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The Inclusion of Organ Within the Concert Band Instrumentation with an Annotated Listing of Original Works for Concert Band and Organ

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**The Inclusion of Organ Within the Concert Band Instrumentation
with an Annotated Listing of Original Works for Concert Band and Organ**

Matthew J. McCurry

Research Project submitted to the
**College of Creative Arts at
West Virginia University**

in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts in Conducting

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School of Music

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ABSTRACT

The Inclusion of Organ Within the Concert Band Instrumentation with an Annotated Listing of Original Works for Concert Band and Organ

Matthew J. McCurry

There is a very limited amount of information regarding musical works available for concert band and organ. When used in conjunction with the concert band, the organ can serve different roles such as soloist with concert band accompaniment, a complimentary texture within the concert band sound, or the means for creating a majestic impact point or grand finale with full forces of organ and concert band combined. Although there are only a small number of works that fall into this category, composers continue to write works for concert band that include organ in the instrumentation. This document is an attempt at an exhaustive list of original publications for concert band that include organ within the work's instrumentation. A request was sent to all publishers of print music within the Music Publishers Association of the United States (MPA) to find works that fit into this seemingly obscure category. Of the 331 requests sent, 127 responses resulted in 25 publishers with works of this nature. The resulting 68 pieces for concert band that include organ are listed with title, composer, publisher, publication year, duration, ensemble difficulty level and type, and organ difficulty level and type. In addition, a selection of composers whose works met these criteria were surveyed as to what role they found the organ fulfilling when used within the instrumentation, whether substitution or omission was preferred, and if omission of this instrument changed the intent of the work.

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Soli Deo Gloria!

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INTRODUCTION

Background and Purpose

Compositions for the concert band that include organ within the instrumentation are seemingly rare amongst the vast collection of works for the wind band. When searching catalogs and library holdings, discovering and locating these works also proves very difficult because of the inability to search by instrumentation within a collection. The absence of vital information such as the difficulty level of the piece, the difficulty level of the organ part, or the overall instrumental forces required for performance could cause difficulty in making programming decisions. Because of this, although they may find themselves in a venue with a quality instrument, conductors might not actively seek works that would include the use of the organ.

In a parallel study with works for concert band and chorus, a study after which this research is modeled, Dr. W. David Richardson describes this as a “cyclic problem.”¹ He describes this repeating pattern stating, “the lack of information about the compositions discourages their performance, the lack of performances discourages their composition, [and] the lack of composition discourages gathering information about the pieces.” The same cyclic pattern could apply here, however there is another factor involved when considering works for concert band and organ – the availability of a quality organ.

When selecting a piece for concert band that includes the organ, should a conductor *not* have access to a quality organ, should omission or substitution be considered? Many composers have intentionally marked the part as *optional* and cross-cued organ parts within the ensemble to make the work playable without the organ. However, should an electronic substitute present itself, whether an electronic organ or keyboard, would composers consider this type of

¹ W. David Richardson, “*Original Compositions for Full Concert Band and Chorus Published in the United States.*” (DMA diss., The University of Georgia, 2004).

substitution adequate to pursue the work's intent? Some composers may actually prefer omission rather than an inadequate substitution. When considering this type of programming, these questions should not be left unanswered.

To help aid conductors that find themselves in this situation, this document contains an annotated listing of works for concert band and organ published at the time of the study. Inevitably (and with highest hopes), there will be many more added to this listing. In addition, to answer some of the questions posed, this document contains results from a composer survey in response to the use of organ within their compositions and their thoughts on appropriate substitution or omission of the organ part. By bringing an awareness to the availability of such compositions, hopefully it will encourage the performance of these works and even the compositions of new works for this medium.

Literature Review

There have been few studies about the use of organ in an orchestral setting and in transcriptions for concert band, but, at present, there appears to be no research into the purpose of the organ as a voice in the concert ensemble, nor does an annotated listing exist that allows one to discover these pieces. Databases have been created that allow for sorting by genre and providing a listing of instrumentation for an individual work, however, a method to find concert band pieces that include organ has not been devised other than the conductor's ability to look at the instrumentation list on the musical score or on a publisher's website.

A thesis project conducted by Johanna Marie Kremer in 1974 at Washington University entitled “The Organ in Symphonic Ensemble”² focused on the organ’s use in the orchestra. In her study, she includes an appendix listing pieces available for orchestra and organ.

In a distantly related dissertational study entitled “The Pipe Organ as Inspiration for Wind Band Transcriptions with a Transcription of Charles-Marie Widor’s *Symphony No. 5 in F minor* and a Conductor’s Guide to Rehearsal and Performance,” author, John Lopez, relates the pipe organ to the wind band by instrument and timbre similarities, and in doing so, demonstrates the similarities between timbres and sonorities of the concert band. While Lopez’s study deals mainly with the ability to transcribe organ music as concert band literature, his discussion of tone, timbre, and orchestration techniques are beneficial to understanding organ characteristics and how they relate to the modern concert band.

There exist comprehensive indexes of concert band works such as The Instrumentalist Company’s *Band Music Guide*.³ This valuable publication provides a categorized list of concert band works published through 1989 and lists the title, composer, and publisher for each composition. However, being limited to only this information, there is no way to explore instrumentation to see what might be available for concert band and organ. In Section “C” of the book, under “Miscellaneous Solos,” one concerto is listed for organ and band.⁴ Had the word *organ* not been in the title, there would have been no way to identify this piece as inclusive of an organ part.

² Johanna Marie Kremer, “The Organ in Symphonic Ensemble,” (Ph.D. diss., Washington University in St. Louis, 1974).

³ *Band Music Guide*, (Northfield, IL: The Instrumentalist Publishing Company, 1989).

⁴ Raynor Brown, *Concerto for Organ and Band*

Frank Cipolla and Donald Hunsberger compiled a number of essays on the development of the wind ensemble in their book *The Wind Ensemble and its Repertoire*.⁵ The appendices of this book contain the repertoire of the Eastman School Symphony Band and Wind Ensemble from 1935-1992. While very informative of the types and development of wind ensemble programs, the information provided only lists title, composer, conductor, and guest soloists. Although works identified in this study were listed, none gave indication to whether or not organ was used. While an amount of quality literature is represented in these listings, these works are limited to conductor selection and cannot be used as a comprehensive index.

Frank Battisti, William Berz, and Russ Girsberger produced a resource guide in 2014 entitled *Sourcebook for Wind Band and Instrumental Music* ⁶ that proved to be helpful in locating resources for research on this subject. The general resources listed in the first part of the book not only contain valuable information for band directors, but lists current information for music publishers that publish band music. Specific resources include composer websites and current (as of 2014) research into instrumental music. One work for concert band and organ, Michael Daugherty's *Niagara Falls*, was listed as having organ within the instrumentation.

⁵ *The Wind Ensemble and its Repertoire*, ed. Frank Cipolla and Donald Hunsberger (NY: University of Rochester Press, 1994).

⁶ Frank Battisti, William Berz, and Russ Girsberger, *Sourcebook for Wind Band and Instrumental Music* (Delray Beach, FL: Meredith Music Publications, 2014).

Defining the Scope of this Study

The purpose of this document was to list all works originally composed for concert band that includes organ within the instrumentation. As part of this study, works that are considered originally composed for the concert band were subject to a modern instrumentation using the minimum ensemble requirements of at least one part for the all following:

Flute	Horn
Oboe	Trumpet
Bassoon	Trombone
Bb Clarinet	Euphonium (Baritone)
Bb Bass Clarinet	Tuba/Basses
Eb Alto Saxophone	Timpani
Bb Tenor Saxophone	Percussion
Eb Baritone Saxophone	Organ (optional)

Works with any of these instruments omitted were not included. Works that were described as *Wind Ensemble* or *Wind Orchestra* but contained at least one player per part on the above minimum requirements were included. In some instances, works for wind orchestra (or the wind section of the orchestra) that omit saxophone and euphonium, were not included but are mentioned in a later section. Some works that were included contain well beyond this instrumentation and include many different color instruments, such as the Alto Flute, English Horn, Eb Contralto Clarinet, Bb Contrabass Clarinet, Contrabassoon, Bass Saxophone, Trumpet in C, Horn in Eb, among others. Harp, Piano, Synthesizer, Celesta and a myriad of percussion instruments are also found within this listing. Any auxiliary forces such as offstage or antiphonal brass ensembles, vocal soloists, or choruses of any kind are also included as long as the minimum requirement for the concert band with inclusion of organ is met. The use of strings

within the ensemble, besides the occasional string bass in conjunction with (not instead of) tuba and one instance of violin solo, were omitted from the study.

Transcriptions of works for other mediums were not included in this study except in the case where the original composer had transcribed his/her own work for concert band. For example, Michael Daugherty's "Niagara Falls," was originally written for orchestra and transcribed for concert band by the composer. Arrangements of specific themes, such as Christmas carols or hymn tunes were included as long as they were original works for band and were not titled as an arrangement of a preexisting work. Compositions that came very close to meeting the minimum requirements but fell short have been included in a section following the annotated listing of works in this document.

A secondary part of this research study was to survey composers as to their thoughts on the inclusion of organ within the concert band setting and how they viewed omission or substitution of the organ parts within their works. This survey is, of course, limited to living composers identified in the preliminary research as to having included organ within one of their works for concert band.

Procedures for Identifying Works

Publishers of concert band works were identified using many different sources. An internet search for "concert band music" resulted in identifying a large number of the major music publishers. The Music Publishers Association of the United States of America maintains a directory of over 500 members that is accessible through their website. From this list, it had to be determined through further research, which entries were publishers of printed music versus those that were publishers of lyrics and recordings. Once a list was established, complete with contact

information for each publisher, a request was sent to each individual company for assistance in locating works for concert band and organ within their catalog. Responses were collected for each publisher's reply and organized into three groups:

- YES, the publisher did find works that met the criteria
- NO, the publisher did not have any works that met these criteria
- UNABLE TO CONTACT, publishers could not be reached due to incorrect contact information

Online publisher catalogs were searched extensively, limiting queries by searching for organ and limiting the ensemble to concert band or wind ensemble. The *Wind Repertory Project*,⁷ an online database for wind literature, was also used as a source for locating works because of its abilities to search through the instrumentation of each composition.

Procedures for Surveying Composers

Each living composer identified as having works for concert band and organ were electronically invited to participate in an anonymous research study. An email with an attached cover letter was sent to each composer with a description of the project, an invitation to participate, and a link to the online questionnaire. The composers were asked not to identify themselves in any way throughout the course of the questionnaire. The cover letter and questionnaire were subject to the approval of and was approved by the West Virginia University Office of Research Integrity and Compliance. The composers were asked four questions:

1. What does the inclusion of the organ within the concert band instrumentation add to the overall composition?

⁷ Nick Pilato, "Wind Repertory Project," last edited May 2, 2019, <http://www.windrep.org>.

2. When a conductor is choosing music for a performance and there is not an organ available (electronic or pipe), would you consider a synthesized organ sound a suitable substitution?
3. Are there situations where substitution would not be acceptable, and omission would be preferred?
4. Does omission of the organ part take away from the original work as it was intended?

