf* *p sub.*

Bari. Sax. *mf* *p*

Tpts. *1. 2. 3.* *p*

Hns. *1. 2.* *p*

Tbns. *3. 4.* *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Piano [Primo]

Piano [Secundo] *p*

Perc. 1 and 2 *snare drum* *pp* *cresc. poco a poco . . .*

Perc. 3 *susp. cymbal* *pp* *cresc. poco a poco . . .*

Timp. *pp*

Cb. *p*

3. Pastorale

Old Man Joseph Dimplesweet, His Lordship's Farmhand

3/4 Proud ♩ = 52

4/4 **A** Very Simple
Tempo I: ♩ = 60

pull ← a tempo

The musical score is for a piece titled "3. Pastorale" with the subtitle "Old Man Joseph Dimplesweet, His Lordship's Farmhand". It is in 3/4 time, with a tempo of 52 beats per minute. The score is marked "Very Simple" and "Tempo I: ♩ = 60". A large watermark "A" is visible across the score. The score includes parts for various instruments, including Flute 1-3, Piccolo, Oboes 1-2, Clarinets 1-3, Bass Clarinet, Contrabass Clarinet, Bassoons 1-2, A. Saxophone 1-2, T. Saxophone, B. Saxophone, Trumpets 1-3, Horns 1-4, Trombones 1-2, Bass Trombone, Euphonium, Tuba, Piano 4-hands, Percussion 1-3, Timpani, and Contrabass. The score includes dynamic markings (mf, p, mp, mf espr., mp molto legato) and articulation (accents, slurs). A large watermark "A" is visible across the score.

8 $\frac{2}{4}_9$ $\frac{3}{4}_{10}$ $\frac{4}{4}$ pull ← Più mosso ♩ = 120 pull ←

Fls. a_3

Picc. f

Oboes $espr.$ f 2. p sost., non cresc.

Cl. p sost., non cresc.

Cl. 2 mf p sost., non cresc.

Cl. 3 mf p sost., non cresc.

Bass Cl. mf p sost., non cresc.

CBass. Cl. mf p sost., non cresc.

Bsns. mf p sost., non cresc.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax. mf

Tpts. 1. mf $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ a_3 straight mutes mf 3 3 3 3 3 3 3 3

Tpts. 2.3. mf

Hns. a_4 3 3 3 3 3 3 3 3 mf

Tbns. mf

B. Tbn. mf

Euph. mf (b)

Tba. mf

Perc. 1 $glockenspiel$ mf

Perc. 2 $suspended cymbal yarn$ mf

Perc. 3 $suspended cymbal yarn$ mf

Timp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ p non cresc.

Cb. mf

B With Sweet Humility
Tempo II: ♩ = 66

14 15 17 18 19

Fls. *mf cantabile* *a3*

Picc. *mf cantabile* *a2*

Oboes *mf cantabile*

Cls. *mp poco legato* *p sub.*

Cl. 2 *mp poco legato* *p sub.*

Cl. 3 *mp poco legato* *p sub.*

Bass Cl. *mp* *p sub.*

CBass. Cl. *p sub.*

Bsns. *mp poco legato* *p sub.*

Alto Sax. 1 *mp poco legato* *p sub.*

Alto Sax. 2 *mp poco legato* *p sub.*

Ten. Sax. *mp poco legato* *p sub.*

Bari. Sax. *mp* *p sub.*

Tpts. *(a3)*

Hns. *(a4)*

Tbns.

B. Tbn.

Euph.

Tba.

Piano [Primo] *mf singing (match the flutes' phrasing)*

Piano [Secundo] *mp poco legato*

Perc. 1 *glockenspiel* *mp*

Perc. 2 *triangle* *mp*

Perc. 3 *triangle* *mp*

Timp.

Cb.

115-40233

4. Gallop

Lord William H. Pettybone, Duke of Breminham

A Regal Pronouncement

♩ = 90

Brighter ♩ = 126

pull *molto*

Flutes 1-3 2 3 4 5 6

Piccolo 2 3 4 5 6

Oboes 1-2

Clarinets 1-3

Bass Clarinet *f* ominous *ff* sost.

Contrabass Clarinet *f* ominous *ff* sost.

Bassoons 1-2 *f* ominous *ff* sost.

A. Saxophone 1 *ff* sost.

A. Saxophone 2 *ff* sost.

T. Saxophone *ff* sost.

B. Saxophone *f* ominous *ff* sost.

[Tpts/Hns: Bells up]

Trumpets 1-2 *ff* booming! 3 sost. *sf* sost.

Trumpet 3 *ff* booming! 3 sost. *sf* sost.

Horns 1-2 *ff* booming! 3 sost. *sf* sost.

Horns 3-4 *ff* booming! 3 sost. *sf* sost.

