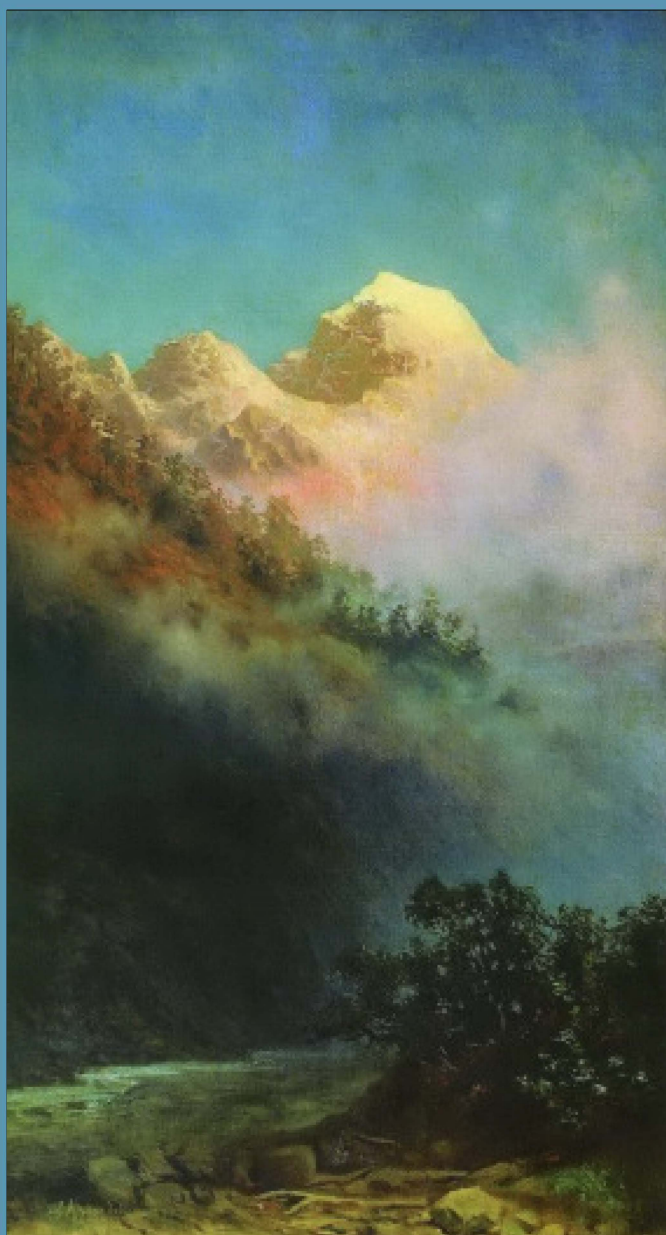


GEORGE E. NAFF

Mountain Serenade

For Symphonic Band or Wind Ensemble



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CANE RIVER MUSIC

Making Music Beautiful Series

GEORGE E. NAFF (ASCAP)

Mountain Serenade

For Symphonic Band or Wind Ensemble

Dedicated to Dr. Charles L. Isley, Jr.

Outstanding Conductor and Music Educator

Instrumentation:

Flute

Oboe (optional)

Bassoon (optional, doubles Tuba)

Clarinet 1 in B^b

Clarinet 2 in B^b

Clarinet 3 in B^b (optional, doubles Alto Saxophone)

2nd Bb Clarinet Bb

Bass Clarinet (optional, doubles Tuba)

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone (optional, doubles Tuba)

Trumpet 1 in B^b

Trumpet 2 in B^b

Trumpet 3 in B^b (optional, doubles Horn)

Horn in F

Trombone

Euphonium

Baritone (Treble Clef)

Tuba

String Bass (optional)

Percussion: * Timpani (Bb,F,C, Eb)

*Tom-Toms (4 pitches)

*Cymbal (Suspended)

*Chimes & Glock

DURATION: 4:26

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A Personal Word

...about Mountain Serenade

Mountain Serenade could be called a musical love letter to a place near and dear to my heart - the mountains of Western North Carolina. I love to walk early in the morning on the ridges just off the Blue Ridge Parkway only a few minutes from my home. On a clear day one can see a hundred miles. It is really beautiful just as the sun rises with the mist clinging to the ridges and the fog lying in the valley below. It is especially lovely in the fall when it is ablaze with color and refreshing in the spring and summer when everything is green and cool. From the simple beauty of the dew on the meadows to the mighty majesty of its peaks, our mountains nourish and refresh us like nothing else. This piece is intended to represent those experiences. I hope it will nourish and refresh you as well.