The anonymous questionnaire was open for one month from the initial email contact for composers to complete the questions. Twenty-five composers were identified in the initial research to participate in this study. Of these, ten composers (40%) responded to the survey.

Description of Entry Formatting

Each work found within the scope and delimitation of this study is listed alphabetically by title. Each title is followed by composer, date of publication, duration of the piece, number of movements (if applicable), the ensemble for which the work would be best suited, approximate grade level, and instrumentation. In order to help identify the purpose and difficulty level of the organ part, this information is also included.

For each grade level (graded 1-6) the following scale was utilized:

- 1 – Beginning Band
- 2 – Intermediate Middle School Band
- 3 – Advanced Middle School / High School Band
- 4 – High School Band / Early Collegiate Repertoire
- 5 – Advanced High School Band / Collegiate Band
- 6 – Collegiate / Professional Band

Within each of these ratings is considered the length of the piece, the technical demands, the publishers rating and where the piece falls on state concert assessment lists (when applicable). Certainly, every group is different with some advanced-level high school bands easily able to play pieces in the grade 5 and 6 category. Conductors should be able to easily identify whether or not a piece is accessible to their individual group using this scale as a starting point for consideration.

The organ difficulty level is recorded on a scale considering a player who is familiar and experienced with the organ, registration and registration changes, and use of pedal work if needed. Again, the number of registration changes, dynamic responsibilities, length of the piece, and technical considerations were studied in each piece to determine a level rating. The rating system is as follows:

Easy – Mostly two-part writing, keyboard only, few registration changes, chorale-like

Moderate – Registration changes, more technical passages, increased pedal use

Advanced – Concerto, advanced technique needed, numerous registration changes

Also included for informational purposes is an **organ category**. Information provided in this section will help the conductor determine the organ's intended use in a piece. For example, an organ concerto would be marked *part required*, *solo organ* to let a conductor know that the part is not optional, and the performance is dependent on the organ part being covered. If a part is optional or *ad lib.*, it will be marked here as well. Note that *ad libitum*, when referred to in the organ category, does not mean a part that is to be improvised, rather the Latin meaning of *at one's pleasure*, or when available per the wishes of the conductor. Categories used in the listings are:

<i>Sustain and Effect</i>	The organ is used for a special effect, sustained chords or notes.
<i>Chorale-like</i>	The organ part is played in a hymn or chorale-like setting.
<i>Full Ensemble</i>	The organ is played as a voice or timbre within the full ensemble.
<i>Cross-cued in parts</i>	The organ part has been cued in other wind parts for use when an organ is not available.
<i>Grand Finale</i>	The organ is used to add power and majesty to the ending of the composition.
<i>Part Required</i>	The organ part plays an important role in the piece, whether solo or individual part and must be used to perform the composition.

Other notes relating to each individual piece may be notated in the organ category or the organ difficulty level as needed.

THE USE OF ORGAN IN A COMPOSER'S WORKS

Survey Results from Composer Questionnaire

The organ, referred to and praised as the “King of Instruments” by composers like Mozart and Machaut, was developed over many centuries to imitate the sounds of various orchestral and wind band instruments. Even with its imitative qualities, it is sometimes used as an ensemble voice within the modern concert band or as a unique solo instrument. When used in conjunction with a concert band, it can lend its voice as a magnificent show of power, fanfare, and majesty. In their book *The Technique of Orchestration*, composers Kent Keenan and Donald Grantham attempt to summarize the use of the organ in compositions when they write:

The organ is sometimes used in orchestral scores to supply added volume (generally at climactic points), liturgical atmosphere, or simply its own majestic tone quality. Occasionally the pedals alone, especially with the 16-foot or 32-foot stops, are used to double the lower orchestral instrumentations for an extra-dark, ponderous effect. Many timbres and textures are available through the stops.⁸

There are many areas that they address in this statement that will be discussed throughout many composers’ responses in the following section. Interestingly, the statement above only refers to orchestral scores and doubling orchestral instruments, however, the idea of supplying certain textures and timbres that only the organ can provide is still sound. These textures blend magnificently with the sounds within the concert band just as easily and effectively.

Many times, because of the lack of availability, the organ is omitted from a performance as non-essential to the overall effectiveness of the piece. It was, however, the composer’s intent to have the organ’s voice sounding at a particular time in the music. Composers who use the organ as a voice within the ensemble must have reason for its inclusion. The composer

⁸ Donald Grantham and Kent Kennan, *The Technique of Orchestration*, 5th ed. (New Jersey: Prentice Hall, Inc., 1997), p. 150.

questionnaire was designed to gain an insight into why composers use the organ within the concert band setting and what their feelings are when it comes to omission or substitution.

Question 1: *What does the inclusion of the organ within the concert band instrumentation add to the overall composition?*

A number of descriptors were given in answer to this question. Words such as *added color, texture, power, majesty, impact, and grandeur* were all adjectives to describe what effect the organ can have during the performance of a piece. The amount of depth that the pedals add when using 16' or 32' stops was mentioned in more than one response as well as the "colors" of the upper stops such as the 2' stops or the mixtures that are unique to the organ. The organ is naturally set up to blend well with the wind ensemble from top to bottom, but there are times when the organ can be "felt more than heard" as an additional texture to the ensemble. One composer spoke of the ability of the organ to "shake a building" to help the audience physically feel the music versus times when it can also add "sweet, quiet moments with its string/celeste stops that produce a unique, necessarily aged, and captivating sound only the organ is capable of." The use of organ within a concert band was also described as "adding an extra choir" to the ensemble. The ability to bounce back and forth between woodwind choir, brass choir, and the organ adds textural depth to pieces composed for this combination.

Question 2: *When a conductor is choosing music for a performance and there is not an organ available (electronic or pipe), would you consider a synthesized organ sound a suitable substitution?*

The responses to this question all stemmed around one global response – the sound quality of the substitute for the organ. Although most of the responses did say yes, a synthesized organ sound would be acceptable, many included a statement such as *if the sound quality was*

acceptable and suitable amplification was available. The responding composers agreed that keyboards typically do not have the correct sound needed for what they had imagined the organ part fulfilling. One composer described the artificial keyboard sound as having a “limited EQ range, resulting in highly tinny sounds that do not remotely replace the acoustic organ sound.” Combined with the fact that a typical keyboard will only have one organ sound replicating full organ, it is possible to not actually meet the needs of the organ part. Another response addressed the player more than the sound of the synthesized organ. The organ part is written with a certain organ quality in mind, meaning, articulation, sustain, and often means of changing between notes. As one response said, “it takes a pianist who can think and voice the part like an organ” in order for it to be effective as intended. Although the synthesized sounds are improving, one composer did mention that if the venue did not have an organ, there is a “rise of electric organs available for purchase and rent” and it may be worth considering these instruments when planning pieces that call for organ. As mentioned earlier, it would not only depend on the electronic instrument itself, but a high-quality sound system that could match the high and low frequencies of the organ in order to make it effective. Simply using a guitar amplifier to a keyboard will not give the impression that there is an organ playing with a large ensemble.

Question 3: *Are there situations where substitution would not be acceptable, and omission would be preferred?*

This question stemmed more of a polemic debate than the others with half answering yes and half no, but most with extra explanation. Somewhat related to question 2, remarks about the quality of the instrument were the deciding factor. If there is a quality substitute instrument, then the part should certainly be played on that instrument. One composer went so far to say that, speaking specifically of his/her compositions, the works “should be performed with organ or a

reasonable substitute, or not performed at all.” This was reiterated in another comment where the organ was intended to be used for its soloist qualities and plays a “vital” role in the work. In this case, the composer stated that, “neither keyboard nor omission would be acceptable” for this work. Other responses referred to the purpose of the organ to the ensemble. If the organ is used to “beef up the finale” in a piece, then omission would be preferable as to using a keyboard substitute that was of inadequate quality. There are such cases where organ has important solo sections where a substitute should be used if the parts were not cross-cued in other instruments. However, one composer responded based on the intent to include organ within the instrumentation stating, “if I write for organ, I want to hear it!”

Question 4: *Does omission of the organ part take away from the original work as it was intended?*

Once again, the idea of the quality of sound is expressed in answer to this question. In a sense that a poor sounding organ substitute would diminish the effect of the work, omission is preferred. Admitting that, yes it does take away from the original intent, some agree that a performance with a responsibly omitted *ad lib* or optional organ part would be preferred over non-performance of the piece. In the case where the organ is solo or concerto-like within a piece, omission completely changes the work as it was intended, and responsible decisions should be made as to the appropriateness for a performance. One composer related the omission of the organ to omission of other instruments called for in the score, stating specifically that omission of the organ part affects the intent of the piece “in the same way that omission of a double bass takes away from the composer’s original intent.” If there was intent to include organ in the score, it was for a reason. Whether that reason be for a grand finale in which the organ mixtures and pedal stops add texture to the ensemble that is “both felt and heard,” or whether the soloistic

sections were written for only a sound the organ can produce with its softer stops, the intent changes when the instrument is not present. While some parts are marked *optional* or *ad lib.*, the intent of adding the organ creates something special within the piece that should be carefully contemplated before omission is considered.

One advantage that conductors now have is the ability to quickly contact composers with their questions. It became apparent through this study that the creators of these compositions welcome questions regarding their works and would be glad to assist in making these types of decisions.

ANNOTATIONS OF WORKS AVAILABLE FOR CONCERT BAND AND ORGAN

A Child's Garden of Dreams

David Maslanka

Publisher: Carl Fischer
Date: 1981
Duration: 34:00
Movements: 5
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo I, II
Flute I, II, III
Oboe I, II, III
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium (Optional)
Tuba

Harp
Organ
Piano

Percussion I, II, III

Organ Level: Easy
Organ Category: Sustain and Effect

A Christmas Carol Fantasy

Takahashi Hoshide

Publisher: De Haske Publications
Date: 1992
Duration: 8:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II, III
Oboe
Bassoon

Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba
String Bass

Electric & Folk Guitar (Optional)
Organ (Optional)

Drums, Timpani, Glockenspiel, Vibraphone, Xylophone,
Chimes, Tambourine, Triangle, Sleigh Bells, Sus. Cymbal

Organ Level: Easy
Organ Category: Optional, Chorale and Full Ensemble

Akedah

Jesse Ayers

**with Narrator*

Publisher: Jesse Ayers Music
Date: 2013
Duration: 13.00
Ensemble: High School / College
Grade: 4

Instrumentation: Flute I, II
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

Organ
Piano

Percussion I, II, III, IV, V, VI
Timpani

Organ Level: Easy, Pedal-point and Chorale-like
Organ Category: Optional; Cross-cued in parts

Alleluia! Laudamus Te

Alfred Reed

Publisher: Hal Leonard
Date: 1973
Duration: 6:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Cornet I, II
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Vibraphone, Xylophone, Cymbals, Snare Drum,
Bass Drum

Organ Level: Easy, Chorale-like
Organ Category: Optional, Doubles Wind Parts, Grand Finale, Processional

Angels in the Architecture

Frank Ticheli

Publisher: Manhattan Beach Music
Date: 2009
Duration: 14.00
Ensemble: College / Professional
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Bb Clarinet I, II, III, IV
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Euphonium
Tuba
String Bass