Trombones 1-2 *f* *sf* *ff* sost.

Bass Trombone *f* ominous *ff* sost.

Euphonium *f* *sf* *ff* sost.

Tuba *f* ominous *ff* sost.

Piano 4-hands [Primo - Secondo] *f* ominous *ff*

Percussion 1 *f* let it ring... held crash cymbals

Percussion 2 *f* let it ring... held crash cymbals

Percussion 3 *f* let it ring...

Timpani *ffp* *f* sost. (not too much)

Contrabass *f* ominous *ff* sost.

A With Machine Precision - and a clear agenda

$\text{♩} = 200$ ($\text{♩} = 100$)

7 8 9 10 11 12 a3

Fls. -

Oboes -

Cls. -

Cl. 2 *nimble* *ff*

Cl. 3 *ff*

Bass Cl. *p*

CBass. Cl. *p*

Bsns. *ff*

Alto Sax. 1 *mf*

Alto Sax. 2 *ff nimble*

Ten. Sax. *ff*

Bari. Sax. *p*

Tpts. 1-3. harmon mutes *pp* *f*

Hns. 1.2 (bells down) *a2 legato* *mp* *f*

Hns. 3.4. (bells down) *a2 legato* *p* *f*

Tbns. *f* *legato* *mp* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Piano (Primo) *ff* hammering

Piano (Secundo) *ff* hammering

Perc. 1 snare drum *p* *ff*

Perc. 2 snare drum *p* *ff*

Perc. 3 slapstick *ff* *ff*

Timp. *ff* *p* *f*

Cb. *p* *f*

*The brackets above indicate a dissonant "clash" in the harmony that is indeed correct here.

13 14 15 16 17 18

Fls. *mf* *sf* *mf* *sf* *mf* *sf*

Fl. 3 *mf* *sf* *mf* *sf* *mf* *sf*

Picc. *mf* *sf* *mf* *sf* *mf* *sf*

Oboes *mf* *sf* *mf* *sf* *mf* *sf*

Cls. *mf sub.* *sf* *sf* *mf* *sf* *sf*

Cl. 3 *mf* *sf* *mf* *sf* *mf* *sf*

Bass Cl. *ff* *p sub* *f* *f* *f* *f*

CBass. Cl. *mf sub.* *p sub.* *sf* *sf* *p* *f*

Bsns. *mf sub.* *p sub.* *sf* *sf* *p* *f*

Alto Sax. 1 *mf sub.* *p sub.* *sf* *sf* *f* *f*

Alto Sax. 2 *sf* *p sub.* *sf* *sf* *f* *f*

Ten. Sax. *sf* *p sub.* *sf* *sf* *f* *f*

Bari. Sax. *sf* *p sub.* *sf* *sf* *f* *f*

Tpts. *no mutes* *1. 2. 3.* *mp crisp* *f* *sf* *sf*

Hns. *1. 2. 3. 4.* *mp crisp* *mf* *sf* *sf* *sf*

Tbns. *1. 2.* *mp crisp* *fp* *fp* *fp* *fp*

B. Tbn. *mp crisp* *mp crisp* *mp crisp* *mp crisp* *mp crisp* *mp crisp*

Euph. *mp crisp* *mp crisp* *mp crisp* *mp crisp* *mp crisp* *mp crisp*

Tba. *ff* *p sub* *f* *f* *f* *f*

Piano [Primo] *sf* *mf* *sf* *sf* *sf* *sf*

Piano [Secundo] *sf* *mf sub.* *sf* *sf* *sf* *sf*

Perc. 1 *xylophone* *snare drum* *p* *ff* *f* *ff*

Perc. 2 *p* *f* *f* *f* *f* *f*

Perc. 3 *slapstick* *mf* *mf* *mf* *mf* *mf*

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

Cb. *ff* *p sub* *f* *f* *f* *f*

19 20 21 22

Fls. *f* *f sostenuto*

Fl. 2 *f* *f sostenuto*

Picc. *f*

Oboes *f*

Cls. *f* *f sostenuto*

Cl. 2 *f* *f with dexterity*

Bass Cl. *f* *mp*

CBass. Cl. *f* *f with dexterity*

Bsns. *f* *f* *f with dexterity*

Alto Sax. 1 *f* *f* *f with dexterity*

Alto Sax. 2 *f* *f* *f with dexterity*

Ten. Sax. *f* *f* *f with dexterity*

Bari. Sax. *f* *f* *f with dexterity*

Tpts. *f* *f*

Tpt. *f* *f*

Hns. *f* *f*

Tbns. *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Euph. *f* *mp* *f*

Tba. *f* *mp* *f*

Piano [Primo] *f* *f*

Piano [Secondo] *ff* *f*

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

Tim. *f*

Cb. *f* *mp* *f*

Sample