To the Conductor

As a piece in the Making Music Beautiful series, Mountain Serenade has a dual purpose: aesthetic and educational. For this reason, I wanted to make it playable by as many bands as possible - well within the capability of advanced middle school players. Pedagogically it is designed to help young players develop the ability to sustain with a lovely, characteristic, blending sound. It is extensively cross-cued so the conductor has maximum flexibility. In this piece, beauty of sound, blend, pitch, and balance are always more important than timbre. Please do not hesitate to mix-and-match voices to achieve this. I've included some "optional" parts: oboe, bassoon (tuba cues), bass clarinet, baritone sax, and string bass (all basically doubling tuba). There are also some "just in case" parts included which I've included as well. They are: Clarinet 3 (doubling Alto Sax), and Trumpet 3 (doubling Horn). For divisi parts the tubas should play the lower octave if comfortable. Otherwise play the top notes.

I hope this piece is helpful to you and your students and that it will be a pleasure to play and to hear.

All the Best,

George Naff

Mountain Serenade

Molto sostenuto, ♩ = 70

6

Flute *ff*

Oboe (Optional)

Bassoon (Optional) *f* (play bottom notes if comfortable)

Clarinet in B♭ 1 *f*

Clarinet in B♭ 2 *mf* *Cl. 1* (play)

Bass Clarinet in B♭ (Optional) *f*

Alto Saxophone *f*

Tenor Saxophone *f*

Baritone Saxophone (Optional) *f*

Molto sostenuto, ♩ = 70

Trumpets 1-2 in B♭ *mp* *a2*

Horn in F *f*

Trombone *f*

Euphonium *f*

Tuba *f* (play bottom notes if comfortable)

String Bass (Optional) *f*

Timpani *f* (med. soft mallets)

Tom-toms *f* (med. soft mallets)

Suspended Cymbal *mf* (soft mallets) (let ring) (to drum stick)

Glock/Chimes *f* Chimes

8 *poco rit.* *molto rit.* **10** Tempo I (♩ = 70)

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

poco rit. *molto rit.* **10** Tempo I (♩ = 70)

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

(to glock)

Glock

f

(with drum stick)

f

Not for Rehearsal or Performance

16

18

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.
Hn.

Ten. Sax.

Bari. Sax.
(Opt.)

18

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

Not for Rehearsal or Performance

23 *poco rit.* **26** *a little faster, ♩ = 80*

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

poco rit. **26** *a little faster, ♩ = 80*

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

Not for Rehearsal or Performance

30 34

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

34

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

Not for Perusal Score Only
Not for Rehearsal or Performance

38 *poco rit.* 42 **Tempo I** (♩ = 70)

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

poco rit. 42 **Tempo I** (♩ = 70)

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

(play)

Not for Rehearsal Score Only

46

49

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

49

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

Not for Rehearsal or Performance

[illegible]

61 64

Fl.

Ob.
(Opt.)

Bsn.
(Opt.)

Cl. 1

Cl. 2

B. Cl.
(Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax.
(Opt.)

Tpts. 1-2

Hn.

Tbn.

Euph.

Tba.

String Bass
(Opt.)

Timp.

Tom-t.

Sus. Cym.

Glock/Chimes

Not for Rehearsal or Performance

a2

Cl. 1

f

[illegible]

76 **Tempo I** (♩ = 70)

Fl. *ff*

Ob. (Opt.) *ff*

Bsn. (Opt.) *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. (Opt.) *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. (Opt.) *ff*

76 **Tempo I** (♩ = 70)
a2 (top note optional)

Tpts. 1-2 *ff*

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

String Bass (Opt.) *ff*

Timp. *ff*

Tom-t. *ff*

Sus. Cym. *ff* (soft mallets)

Glock/Chimes *ff* chimes

Not for Rehearsal or Performance