Organ
Celesta

* Soprano Soloist

At least 6 Percussionists: Timpani, Tuned Whirlies, Marimba, Tom Toms (3), Snare Drum, Vibraphone, Suspended Cymbals, Chinese cymbals (2), Crystal Wine Glasses (4), Xylophone, Glockenspiel, Triangle (2), Bass Drum, Temple Blocks (4), Tam Tam, Slapstick, Pedal Bass Drum, Crash Cymbals, Ratchet Vibraslap

Organ Level: Easy
Organ Category: Optional, Large Chorale Section

Archangel

Steve Mahpar

Publisher: MopsMusic
Date: 2011
Duration: 12.00
Movements: 6
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Harp
Keyboard (Organ/Piano)

Percussion (6 players)
Tam-Tam, Suspended Cymbal, Chains, Crash Cymbals,
Bass Drum, Glockenspiel, Brake Drum, Crotales, Chimes
Timpani

Organ Level: Moderate, Shares part with Piano
Organ Category: Optional, but preferred

Ares

Amanda McCullough

Publisher: Amanda McCullough
Date: Unknown
Duration: 9:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo I, II
Flute I, II
Oboe I, II
Bb Clarinet I, II, III, IV
Bb Bass Clarinet
Eb Contralto Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Snare Drum, Bass Drum, Suspended Cymbal
Tam-Tam

Organ Level: Moderate, long sustains, technical interjections
Organ Category: Optional, but recommended

Bell-Tones Ring

Kenneth Amis

Publisher: Amis Musical Circle
Date: 1999
Duration: 5:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Cornet I, II, III
Trumpet I, II
Trombone I, II, III
Euphonium
Tuba
String Bass

Organ (optional)
* SATB Chorus (optional)

Percussion I, II, III

Organ Level: Moderate, Chorale-like
Organ Category: Optional, Grand Finale, Hymn tune

Bells for Stokowski

Michael Daugherty

Publisher: Peer Music Ltd.
Date: 2001
Duration: 14:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II, III, IV
Oboe I, II
English Horn
Bb Clarinet I, II, III, IV
Bb Bass Clarinet
Bb Contrabass Clarinet

Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II
Bass Trombone
Euphonium
Tuba
String Bass (2)

Guitar (optional)
Harp (2)
Pipe Organ

Percussion (5 players needed): Timpani, Bass Drum, Bell Plate (2), Chimes, Crash Cymbals (med & large), Crotales (2), Glockenspiel, Marimba, Mark Tree, Sleigh Bells, Tam-Tam (2), Vibraphone

Organ Level: Advanced
Organ Category: Part Required, Solo Organ

Canterbury Chorale

Jan Van der Roost

Publisher: De Haske Publications
Date: 1991
Duration: 6:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo I, II
Flute I, II
Oboe I, II
Alto Oboe (English Horn)
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Bb Soprano Sax (*ad lib.* Clarinet I)
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III

Horns I, II, III
Trumpet/Cornet I, II, III
Trombone I, II, III
Euphonium (Optional)
Basses
String Bass

Organ (Optional, *ad lib.*)

Timpani, Bells, Cymbals

Organ Level: Easy, Chorale-like
Organ Category: Organ *ad lib.*

Canticle: All Creatures of Our God and King

Claude T. Smith

Publisher: Wingert-Jones Music, Inc
Date: 1984
Duration: 6:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Bells, Xylophone, Chimes, Snare Drum, Suspended
Cymbal, Gong, Bass Drum, Crash Cymbals

Organ Level: Easy, Chorale-like
Organ Category: Optional, Grand Finale, Hymn tune

Captain Majesty: A Celebration Hymn for Symphonic Band

Timothy Rhea

Publisher: TRN Publishers
Date: 1998
Duration: 7:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Organ

Timpani
Bells, Chimes, Temple Blocks, Vibraphone, Gong, Triangle,
Cymbals, Tambourine, Wind Chimes, Snare Drum, Bass Drum

* Optional Antiphonal Brass

Organ Level: Easy
Organ Category: Optional, Fanfare, Grand Finale

Celebration Fanfare – An Overture for Symphonic Band

Steven Reineke

Publisher: C.L. Barnhouse
Date: 2008
Duration: 4:30
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass (optional)

Harp (optional)
Organ/Piano (optional)

Timpani
Percussion: Chimes, Glockenspiel, Tam-Tam, Crash Cymbals,
Mark Tree, Snare Drum, Bass Drum, Vibes,
Xylophone, Triangle

Organ Level: Moderate
Organ Category: Optional, shared part with piano, one player

Celebration Fanfare for Organ and Concert Band

Satoshi Yagisawa

Publisher: De Haske Publications
Date: 2013
Duration: 5:00
Ensemble: Middle School / High School
Grade: 3

Instrumentation: Piccolo
Flute I, II
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ

Timpani
Percussion I, II, III, IV, V

Organ Level: Moderate - Advanced
Organ Category: Chordal Fanfare, Cadenza Solo

Celebration Overture for Wind Ensemble

James Stephenson

Publisher: Stephenson Music
Date: 2018
Duration: 10:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II

Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II
Trumpet I, II (in C)
Trombone I, II
Euphonium
Tuba
String Bass

Organ
Piano

Timpani
Percussion: Vibes, Glockenspiel, Triangle, Wood Block,
Sand Block, Suspended Cymbal, Bass Drum,
Snare Drum

Organ Level: Easy
Organ Category: Solo Organ, Part Required

Cheers! A Celebration March

Morton Gould

**Originally for Orchestra, Transcribed for Band by Composer*

Publisher: G. Schirmer, Inc. / Hal Leonard
Date: 1979
Duration: 5:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn (optional)
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III, IV
Euphonium
Tuba

String Bass (optional)

Organ (optional)

Timpani
Percussion: Tambourine, Cymbals, Bass Drum, Tenor Drum,
Snare Drum, Suspended Cymbal, Castanets, Bongos
Triangle, Tam-Tam, Chimes, Marimba, Xylophone,
Vibraphone

Organ Level: Easy
Organ Category: Optional

Christmas Celebration

Alfred Reed

**for concert band, brass choir, and SATB chorus*

Publisher: Hal Leonard
Date: 1987
Duration: 17:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II, III
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Cornet I, II
Trombone I, II, III
Euphonium
Tuba
String Bass

Harp/Piano
Organ

Timpani

Percussion: Snare Drum, Bass Drum, Pair of Cymbals, Triangle,
Sleigh Bells, Bells, Chimes, Xylophone

* SATB Chorus

Organ Level: Easy
Organ Category: Grand Finale, Full Organ

Brass Choir

Trumpet I, II, III
Trombone I, II, III

Circus Polka

Igor Stravinsky

**for Band (originally), composed for a young elephant*

Publisher: Schott Music International
Date: 1942
Duration: 4:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Flute I, II
Oboe
Bb Clarinet I, II, III (Solo I, II)
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III
Solo Cornet I, II
Cornet I, II, III
Trombone I, II, III, IV
Euphonium I, II
Tuba I, II

Hammond Organ

Percussion: Xylophone, Snare Drum, Cymbals, Bass Drum

Organ Level: Moderate
Organ Category: Optional, Calls specifically for Hammond Organ

* *An edition for much smaller wind section is also available.*

Cloud of Witnesses

D.J. Sparr

Publisher: Bill Holab Music
Date: 2015
Duration: 9:00
Ensemble: College / Professional
Grade: 5

Instrumentation: 1 Piccolos
(*Exact Instrumentation*) 5 Flutes
2 Oboes
1 English Horn
6 Clarinets in Bb
1 Bass Clarinet
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone
2 Bassoons
1 Contrabassoon

4 Horns in F
4 Trumpets in Bb
2 Bb Flugelhorns
2 Tenor Trombones
1 Bass Trombone
1 Euphonium
2 Tubas

String Bass

Timpani
Percussion: Vibraphone, Tuned Metal, Glockenspiel,
Almglocken, Tubular Bells

Harp
Piano
Organ (or synthesized organ sound)

Organ Level: Easy, Single Note Sustains throughout
Organ Category: Synthesizer (with organ sound) or Organ

Concerto for Band and Organ

Raynor Brown

Publisher: Western International Music
Date: 1960
Duration: ca. 32:00
Movements: 4
Ensemble: College / Professional
Grade: 5

Movements

I. Allegro
II. Andante
III. Scherzo
IV. Fugue

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium I, II
Tuba

String Bass

Harp
Organ

Timpani
Percussion I, II, III

Organ Level: Advanced
Organ Category: Concerto, Organ Solo

Crown Him with Many Crowns

James Swearingen

Publisher: C.L. Barnhouse
Date: 1999
Duration: 3:00
Ensemble: Middle School / High School
Grade: 3

Instrumentation: Piccolo
Flute
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Chimes, Xylophone, Snare Drum, Bass Drum,
Suspended Cymbal, Crash Cymbals, Gong,
Bells,

Organ Level: Easy, Chorale-like
Organ Category: Optional, Chorale Sections

Deep Field

Eric Whitacre

**Originally written for Orchestra, Transcribed for Band by composer
Also calls for SATB chorus and Smartphone App*

Publisher: Music Sales Corporation
Date: 2015
Duration: 23:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II, III
Oboe I, II
English Horn
Bb Clarinet I, II, III, IV, V, VI, VII, VIII, IX
Bb Bass Clarinet I, II
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III (doubles contrabassoon)

Horns I, II, III, IV, V, VI
Trumpet I, II, III, IV
Trombone I, II
Bass Trombone
Euphonium I, II
Tuba I, II
String Bass

Harp
Organ
Piano

* SATB Chorus

Timpani
Percussion: Crotales (2), Vibraphone (2), Marimba (2),
Suspended Cymbal, Tam-Tam, Snare Drum (2),
Bass Drum (2)

Organ Level: Moderate
Organ Category: Optional

Echoes of San Marco

Johan de Meij

Publisher: Amstel Publications
Date: 2016
Duration: 10:00
Ensemble: High School / College
Grade: 4

Instrumentation: Flute I / Piccolo
Flute II
Alto Flute in G
Bass Flute in C
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Bass Trombone
Euphonium
Tuba

String Bass
Harp
Organ

Timpani
Percussion: Chimes (2), Bass Drum, Snare Drum, Sus. Cymbal,
Crash Cymbals

Organ Level: Moderate
Organ Category: Required for Performance

Fanfare and Grand March

Timothy Mahr

Publisher: Neil A. Kjos Music Company
Date: 1980
Duration: 2:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ

Timpani
Percussion: Chimes, Crash Cymbal, Snare Drum, Bass Drum

Organ Level: Easy, Chorale-like
Organ Category: Optional, *ad lib.* WW part, Grand Finale

Fantasia Variations on Eternal Alleluias

Daniel Kallman

Publisher: TRN Publishers
Date: 1990
Duration: 7:30
Ensemble: College / Professional
Grade: 5

Instrumentation: Piccolo
Flute I, I
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Bb Soprano Saxophone
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ (optional)

Timpani

Percussion: Snare Drum, Crash Cymbals, Suspended Cymbal,
Triangle, Gong, Bell Tree, Xylophone, Orchestra
Bells, Chimes, Whip, Wood Block, Bass Drum,
Vibraphone

Optional Parts

Hymn Setting
S.A.T.B. Choir
Descant

Organ Level: Easy, Hymn tune
Organ Category: Optional, Grand Finale

Fantasy on *In Dulci Jubilo*

Donald Grantham

Publisher: Piquant Press
Date: 2015
Duration: 5:00
Ensemble: High School / College
Grade: 4

Instrumentation: Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Organ

Timpani
Percussion: Chimes, Glockenspiel, Vibraphone (2)

Organ Level: Moderate
Organ Category: Optional, but preferred; cross-cued in parts

Festival Fanfare

Phillip Andrew Brookes

Publisher: Musikproduktion Höflich
Date: 2015
Duration: 2:00
Ensemble: High School / College
Grade: 4

Instrumentation: Flute I, II, III
Oboe
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Organ

Timpani
Percussion

* *Optional String Parts Available*

Organ Level: Easy
Organ Category: Optional, *ad lib.*

Festival Fanfare for Christmas

John Wasson

**Originally for Orchestra, Transcribed for Band by the composer*

Publisher: Hal Leonard
Date: 2008
Duration: 4:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ

Timpani
Percussion: Snare Drum, Bass Drum, Gong, Triangle,
Suspended Cymbal, Crash Cymbal, Bells, Chimes

Organ Level: Moderate
Organ Category: Plays throughout, Doubling parts

Finest Hour!

