

Prelude, Siciliano and Rondo, Malcolm Arnold, arr. John P. Paynter, Carl Fischer Publications.

Reference:

Miles, Richard. Music Through Performance in Band, vol. 1, pages 540-547. GIA Publications. 2010. Brian Sproul, University of Utah.

Recording:

Many great recordings! My favorite: Arnold for Band, Dallas Wind Symphony, Jerry Junkin Conductor. 1995 Reference Recordings.

The chapter in Teaching Performance by Brian Sproul, University of Utah, is excellent and I highly recommend reading. His analysis is great.

Originally written for Brass Band. John Paynter's arrangement makes this a must play and secures it a lasting place in standard repertoire for the wind band. Approach this as you would Holst. It sounds and feels like all movements are based on folk song material but there is no known direct link.

Movement 1: Prelude

This is a fanfare. I ask that all players drop the dot on the quarter note to add space and allow the tongue to reset for a detached eighth that follows.

Percussion is vital! Be sure they observe all dynamics and play with confidence.

Meas. 8, the crescendo on the descending A flat major scale is vital.

Letter A, brass and low reeds have the main theme in canon. Match articulation.

I approach the WW figure as a sighing motive on three notes. I ask everyone to add a slight crescendo on the quarter, a light lifted articulated eighth, and long quarter to close.

Crescendo in meas. 17&18 in WW sets up the brass fanfare.

I ask that all brass space the eighth from the sixteenth notes. So, a lifted eighth note. Once again drop the dots on quarter note in meas. 20.

Texture is thin at letter C but don't let the intensity drop. Horns and alto *maestoso* in nature.

Bold with energy! Trumpets same. The quarter note on down beat of meas. 26 must be long.

Add tenuto marking.

Letter D, clarinet approach the sighing motive the same as at Letter A. Xylophone match volume of flute. Mallet choice needs to be articulate but still p.

Do not let the eighth notes in WW crescendo in meas. 37&38.

The canon theme in brass at letter A returns at letter E in low brass but slurred this time.

The canon theme is now in WW and horns.

Letter F, again drop the dot on the quarter for detached eighth.

I add a release to the whole note in meas. 51 on beat 4, for a clean beginning to the last statement of the opening motive.

If you have access to a harpist employ them! If you have a good, sampled sound on an electric keyboard use it!

Movement 2: Siciliano

The lilting rhythmic ostinato that is first heard in the horn occurs in some form throughout this entire movement. Articulation varies slightly.

I ask the horns to think of the staccato mark as only an indication for slight space before the next quarter. It can not be clipped. I encourage them to make the eighth as long as possible.

This is a lullaby. Cornet should approach the melody very cantabile with shape and mature musicianship.

This movement is very contrasting stylistically from the first mvt.

Everyone must agree on the phrasing of the melodic line as it is passed around the ensemble.

Letter C is a variation on the ostinato from horns in the opening. Careful attention to the dynamic contrast.

I add a ritard in the meas. Before letter D to highlight this half cadence.

Letter D is a restatement of the main theme.

Clarinets have a challenging arpeggio figure. The harmony is outlined in the harp part.

Letter E, a restatement of the main theme with chordal accompaniment.

Letter E for me is the loudest statement of this movement.

Letter F is a return of the ostinato theme. I ask brass to approach the same as horns at beginning.

The eighth note is long. Dynamic contrast and shape is important!

The fifth meas. of E is the first and only *ff* of the movement. Don't miss the Tam-Tam strike on the down beat!

I add a ritard beginning in two before letter G because we arrive back in E flat major at Letter G.

We have the last two statements of the main theme.

Alto Sax has the last statement the fifth meas. of letter H. I ask them to play *mf* and add vibrato to all quarters to achieve the most expressive and musical final statement of the lullaby.

Letter J to the end is the most challenging part of this movement. Texture thins so everyone must play with confidence. I generally ask everyone to play at least one dynamic louder for confidence. Balance and tune flutes to vibes and harp at end.

Movement 3: Rondo

I have used this movement as a concert opener, a transition piece in a concert program, a finale or closer and a ceremonial opener.

Observe the articulation. Do not let the slurred figure in meas. 2 rush.

Rehearse this opening slowly to get the accent in meas. 5 & 7 on the and of 2. This pattern helps determine the character of the theme.

One of the challenging aspects of this movement is the accompaniment pattern in the trb, horn, saxes, clar 2&3. Depending on the age of the group I have altered this pattern to be all eighth notes. That seems to help.

Letter B, is a eight bar development. Both sixteenth note patterns are the ascending form of the B flat melodic minor scale.

Be sure to begin *forte* on the repeat. After the decrescendo the *forte* always seems to catch the ,

Once again if you access to a harpist hire them! If not use an electric keyboard and add the arpeggio pattern at letter C. It adds so much to the texture.

I conduct letter D in 1. Careful attention to the two bar phrase shape to the melody and accompaniment.

I am back in three the bar before Letter F.

The ostinato in fl,ob,trpt,horn creates an articulation challenge. When I had time I used this section to teach double tonguing. Rehearse slowly and gradually speed up. This pattern will pull at the time.

Letter H, I ask the ensemble to add a breath accent on the beginning or the first group of sixteenth notes to help with time and to keep the sixteenths from rushing and sounding like a trill.

I do not do a lot accelerando. Quarter notes in low brass and reeds I treat *maestoso* with slight space for lots of forward motion. Similar to how they are articulate 3 & 4 measures from the end.

Presto...I ask for a detached eighth, not *staccato* because it will sound choppy.

Keep all sixteenth notes measured and not rushed.

The harp glissando three from the end is glorious.

The last 5 eighth notes are well articulated with lots of energy!

A wonderful piece that everyone should experience at some point in their band tenure. Play it more than once!