Stephen Melillo

Publisher: Stephen Melillo, Stormworks
Date: 2000
Duration: 6:00
Ensemble: High School / College
Grade: 5

Instrumentation: Flute I, II
Oboe
Bb Clarinet I, II
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

PAD Bass
Harp
Pipe Organ (synthesizer)

* SATB Chorus (can be on synthesizer)

Timpani
Percussion: Chimes, Orchestra Bells, Snare Drum, Bass
Drum, Crash Cymbal, Wind Chimes, Suspended
Cymbal, Large Tam-Tam

Organ Level: Easy, Pedal and Melodic Line
Organ Category: Synthesized sound intended, effective on organ

Gloriana

Jay Bocook

Publisher: Hal Leonard
Date: 2015
Duration: 4:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ

Percussion: Crash Cymbal, Bass Drum, Suspended Cymbal,
Bells, Chimes

Organ Level: Easy
Organ Category: Optional

Homage

Jan Van der Roost

Publisher: De Haske Publications
Date: 1994
Duration: 5:30
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet/Cornet I, II, III
Trombone I, II
Bass Trombone
Euphonium I, II
Tuba

String Bass

Organ

Timpani
Percussion I, II, III

Organ Level: Easy, Chorale-like
Organ Category: *ad lib.*, Grand Finale

In Adventu Finale

Andrew Boss

Publisher: Murphy Music Press
Date: 2018
Duration: 50:00
Ensemble: College / Advanced
Grade: 6

Instrumentation: Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Antiphonal Wind Quintet

Flute, Oboe
Clarinet, Alto Sax,
Bassoon
Horn V, VI

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Bass Trombone
Euphonium
Tuba

Antiphonal Brass

Trumpet V, VI, VII, VIII
Trombone V, VI

String Bass

Antiphonal Percussion

Tam-Tam, Med. Sus. Cymbal
Sizzle Cymbal, Bell Tree,
Chimes, Crotales, Large Sus.
Cymbal, Sizzle Cymbal

Harp
Organ
Piano/Celesta

Percussion I, II, III, IV, V, VI
Timpani (5), Vibraphone (2), Chimes, Bass Drum, Water Gong,
Tom-Toms, Crotales (2), Triangle, Tam-Tam, Finger Cymbals,
Crash Cymbal, Waterphone, Marimba, Xylophone, Bongos,
Glockenspiel, Temple Blocks, Slap-Stick, Med. Suspended
Cymbal, Snare Drum, Tenor Drum, Large Suspended Cymbal

Organ Level: Moderate
Organ Category: Part Required, Suggested Registrations Included

In Memorium

David Maslanka

Publisher: Maslanka Press
Date: 1989
Duration: 13:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Bass Trombone
Euphonium
Tuba
String Bass

Organ
Piano

Timpani
Percussion: Xylophone, Suspended Cymbal (3), Chimes,
Triangle (2), Tam-Tam, Marimba, Vibraphone,
Snare Drum (2), Glockenspiel (2), Bass Drum (2),
Tom-Tom, Bongo, Rin (5), Japanese Temple Gongs
(4), Crash Cymbals, Anvil, Tenor Drum

Organ Level: Easy, Chorale-like
Organ Category: Preferred, Chordal

“J.R.”

Kevin Day

Publisher: Kevin Day Music
Date: 2017
Duration: 10:00
Ensemble: College / Professional
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon
Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Bass Trombone
Euphonium
Tuba

String Bass

* Male and Female Vocalist

Harp
Organ
Piano

Timpani
Percussion: Glockenspiel, Marimba, Chimes, Bass Drum, Snare
Drum, Vibes, Suspended Cymbal, Hi-Hit, Splash
Cymbal

Organ Level: Easy, Chordal, Hymn-tune
Organ Category: Part Required, Solo Accompaniment, Grand Finale

King Ubu

Michael Schelle

Publisher: Lauren Keiser / Hal Leonard
Date: 1981
Duration: 18:00
Movements: 3
Ensemble: College / Professional
Grade: 6

Movements

I. Pines of Ubu
II. Ubu in Love
III. Ubu in Chains

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Tuba

Organ

Timpani
Percussion I, II, III, IV

* Solo Violin

Organ Level: Easy, Hymn-tune, Chorale
Organ Category: Optional but “highly desired!”
Hidden/Off-Stage Console

Lauda Anima

Stephen Bulla

Publisher: Hal Leonard
Date: 2004
Duration: 3:30
Ensemble: Middle School / High School
Grade: 3

Instrumentation: Flute/Piccolo
Oboe
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Vibraphone, Chimes, Orchestra Bells, Snare Drum,
Bass Drum, Triangle, Crash Cymbal, Suspended
Cymbal, Tambourine

Organ Level: Easy, mostly two-part, some technique at end
Organ Category: Optional, but preferred, doubles other parts

Lead On, O King Eternal

James Swearingen

Publisher: C.L. Barnhouse
Date: 2000
Duration: 3:00
Ensemble: Middle School / High School
Grade: 3

Instrumentation: Flute/Piccolo
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Organ (optional)

Timpani
Percussion: Bells, Chimes, Snare Drum, Bass Drum, Suspended
Cymbal, Crash Cymbal, Mark Tree

Antiphonal Brass

Trumpet I, II, III
Trombone I, II, III

* SATB Chorus (optional)

Organ Level: Easy, Chorale-like
Organ Category: Optional

Mannin Veen

Hayden Wood

Publisher: Boosey & Hawkes
Date: 1933
Duration: 11:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe
Eb Clarinet
Solo Bb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bb Bass Saxophone
Bassoon I, II

Horns I, II, III, IV
Cornet I, II, III
Trumpet in Bb
Flugelhorn I, II
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ

Timpani
Drums

Organ Level: Easy, Chorale-like
Organ Category: Optional, Grand Finale

Mass

David Maslanka

**for Wind Ensemble, Soprano, Baritone, SATB Chorus
and Children's Chorus*

Publisher: Maslanka Press
Date: 1996 / 2005 revision
Duration: 1:35:00
Ensemble: College / Professional
Grade: 6+

Instrumentation: Flute I, II / Piccolo
Oboe I, II / English Horn
Bb Clarinet I, II
Bb Bass Clarinet
Eb Contrabass Clarinet
Eb Alto Sax I, II / Soprano Saxophone
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II / Contrabassoon
Horns I, II, III, IV
Trumpet I (doubles Piccolo Trumpet), II (doubles Flugelhorn)
Trombone I, II
Bass Trombone
Euphonium
Tuba
String Bass
Harp
Organ
Piano
Timpani
Percussion: Vibraphone, Crotales (4), Orchestra Bells (2),
Xylophone (2), Chimes (3), Gong (5 small, 3 med.),
Marimba (2), Suspended Cymbal (3 small, 3 large),
Crash Cymbals (2), Bass Drum (2), Wood Block,
Anvil (2), Snare Drum, Tenor Drum, Brake Drum
(2), Conga, Bongo, Hi-Hat Cymbal, Lion's Roar,
Maracas, Tuned Gong (E,Eb), Sleigh Bells, Cabasa,
Tom-Toms, Shaker, Castanets, Tambourine

* SATB Chorus, Children's Chorus
* Soprano Soloist, Baritone Soloist

Organ Level: Moderate
Organ Category: Part Required, long chordal sustain, many registration changes

Meditations on an Old Scottish Hymn

Robert Jager

Publisher: Neil A. Kjos Music Company
Date: 1993
Duration: 9:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Eb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Solo Trumpet (off-stage)
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Organ

Timpani
Percussion: Vibraphone, Bells, Bell Tree, Wind Chimes,
Suspended Cymbal, Triangle (2), Tam-Tam, Crash
Cymbals, Bass Drum

Organ Level: Moderate, requires multiple registration changes
Organ Category: Solo Organ, Part Required

Naviatas!

Don Freund

**Fantasy on Perotin's 12th Century Alleluia*

Publisher: Freundworks Publishing
Date: 1996
Duration: 8:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Eb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Bass Trombone
Euphonium I, II
Tuba

Organ (or synthesizer)
Piano

Timpani
Percussion: Glockenspiel, Vibraphone, Tambourine, Finger
Cymbals, Chimes, Marimba, Sm. Crash Cymbals,
Cowbell, Low Snare Drum, Slit Drum, Tambourine,
High Tom, Triangle, Tom-Toms (3), Timbales (2),
Suspended Cymbals (2), Bass Drum, Tam-Tam (2),
Bongos

Organ Level: Easy, Single-line melody, some chordal
Organ Category: Melody reinforcement, Harmonic reinforcement

New Day Rising

Steven Reineke

**Fourth movement of Symphony No. 1, sold individually*

Publisher: C.L. Barnhouse
Date: 2007
Duration: 7:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Harp
Organ / Piano

Timpani
Percussion: Suspended Cymbal, Glockenspiel, Chimes, Bass
Drum, Tam-Tam

Organ Level: Shared Piano/Organ Part; Easy (Organ), Moderate (Piano)
Organ Category: Chordal, Full Organ

Niagara Falls

Michael Daugherty

Publisher: Peermusic Classical
Date: 1997
Duration: 10:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II, III, IV
Oboe I, II, III
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Euphonium I, II
Tuba I, II

String Bass

Harp
Organ/Synthesizer

Timpani
Percussion: Glockenspiel, Vibraphone, Xylophone, Marimba,
Chimes, Bell Tree, Wind Chimes, Triangle (3),
Medium Ship Bell, Claves, Bass Drum, Suspended
Cymbal, Tambourine, Large Crash Cymbal, High
Congas, High Bongos, Vibraslap, Whip, Ratchet

Organ Level: Moderate, Mix of Sustain and Chorale-Like Passages
Organ Category: Part Required, Registration Changes

Night Journey

Daniel Basford

**A Cantata for Baritone, Chorus, and Concert Band*

Publisher:	Maecenas Music	Movements - 8
Date:	2009	1. Night is Come
Duration:	39:00	2. Into the Darkness
Ensemble:	College / Professional	3. Sleep
Grade:	6	4. A Clear Midnight
Instrumentation:	Piccolo, Flute I, II Oboe I, II, English Horn Eb Clarinet Bb Clarinet I, II, III Bb Bass Clarinet Bb Contrabass Clarinet Eb Alto Sax I, II Bb Tenor Sax Eb Bari Sax * Bass Saxophone * Contrabass Saxophone/Tubax Bassoon I, II, Contrabassoon Horns I, II, III, IV Trumpet I, II, III, IV * Bass Trumpet in C Trombone I, II Bass Trombone Euphonium Basses String Bass Harp/Keyboard Organ Piano/Celesta * SATB Chorus / Baritone Soloist Timpani/Boomwhacker Percussion: 4 Bell Plates, 2 Tuned Gongs, Glockenspiel, Crotales (2), Xylophone, Tubular Bells, Vibraphone Marimba, Bass Drum, Snare Drum, Tenor Drum, Tom-Toms (2), Tam-Tam (2), Triangle (2), Tambourine (2), Cymbals (3), Suspended Cymbal, Cabasa, Sandpaper Blocks, Wood Blocks (2), Mark Tree, Bell Tree, Cowbell, Bongos, Anvil, Brake Drum, Ratchet, Whip (Very Large)	5. Birds of Passage 6. Chimes 7. Break of Day 8. Hymn to Sunrise
Organ Level:	Moderate	
Organ Category:	Part Required, <i>ad lib.</i> , but strongly encouraged	

Passacaglia (Homage on B-A-C-H)

Ron Nelson

Publisher: Ludwig Music Publishing
Date: 1993
Duration: 10:00
Ensemble: College / Advanced
Grade: 6

Instrumentation: Piccolo
Flute I, II, III (Alto Flute)
Oboe I, II
English Horn
Bb Clarinet I - XII
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III, IV, V, VI
Trombone I, II, III, IV
Euphonium I, II
Tuba

String Bass

Organ (Synthesizer simulating Organ)
Piano

Timpani
Percussion I, II, III, IV Bass Drum, Bongos, Crotales,
Suspended Cymbals (2), Bells,
Gong, Marimba, Slapstick, Snare
Drum, Temple Block, Tenor Drum,
Tom-Tom, Chimes, Vibraphone,
Xylophone

Organ Level: Easy, used only for pedal voice
Organ Category: Calls for synthesizer simulating organ

Pilatus: Mountain of Dragons

Steven Reineke

Publisher: C.L. Barnhouse
Date: 2002
Duration: 10:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Harp
Organ (optional)

Timpani
Percussion: Crash Cymbals, Suspended Cymbals, Snare Drum,
Bass Drum, Chimes, Bell Tree, Mark Tree, Brake
Drum, Hi-Hat, Lg. Tam-Tam, Glock, Xylophone,
Chimes

Organ Level: Moderate
Organ Category: Optional, Full Registration, Grand Finale, Hymn-like
Harmonic Reinforcement

Polish Christmas Music

Johan de Meij

Publisher: Hal Leonard / Amstel Publications
Date: 1995
Duration: 11:30
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Harp (ad lib.)
Organ (ad lib.)
SATB Chorus (ad lib.)

Timpani
Percussion: Chimes, Suspended Cymbal, Bells, Sleigh Bells,
Glass Chimes, Deep Tom-Tom, Bass Drum, Snare
Drum

Organ Level: Easy, Chorale-like
Organ Category: Optional, Grand Finale, Full Organ

Prophecy of the Earth

David Gillingham

**A Symphonic Poem for Band and Organ*

Publisher: C. Alan Publications
Date: 1993
Duration: 11:00
Ensemble: College / Professional
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Bass Trombone
Euphonium
Tuba

Organ
Harp

Timpani
Percussion: Chimes, Vibraphone, Bells, Crotales, Crash
Cymbals, Tam-Tam, Marimba, Tom-Tom (3),
Small Bass Drum, Snare Drum, Roto-Toms (6),
Suspended Cymbal

Organ Level: Advanced
Organ Category: Solo Organ, Registration Changes (*pp – ff*)

Psalm 150

Jack Stamp

Publisher: Knightwind Music
Date: 2015
Duration: 2:30
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute
Oboe
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

Organ

Timpani
Percussion: Triangle, Bass Drum, Cymbals, Chimes,
Orchestra Bells, Vibraphone

Organ Level: Moderate
Organ Category: Part Required, Solo Organ

Resonances I

Ron Nelson

Publisher: Ludwig-Masters Publications
Date: 1990
Duration: 7:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo/Flute
Oboe I, II
Bb Clarinet I, II, III, IV, V, VI, VII, VIII
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III, IV
Euphonium
Tuba

String Bass

Organ (optional)

Timpani
Percussion: Bass Drum, Bell Tree, Crotales, Glockenspiel,
Gong, Suspended Cymbal

Organ Level: Moderate, chordal, some aleatoric, registration changes
Organ Category: Optional, but strongly recommended

Riften Wed

Julie Giroux

Publisher: Musica Propria
Date: 2013
Duration: 7:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Bb Clarinet I, II, III
Bb Bass Clarinet
Eb Contralto Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Bass Trombone
Euphonium
Tuba

String Bass

Harp (not optional)
Organ (optional)

Timpani
Percussion: Orchestra Bells, Tubular Bells, Vibraphone,
Crash Cymbals, Suspended Cymbal, Bass Drum

Organ Level: Easy, Choral-like
Organ Category: Optional, Cross-cued in parts

Sails of Time

David Gillingham

Publisher: C. Alan Publications
Date: 2007
Duration: 10:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

Organ (optional)
Piano

Timpani
Percussion: Crotales, Xylophone, Chimes, Bells, Sus. Cymbal,
Slapstick, Temple Blocks, Brake Drum, Tam-Tam,
Vibraphone, Concert Toms (3), Small Bass Drum,
Snare Drum, Crash Cymbals, Marimba, Large Link
Chain, Bass Drum

Organ Level: Moderate, some technique, could be split with piano
Organ Category: Optional

* *Originally composed for a massed band of 3 separate ensembles, but well suited to one ensemble as well.*

Salmo della Rinascita

Anthony LaBounty

Publisher: TRN Publications
Date: 2014
Duration: 8:00
Ensemble: High School / College
Grade: 4

Instrumentation: Flute I, II, III, IV
Oboe I, II
English Horn
Bb Clarinet I, II, III, IV, V, VI
Bb Bass Clarinet
Bb Contrabass Clarinet (optional)

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Euphonium I, II
Tuba I, II

String Bass (optional)

Organ (optional)

Timpani
Percussion: Marimba, Vibraphone, Bass Drum, Glockenspiel,
Crotales, Suspended Cymbal, Triangle, Mark Tree,
Tam-Tam

Organ Level: Easy, Chorale-like
Organ Category: Optional, Enhancing sonority

The Seafarer – A Nautical Rhapsody

Hayden Wood

**New edition available, omits organ part*

Publisher: Boosey & Hawkes - *Original Edition*
Date: 1940
Duration: 9:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Db Piccolo
Flute I, II, III
Oboe I, II

Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bb Bass Saxophone
Bassoon I, II

Horns I, II, III, IV
Cornet I, II
Flugelhorn I, II
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Harp
Organ

Timpani
Drums

Organ Level: Moderate, Chorale-like
Organ Category: Optional, Grand Finale, Melodic & Harmonic Reinforcement

Slava! A Celebration for Band

Joel Blahnik

Publisher: Alliance Publications / Fred Bock Publishers
Date: 1998
Duration: 7:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II

Bb Clarinet I, II, III
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Euphonium
Tuba

Organ (optional)

Timpani
Percussion: Cymbals, Glockenspiel, Gong, Snare Drum,
Tubular Bells

Organ Level: Easy, Two-Stave
Organ Category: Antiphonal Organ preferred, Optional, Grand Finale

Sonata Da Chiesa for Organ and Concert Band

Kees Schoonenbeek

Publisher:	De Haske Publications
Date:	2003
Duration:	19:00
Movements:	3
Ensemble:	High School / College
Grade:	4
Instrumentation:	Flute Oboe Bb Clarinet I, II, III Bb Bass Clarinet Bb Contrabass Clarinet Eb Alto Sax Bb Tenor Sax Eb Bari Sax Bassoon Horns I, II Trumpet I, II, III Trombone I, II, III Euphonium Tuba I, II Organ solo Timpani Percussion: Bells, Suspended Cymbal, Snare Drum, Crash Cymbals, Bass Drum
Organ Level:	Advanced, multiple registrations
Organ Category:	Part Required, Solo Organ

Songs and Refrains

Daniel Basford

Publisher: Maecenas Music
Date: 2006
Duration: 20:00
Movements: 4
Ensemble: High School / College
Grade: 5

Movements

- I. Arkendale
- II. Strawberry Fair
- III. The Night Watch
- IV. Dashing Away with the Smoothing Iron

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II
Bass Trombone
Euphonium
Tuba

Harp (or keyboard)
Organ (*ad lib.*)
Celesta (or keyboard)

Timpani
Percussion: Xylophone, Glockenspiel, Tubular Bells, Marimba,
Bass Drum, Snare Drum, Tenor Drum, Crash
Cymbals, Sus. Cymbal, Triangle, Tam-Tam, Finger
Cymbals, Castanets, Mark Tree, Anvil, Whip,
Ratchet

Organ Level: Easy, pedal-point, some chorale-like passages
Organ Category: Optional (*ad lib.*)

Symphony for Wind Ensemble

Tyler Harrison

Publisher: Tyler Harrison Music
Date: 2017
Duration: 31:00
Movements: 3
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Bb Soprano Saxophone
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Organ (Preferably Large Pipe Organ)
Piano

Timpani
Percussion I, II, III, IV

Organ Level: Moderate, Registration Changes, Chordal, Some Technique
Organ Category: Organ Preferred, Keyboard Part Available

Symphony No. 1 – *Omnes Gentes*

Brett Abigaña

**with Soprano Solo and SATB Choir*

Publisher: Brett Abigaña Music
Date: 2009
Duration: 30:00
Movements: 4
Ensemble: College / Professional
Grade: 6

Movements

I. Prelude
II. Degeneration
III. Benediction
IV. Motet

Instrumentation: Piccolo
Flute I, II
Oboe I, II (English Horn)
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Horns I, II, III, IV
Trumpet I, II, III, IV (Antiphonal V, VI)
Trombone I, II, III, IV
Euphonium
Tuba
String Bass
Harp
Organ

Timpani
Percussion: Chimes, Vibraphone, Triangle, Xylophone,
Crotales, Glockenspiel, Crash Cymbals, Sus.
Cymbal, Snare Drum, Marimba, Bell Tree, Mark
Tree, Tam-Tam, Bass Drum

* Soprano Solo (Offstage)
* SATB Choir

Organ Level: Moderate, simultaneous dynamic/registration changes
Organ Category: Part required (Mvmts. III, IV), chordal, harmonic reinforcement
Grand Finale

Symphony No. 4

David Maslanka

Publisher: Carl Fischer
Date: 1994
Duration: 28:00
Ensemble: College / Professional
Grade: 6+

Instrumentation: Piccolo
Flute I, II
Alto Flute
Oboe I, II, III
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon
Horns I, II, III, IV
Trumpet (in C) I, II, III
Trombone I, II, III
Bass Trombone
Euphonium I, II
Tuba I, II
String Bass
Harp
Organ
Piano
Timpani
Percussion: Anvil, Bass Drum, Bongos, Bull Roar, Crotales,
Crash Cymbals, Suspended Cymbals (3), Marimba,
Glockenspiel, Tam-Tam (6), Piccolo Snare Drum,
Shaker, Snare Drum, Tenor Drum, Tom-Toms,
Tubular Bells, Vibraphone (bowed), Wood Block,
Xylophone

Organ Level: Advanced
Organ Category: Grand Finale, Full Organ

Terpsichore

Bob Margolis

Publisher: Manhattan Beach Music
Date: 1981
Duration: 23:00
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Alto Flute in G
Bass Flute
Oboe I, II (Tenor Recorder)
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Eb Contrabass Clarinet
Bb Contrabass Clarinet
Bb Soprano Saxophone
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon
Horns I, II, III, IV
Trumpet I, II, III
Flugelhorn I, II, III (or cornet)
Bb Bass Trumpet
Trombone I, II, III
Euphonium (Optional)
Tuba
String Bass
Harp
Organ
Timpani

Percussion
Amer. Indian Drum
Bass Drum
Bell Tree
Bongos
Castagnettes
Claves
Coconut Shells
Conga
Cymbal – Sus (3)
Cymbal – Crash (5)
Drums (4)
Dumbek
Field Drum
Finger Cymbals (2)
Frame Drum
Glockenspiel
Marimba I, II, III
Snare (piccolo)
Snare (regular)
Tam-Tam (2)
Tambourine (3)
Temple Blocks
Tenor Drum
Tom-Tom
Triangle (4)
Tubular Bells
Vibraslap
Whip
Xylophone

Organ Level: Moderate
Organ Category: Solo Organ, Solo cued, but organ preferred

Tatelestai

Andrew Boss

Publisher: Murphy Music Press
Date: 2014
Duration: 27:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet
Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II
Contrabassoon
Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III
Bass Trombone
Euphonium
Tuba
String Bass

Harp
Organ (Finale only, optional but encouraged)*
Piano/Celesta

Timpani
Percussion: Snare Drum (3), Bongos, Tom-Toms (4), Lg. Sus.
Cymbal, Med. Sus. Cymbal (2), Crash Cymbals,
Bass Drums, congas, Sm. Tam-Tam, glockenspiel,
Chimes, Anvil, Triangle, Log Drum, Tambourine,
Marimba, Xylophone, Vibraphone, Temple Blocks,
Crotales (2 octaves)

Organ Level: Moderate
Organ Category: Optional, but preferred

*If organ is not available, use optional antiphonal brass choir of 3 horns, 3 trumpets.

The Devine Right of Kings

Michael Markowski

**for three trumpets and symphonic band*

Publisher: Markowski Creative (ASCAP)
Date: 2018
Duration: 7:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trumpet Solo I, II, III
Trombone I, II
Bass Trombone
Euphonium I, II
Tuba I, II

Organ (optional)

Timpani
Percussion: Suspended Trash Cymbal, Snare Drum,
Glockenspiel, Chimes, Tam-Tam, Triangle,
Marimba, Crash Cymbals, Concert Toms (2),
Xylophone, Vibraphone, Suspended Cymbal,
Bass Drum

Organ Level: Moderate
Organ Category: Optional, Full Grand Finale

The Power of Rome and the Christian Heart

Percy Grainger

**Originally written for Orchestra, transcribed by
composer for wind band.*

Publisher: Ludwig-Masters Publications
Date: 1953
Duration: 13:00
Ensemble: College / Professional
Grade: 5

Instrumentation: Piccolo I, II
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Bb Soprano Sax
Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bb Bass Saxophone
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium/Baritone
Tuba

Harp(s) – The more harps the better
Pipe of Electric Organ
Piano(s) – The more pianos the better
Celesta and/or Dulcitone

Timpani
Percussion: Side Drum, Bass Drum, Gong, Cymbals

Optional Tuneful Percussion

(the more the better)

Glockenspiel
Xylophone
Swiss Hand Bells
Wooden Marimba
Metal Marimba

Organ Level: Advanced, some registration provided
Organ Category: Part Required, Piano may substitute if no organ available

Variations on God of Our Fathers

Tim Rumsey

Publisher: Laudation Music / J.W. Pepper
Date: 2009
Duration: 8:30
Ensemble: High School / College
Grade: 5

Instrumentation: Piccolo
Flute I, II
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II

Horns I, II, III, IV
Trumpet I, II, III, IV, V
Trombone I, II
Bass Trombone
Euphonium I, II
Tuba

Organ

Timpani
Percussion: Snare Drum, Bass Drum, Triangle, Suspended
Cymbal, Crash Cymbal, Tambouring, Gong,
Marimba, Xylophone, Chimes, Glockenspiel

Organ Level: Easy, Chordal, Choral-like
Organ Category: Introduction, Fourth (final) Variation, Grand Finale

Veni Emmanuel

Jesse Ayers

**with optional narrator and various choirs*

Publisher: Jesse Ayers Music
Date: 2014
Duration: 10:15
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe
Bb Clarinet I, II
Bb Bass Clarinet
Bb Contrabass Clarinet (optional)

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II
Bass Trombone
Euphonium
Tuba

String Bass

Harp
Organ/Electronic Keyboard (optional)
Piano (optional)

Timpani
Percussion: Marimba, Glockenspiel, Vibraphone, Chimes,
Crash Cymbals, Suspended Cymbal, Tam-Tam

Organ Level: Easy
Organ Category: Organ preferred, cross-cued in other parts

* Orchestral Version Available
** Orchestra and Band versions are in the same key and can be performed together.

Wedding March

Jan Van der Roost

Publisher: De Haske Publications
Date: 2007
Duration: 5:00
Ensemble: Middle School / High School
Grade: 3

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax
Eb Bari Sax
Bassoon I, II, III

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium
Tuba

String Bass

Harp
Organ

Timpani
Percussion: Bass Drum, Snare Drum, Glockenspiel, Triangle,
Crash Cymbals, Xylophone, Suspended Cymbal

Organ Level: Easy, 2-stave
Organ Category: Part Required, Grand Finale, Chorale-like

Ye Banks and Braes O' Bonnie Doon

Percy Grainger

**Originally written for Men's Chorus and Whistler,
transcribed for band by composer*

Publisher: G. Schirmer / J.W. Pepper
Date: 1936
Duration: 3:00
Ensemble: High School / College
Grade: 4

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Eb Clarinet
Bb Clarinet I, II, III, IV
Eb Alto Clarinet
Bb Bass Clarinet

Eb Alto Sax I, II
Bb Tenor Sax I, II
Eb Bari Sax I, II
Bassoon I, II, III

Horns I, II, III, IV
Cornet I, II, III
Trumpet I, II
Flugelhorn I, II (optional)
Trombone I, II, III
Euphonium
Tuba

String Bass

Organ (or Harmonium)

Organ Level: Moderate
Organ Category: Optional organ or harmonium

SELECTED WORKS NOT MEETING CRITERIA BUT SHOULD BE MENTIONED

Throughout the course of this research project, many pieces were discovered that, for one reason or another, fell just outside the scope and delimitation of this study. In many cases, the instrumentation did not fit the minimum requirements to reasonably say the work was for concert band. Some of these works were written for *Wind Orchestra*, the instrumentalists from the symphony orchestra minus the string section. With this classification, often the saxophones and euphoniums are left out of the instrumentation. The compositions that follow deserve recognition and are fine works for wind instruments and organ.

Concerto for Organ, Winds, and Percussion

Marco Pütz

Publisher:	Edition Kunzelmann (CH)	
Date:	2015	Movements
Duration:	27:00	I. Praeludium
Movements:	4	II. Scherzo
Ensemble:	College / Professional	III. Adagio
Grade:	6	IV. Toccata
Instrumentation:	Piccolo	Horns I, II, III, IV
	Flute I, II	Trumpet I, II, III
	Oboe I, II	Trombone I, II, III
	E♭ Clarinet	Bass Trombone
	B♭ Clarinet I, II, III	Tuba
	B♭ Bass Clarinet	String Bass
	E♭ Alto Sax I, II	Organ
	Bassoon I, II	
	Contrabassoon	Percussion I, II, III & Mallets
Organ Level:	Advanced	
Organ Category:	Solo, Organ Concerto	
Disqualification:	No Tenor or Baritone Saxophone, No Euphonium	

Concerto for Wind Orchestra, Percussion, and Organ

Ivana Loudová

Publisher: C.F. Peters
Date: 1974
Duration: 12:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II, III, IV
Oboe I, II, III, IV
Bb Clarinet I, II, III, IV
Bb Bass Clarinet
Bassoon I, II, III, IV

Horns I, II, III, IV
Trumpet I, II, III, IV
Trombone I, II, III, IV
Tuba

Organ

Timpani
Percussion: Tom-Toms (3), Triangle (3), Crotales, Suspended
Cymbals (6), Tam-Tam (3), Wood Block, Temple
Blocks (4)

Organ Level: Advanced
Organ Category: Aleatoric, Part Required

Disqualification: No Saxophones, No Euphoniums

Concerto for Piano, Winds, and Percussion

David Maslanka

Publisher: Carl Fischer

Date: 1976

Duration: 20:00

Movements: 3

Ensemble: College / Professional

Grade: 5

Movements

I. Moderate, with Heavy Energy

II. Slow – Dance Fantasy

III. Fast, Aggressive

Instrumentation: Flute I, II (Piccolo)
Oboe I, II (English Horn)
Eb Clarinet
Bb Clarinet I, II
Bb Bass Clarinet
Bb Contrabass Clarinet
Bassoon I, II

Horns I, II, III, IV

Trumpet I, II

Trombone I, II

Tuba

String Bass

Electric Organ

Solo Piano

Percussion: Xylophone, Marimba, Vibraphone, Orchestra
Bells, Snare Drum, Tom-Toms (3), Bass Drum,
Bongos (2), Wood Blocks (3), Temple Blocks,
Suspended Cymbal (2), Crash Cymbal, Tam-Tams,
Triangle, Ratchet, Anvil

Organ Level: *Score not available for evaluation at time of publishing.*

Organ Category: *Score not available for evaluation at time of publishing.*

Disqualification: No Saxophones, No Euphoniums

Dunhuang Fantasy for Organ and Wind Ensemble

Chen Yi

Publisher: Theodore Presser Company
Date: 1999
Duration: 12:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Flute
Oboe
Bb Clarinet
Bb Bass Clarinet

Double Bassoon

Horn
Trumpet
Trombone
Tuba

Organ

Percussion: Mark Tree, Bongos (2)

Organ Level: Advanced
Organ Category: Organ Solo

Disqualification: No Saxophones, No Euphonium

Musique pour les Soupers du Roi Ubu

Zimmermann, Bernd Alois

Publisher: Bärenreiter Press
Date: 1966
Duration: 18:00
Movements: 7
Ensemble: College / Advanced
Grade: 6

Instrumentation: Piccolo
Flute I, II
Oboe I, II
English Horn
Clarinet in A I, II
Bb Bass Clarinet

Eb Alto Sax (*solo only*)
Bb Tenor Sax (*solo only*)
Bassoon I, II, III
Contrabassoon

Horns I, II, III, IV
Trumpet I, II, III
Trombone I, II, III
Euphonium (Optional)
Tuba

Combo Section
Bb Clarinet
Cornetto in Bb
Electric Guitar
Electric Bass

String Bass (4)

Harp
Guitar I / Mandolin
Guitar II / Mandolin / Electric Guitar
Organ
Piano/Celesta

Timpani
Percussion I, II, III

Organ Level: Moderate
Organ Category: Part Required, Mvt. I & VII only

Disqualification: No Full Saxophone Ensemble, Solo Instruments only

Polka and Fugue from “Schwanda, the Bagpiper”

Jaromír Weinberger / Transcribed and Adapted for Band by Glenn C. Bainum

Publisher: Associated Music Publishers
Date: 1934
Duration: 8:00
Ensemble: College / Professional
Grade: 6

Instrumentation: Piccolo
Flute I, II, III
Oboe I, II
Eb Clarinet
Bb Clarinet I, II, III, IV
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet
Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Bari Sax
Bb Bass Sax
Bassoon I, II
Contrabassoon
Horns I, II, III, IV
Cornet I, II
Trumpet I, II
Flugelhorn I, II
Bb Herald Trumpets (4)
Trombone I, II, III
Euphonium
Tuba
String Bass
Harp
Organ (*ad lib.*)

Timpani
Percussion: Snare Drum, Bass Drum, Triangle, Cymbals,
Chimes

Organ Level: Moderate, mostly chordal, some technical passages in finale
Organ Category: *ad lib.*, Grand Finale

Disqualification: Transcription by someone other than the original composer.

FINDINGS

The process of finding works with specific instrumentation is difficult. In searching numerous webpages and online catalogs, very few have a system that is searchable according to the instruments employed in certain works. At the beginning of this research project, I was aware of a handful of compositions that fit within this category, learning of these by having played them or speaking to others that had either played or conducted them. The *Wind Repertory Project* database was very helpful as an initial search as their page can be searched by instrumentation through keywords. However, as a work in progress, many pieces, composers, and complete instrumentations do not yet exist.

Few publisher websites have the availability of a search engine that will search the instrumentation of a piece. Many, under the heading of instrumentation, list *concert band*. If one is fortunate enough to find a title with a score preview, an instrumentation may or may not be accessible. The accuracy of the instrumentation on some of these websites has been found to be not entirely accurate, as if a generic concert band instrumentation were applied to the work based on its classification.

The Music Publisher Association of the United States (MPA)⁹ maintains an online directory of over 500 “publishers” from the United States as well as a number of international contacts. While this seems to be a very large number of publishers that can be contacted, there is a problem with classification of different types of publisher. *Publisher* in this case can mean one that produces print music or publications for ensembles, or it could refer to music publishers who publish songs and records to the music industry. Without a way to filter the directory, the researcher is left to visit each listing’s website in order to determine each listing’s category.

⁹ “Music Publishers Association of the United States – Publisher and Imprint Directory,” last accessed May 5, 2019, <http://www.mpa.org/directory/>.

Of the 541 publishing companies compiled from the MPA Director and other online searches, 210 (38%) were identified as publishers of items other than print music. The remaining 331 publishers were contacted via email regarding their publications in order to identify works that fit the study. Of the 331 publishers contacted, 25 (7.5%) responded that they had this type of work in their catalog. Of the remaining, 102 (31%) responded that they did not have this type of music or that they did not have the means to search through their catalog to identify these works. Of the 331 identified publishers, 204 (61.5%) did not respond to the email, were marked “unable to contact” because accurate contact information was not available, or they could not be reached after multiple attempts. Some of these would be later identified as having these types of works in online searches, but are still marked as “unable to contact.” Each of these publishers are categorized and listed in the appropriate appendices.

Another finding in this research study was the number of publishers who are now represented by larger publishing companies. Although still listed in the MPA, many are no longer publishing works and have sold their publishing rights to larger companies. One publisher still listed in the MPA directory responded that they had not published music for over ten years. Some indicated that their specialty was choral music or jazz music and had no publications for concert band at all. Many responses indicated that their publications were now produced by companies such as Hal Leonard, Carl Fischer, or any number of larger companies. For example, the J.W. Pepper website ¹⁰ lists 50 publishers that they now represent in their catalog. A category system to identify the publishing type of each entry and even a searchable listing of the imprints held by each company within the directory would be very helpful to MPA members and those utilizing this service.

¹⁰ “J.W. Pepper – Shop by Sheet Music Publisher,” last accessed May 5, 2019, <http://www.jwpepper.com/sheet-music/shop-by-publisher.jsp>

Looking away from the larger publishers, many composers are now publishing their own works, distributing either hard copies or many through electronic delivery where ensembles print music on their own. The websites for the individual composers tend to have much more information, including complete instrumentation, background, and program notes for each piece. Contact information leads directly to the composer, many of whom were gracious to provide perusal scores for evaluation in this study. This does, however, create a hardship when searching for new music in a larger catalog. Individual compositions are not often included and, unless there is already a familiarity with the composition, composer, or his/her website, one will not find their works very easily.

The initial scope of this project was to provide an exhaustive listing of all music for concert band that included organ within the instrumentation. However, due to the number of pieces created each day that are not yet catalogued, lack of ability to completely search instrumentation for all works and publications, and the absence of an exhaustive listing of worldwide publishers, corporate or private, there certainly are many more pieces in this category to be discovered. This can be a start for conductors wanting to incorporate the use of the organ they may find in their concert venue.

AREAS FOR FURTHER RESEARCH

Knowing that there remains a possibility for concert band works that include organ to exist in smaller, international, or individual publishing companies, there is still room for collection of data in this area. The difficulties in locating these works still remain with the limited accessibility to instrumentation in databases or websites and a clear listing of publishers that print music for the concert band either exclusively or within their catalog. A compilation of

all publishers and their type of publication would prove to be very beneficial in projects like these.

The *Wind Repertory Project* has made great strides in creating a searchable database of these compositions with a myriad of compositions listed. However, one doesn't have to look hard to find missing pieces, composers, and incomplete information. The *Wind Repertory Project* depends on contributions of conductors, directors, and students to complete information and update entries as needed. Information is always needed to fill the gaps and to make sure that new compositions are constantly being added. If everyone, including publishers from small to large were on board with this project, it could truly become a comprehensive database.

One blindsiding factor in this research was the inability of certain publishing companies to be able to search and find these works within their catalog. Some would simply reply that they had no way of finding this information on the limited system with which they were working. A quick change of database program or web program that is searchable with these holdings would be of great benefit. How would one find a concert band piece that featured solo trumpet? Unless the composer puts this information in the title, it could prove very difficult. The more accessible these compositions are, the more chance they have of being performed.

Ultimately, I am overwhelmed by the number of pieces that this study has brought to light that were unknown to me or any of my colleagues. In the way of further research, a means of categorizing these works so they are easier to find could possibly ensure their continued performance and give composers reason to write even more works for this specialized area. For those conductors who find themselves with a quality organ (or a suitable substitute), I would hope that this document would be of some assistance in selecting pieces that provide performers

and audience members alike the remarkable musical experience that comes from the effective combination of concert band and organ.

APPENDICES

APPENDIX I

Research Invitation Letter Sent to Composers

March 18, 2019

Matthew J. McCurry
Creative Arts Center Suite 2101-C
School of Music
1436 Evansdale Drive
Morgantown, WV 26505

Dear [composer],

At present, should band conductors find themselves in a venue with a quality organ, there is not an existing document to aid in finding wind band literature that includes organ within the instrumentation. Through preliminary research, you have been identified as a composer who has occasionally included the organ in your compositions for concert band. I am currently a graduate student at West Virginia University conducting a research study entitled *The Inclusion of Organ in the Concert Band Instrumentation with an Annotated Listing of Original Works for Concert Band and Organ*. In addition to the annotated listing of works, I would like to include composers' views on the inclusion of organ within the instrumentation as well as their thoughts on omission or substitution of the organ part. Would you consider completing a very brief questionnaire to provide your thoughts on this subject?

There is a link included at the bottom of this letter (or email) that will take you to the questionnaire. Since your time is very valuable, the questionnaire is intended to take 10-15 minutes for you to complete. Participation is voluntary and you may refuse to continue participation at any time. If you choose to participate, your responses may be used in the final publication of the project, however, none of the responses will be connected to any identifying information. Copies of the project will be distributed to my Doctoral Committee as well as the West Virginia University Library Electronic Thesis and Dissertations for standard distribution.

If you have any questions about this research study, you can call Dr. Scott Tobias, Director of Bands, West Virginia University at 304-293-3097. If you have any questions about your rights as a research participant, you can call the West Virginia University Institutional Review Board at 304-293-7073 and reference IRB# 1903503171.

Thank you for your time and for assisting me in these educational endeavors.

Sincerely,
Matthew J. McCurry
matthew.mccurry@mail.wvu.edu
304-293-3097

PLEASE CLICK THE FOLLOWING LINK TO PARTICIPATE IN THE QUESTIONNAIRE:
[{SURVEY LINK}](#)

The Inclusion of Organ Within the Concert Band Instrumentation

Dear participant,

At present, should band conductors find themselves in a venue with a quality organ, there is not an existing document to aid in finding wind band literature that includes organ within the instrumentation. Through preliminary research, you have been identified as a composer who has occasionally included the organ in your compositions for concert band. I am currently a graduate student at West Virginia University conducting a research study entitled "The Inclusion of Organ in the Concert Band Instrumentation with an Annotated Listing of Original Works for Concert Band and Organ." In addition to the annotated listing of works, I would like to include composers' views on the inclusion of organ within the instrumentation as well as their thoughts on omission or substitution of the organ part. Would you consider completing a very brief questionnaire to provide your thoughts on this subject?

Since your time is very valuable, the questionnaire is intended to take 10-15 minutes for you to complete. Participation is voluntary and you may refuse to continue participation at any time. If you choose to participate, your responses may be used in the final publication of the project, however, none of the responses will be connected to any identifying information. Copies of the project will be distributed to my Doctoral Committee as well as the West Virginia University Library Electronic Thesis and Dissertations for standard distribution.

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Thank you for your time and for assisting me in these educational endeavors.

Sincerely,
Matthew J. McCurry
matthew.mccurry@mail.wvu.edu
304-293-3097

NEXT

Never submit passwords through Google Forms.

The Inclusion of Organ Within the Concert Band Instrumentation

Questionnaire

Please answer the following questions in as much detail as possible. In order to keep the questionnaire anonymous, please do not use any identifying information in your answers.

What does the inclusion of the organ within the concert band instrumentation add to the overall composition?

Your answer

When a conductor is choosing music for a performance and there is not an organ available (electronic or pipe), would you consider a synthesized organ sound a suitable substitution?

Your answer

Are there situations where substitution would not be acceptable and omission would be preferred?

Your answer

Does omission of the organ part take away from the original work as it was intended?

Your answer

BACK

NEXT

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The Inclusion of Organ Within the Concert Band Instrumentation

* Required

Thank you!

Final Submission *

- ☐ By checking this box, I am voluntarily participating in this questionnaire and giving consent for my responses to be used in the final publication. I have not been identified in any way in this process.

BACK

SUBMIT

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APPENDIX II

Publishers with works for Concert Band and Organ (with or without response)

Alliance Publications, Inc.
apimusic.org

American Composers Alliance
composers.com

Amis Musical Circle*
amismusicalcircle.com

Amstel Publications*
halleonard.com

Ayotte Custom Music
ayottemusic.com

Bärenreiter Music Corporation*
baerenreiter.com

Bill Holab Music
billholabmusic.com

Boosey & Hawkes*
boosey.com

Brett Abigaña Music*
brettabigana.com

C. Alan Publications*
c-alanpublications.com

C.F. Peters*
edition-peters.com

C.L. Barnhouse*
barnhouse.com

Carl Fischer*
carlfischer.com

De Haske Publications
halleonard.com

European American Music Dist.
eamdc.com

F.J.H. Music Company
fjhmusic.com

Freundworks Publishing*
donfreund.com

Hal Leonard Music
halleonard.com

J.W. Pepper*
jwpepper.com

Jesse Ayers Music
jesseayers.com

Kevin Day Music*
kevindaymusic.com

Knightwind Music
knightwindmusic.com

Ludwig-Masters Publications*
ludwigmasters.com

Maecenas Music*
maecenasmusic.co.uk

Manhattan Beach Music
manhattanbeachmusic.com

Markowski Creative (ASCAP)
michaelmarkowski.com

Maslanka Press
maslankapress.com

MopsMusic
mopsmusic.com

Murphy Music Press*
murphymusicpress.com

Musica Propria, Inc.
musicapropria.com

Music Sales Corporation
musicsales.com

Musikproduktion Höflich*
muiskmph.de

Neil A. Kjos Music Company*
kjos.com

Peer Music Ltd.*
peermusic.com

Piquant Press*
piquantpress.com

Schott Music Corporation
en.schott-music.com
eamdc.com

Stephen Melillo, Stormworks
www.stormworld.com

Stephenson Music
composerjim.com

Subito Music Publishing
subitomusic.com

T.U.X. People's Music
tuxpeoplesmusic.com

Theodore Front Musical Literature
tfront.com

TRN Music Publisher
trnmusic.com

Tyler Harrison Music
tylerharrisonmusic.com

Western International Music
wiminc.com

Wingert-Jones Publications
wjpublications.com/wj

** Publisher had works for Concert Band
and Organ found through other research.*

APPENDIX III

Publishers responding with NO works for Concert Band and Organ

A-R Editions, Inc.	Eldridge Publishing Co. Inc.
Alcove Music Publications	Elkin Music International
Allaire Music Publications	Falls House Press
Alpha Major	Farm Lake Music
American Institute of Musicology	Four Moons Music Publishing
Arsis Press	Galaxy Music Notes
Art of Sound Music, LLC	GIA Publications, Inc.
Baerenreiter Music Corporation	Grand Mesa Music Publishers
Barton Rhodes Press	Green Shadow Music
Beckenhorst Press, Inc.	Hope Publishing Company
Bob-A-Lew Music	Hummingbird Press
Boosey & Hawkes, Inc.	International Church Publications
Brodts Music Company	Jan-Lee Music
Broude Brothers Limited (Closed)	Jenson Publications
Brolga Music Publishing Company	Kandinsky Press
Buckthorn Music Press	Kendor Music, Inc.
C. Harvey Publications	Kithara Editions
Calabrese Brothers Music, LLC	Lake State Publications
Clarus Music, Ltd.	Leiber and Stoller
Colla Voce Music, Inc	Leonard Bernstein Music Publishing
Concordia Publishing House	Lillenas Publishing Company
Darcey Press	Lombardo Music Publications
David E. Smith Publications	Luck's Music Library Inc.
Doug Beach Music	Manduca Music Publications
Dragon Music Company	Manna Music, Inc.
ECS Publishing	Maslanka Press
Edition Peters	Meechan Music
Eighth Note Publications	Mel Bay Publications, Inc.

Meredith Music Publications
Millennium Composers Initiative
MMB Music, Inc (Closed)
MorningStar Music
Ned Gerhart Publications
Neil A. Kjos Music Company
Noble Music Company
Northeastern Music Publications
OCP Publications
Octave Music Publishing
Offbeat Publishing
OMI Old Manuscripts & Incunabula
OnlineSheetMusic.com
Oxford Press
Paraclete Press
Pavane Publishing
Phoebus Publications
Pomus Songs, Inc
Print Music Source
Queenwood Publications
Rainwater Music Company
Santa Barbara Music Publishing
Select-a-Press
Shawnee Press
Silver Clef Music
Sony / ATV Music Publishing
Sound Music Publications
Southern Music Company
Stainer & Bell Ltd.
T.D. Ellis Music Publishing
The Fox Music Group

The Newmatic Press
Theodore Presser Company
Thomas C. Stangland Company
Thorpe Music Publishing
Three-Two Music Publishing
Transcontinental Music Publications
Transition Music Company
Trillanium Music Company
Triplo Press
Tritone Press & Tenuto Publications
Vanderbilt Music Co.
We Three Music Publishing, Inc.
Window Music Publishing Co., Inc.
Woodsong Publishing
Yelton Rhodes Music Publishers

APPENDIX IV

Publishers that are marked “Unable to Contact” (No response or inadequate information)

Air Deluxe Music Group	Brass Press
Alfred Music	BrassHeart Music
Alry Publications	Bravo Music
Amazing Music World	Brazilian Music Publications
Amherst Early Music	Breitkopf & Haertel
Anglo-American Music Publishers	Brentwood-Benson Music Publishing, Inc.
Are-Gee-Bee Music, Inc.	Bridgeport Music
Artists in Ministry	Brumley Music
Atlan-Dec Music Publishers	Buckhorn Music Publishing, Inc.
Azevedo Music	Butterfly Fuschia Music Co. (BFMC)
Barton Music & Affiliates	C. Alan Publications
Beckie Publishing Co., Inc.	C.F. Peters Corp.
Belmont Music Publishers	C.L. Barnhouse Company
Benny Davis Music	Cambiata Press
Berklee Media	Canadian Music Center
Best-Of-British-Music.com	Carl Fischer, LLC
Bill Berends Music Publishing	Carlin America, Inc.
Bill Edwards Publishing	Celebrations Unlimited Music Publishers
Black Squirrel Music, Inc.	Centerstream Publishing LLC
Blue Dot Composer Collective	Charles Colin Publications
BMG Music Publishing, Nashville	Chartbound Music Publications Ltd.
Boelke-Bomart/Mobart Music Publishers	Choristers Guild
Bonded Music	

Church Publishing Inc.	Filmtrax
ClarNan Editions	Foreign Music Distributors
Claude T. Smith Publications	Fountain Park Music Publishing
Colter's Corral Music	Frank E. Warren Music Service
Common Mode, Inc.	Fred Bock Music Company, Inc.
Consort Press	Funki-Gruv Music
Curnow Music Press, Inc.	G. Schirmer, Inc. (searchable through Hal Leonard)
Dantalian, Inc.	Gamble-Huff Music
David Rose Publishing Co.	Gems Music Publications
Deep Listening Publications	Glad Music Company
Define Something In Nothing Music	GPG Music
Dennis E Meyer Music	GPS Music Group
Disney Music Publishing	Graceful Samba Music
Dorn Publications, Inc.	Grandview Island Publishing
Dreamfire Music, Inc	Gregmark Music, Inc.
Dunvagen Music Publishers, Inc.	Gulf Wind Music Press
Eaton Music, Inc.	Hallmark Music Company, Inc.
Editions Orphee, Inc.	Hazamir Publications
Edward B. Marks Music Company (searchable through Hal Leonard)	Hildegard Publishing Company
Edwin F. Kalmus & Company Inc.	Hillcrest Music Corp.
Engraver's Mark Music	Hinshaw Music, Inc.
Ensemble Publications	IDG Publishing
Fame Publishing Co., LLC	IMMA Publishing Co.
Fancy Pants Music	International Music Co.
Fannin Musical Productions LLC	Irving Berlin Music Company

Irving Mills Music
Iza Music Company
J. S. Sato Music Editions
J.S. Paluch Co./World Library
Publications
J.W. Pepper & Son, Inc.
Jabez Press, LLC.
Jamie Music Publishing Company
James River Music
Janew Music Publishing
Jay Gold Music Publishing
JC Cantin Publishing Co. LLC
Jerona Music Corp.
Jerry Bock Enterprises
Jewel Music Publishing Co., Inc.
JL Publishing
K. Benyard Music Company
Kelton Publications
Ken Medema/Brier Patch Music
Kent Steel Music Factory
Key Poulan Music
Lauren Keiser Music Publishing
LCS Music Group
LeDor Publishing
Limu Publishing Company
Lorenz Creative Services

Lovebird Music
Lowery Group
Ludwig Masters Publications
Maestro & Fox Music
Makin Music, Inc.
Maranatha! Music
Maraschino Music Company
Media Press, Inc.
Memory Lane Music Group
Mercer Publications Inc.
Mijen Press
Million & One Publishing
Mona Lisa Sound
Morning Music Inc.
Morris Music, Inc.
Morton Music Pty Ltd
Mountain Crest Music
Mountain Peak Music
MPL Communications, Inc.
Music Sales Corporation
Music Together LLC
Musica Russica
Musicians Publications
MusicNotes, Inc.
Muzicas Editions

NDC Editions, Inc.	Smart Chart Music
Neil Larsen Publishing	Somers Music Publications
New West Music & Publishing, Inc.	Songs for the Planet
Noted for the Record	Songs of the Knight
One Omik Music	Sony Pictures Music Group
Orpheus Publications	St. Nicholas Music, Inc.
Orrganized Sound	Steve Reid Productions
Pacific Press Publishing	Su-Ma Publishing Company
Peermusic Classical	Subito Music Corporation
Piano Productions Press	Tara Publications
Prairie Sky Music	TBQ Press
Pullara-Tunes	Tempo Press
Puna Music Company	Teshmusic
Quark Music Group	Teshuvah Music Inc.
RBC Music Company Inc.	The Bicycle Music Company
Review & Herald Publishing Assoc.	The Frederick Harris Music Company
Rolltop Music	The Lorenz Corporation
Ron Harris Music	Treble C Music
Royal Music Publisher	TRO ESSEX (The Richmond Organization)
S&R Music Publishing Company	Tuneworks Music
Schaffner Publishing Company	United Music & Media Publishers
Scott Music Publications	Universal Edition, Inc.
Scott Tutt Music	Universal Music Publishing Group (sold through Hal Leonard)
Shapiro, Bernstein, & Company, Inc.	Up With People
Sierra Music Publications	

Vashti Music, Inc.

Vivace Press

Walkerbout Music Group

Waterton Brass Music

Web IV Music Publishing

WesTunes Music Publishing Co.

Wild Rose Publishing Co.

William Grant Still Music

William H. Bauer, Inc.

Zondervan Music Group