

# TWO BAGATELLES

For Brass and Percussion

## Instrumentation

Horns 1 & 2 in F .....	2
Horns 3 & 4 in F .....	2
Trumpet 1 in Bb .....	1
Trumpet 2 in Bb .....	1
Trumpet 3 in Bb .....	1
Trombone 1 .....	1
Trombone 2 .....	1
Trombone 3 .....	1
Baritone BC .....	1
Baritone TC .....	1
Tuba .....	2
Timpani, Bells .....	1
Snare Drum/Chimes/Bells .....	3

## Program Notes

Originally written in 1973 for a quartet of trombones for the annual Eastern Trombone Workshop in Miami, Florida, this music was expanded to its present form in 1994 at the invitation of the Kentuckiana Brass and Percussion Ensemble of Murray, Kentucky, and its director, Ray Conklin. This new version was first performed by this group, under the direction of Mr. Conklin, at the national convention of the Music Educators National Conference in Cincinnati, Ohio, on April 9, 1994.

The music is in the form of two contrasting movements, "Cantando" and "Scherzando," performed without pause. It is scored for four horns, three trumpets, three trombones, baritone, tuba, and three percussions.

A recording of this music by members of the Tokyo Kosei Wind Orchestra with the Composer conducting is available on a compact disc entitled "Mini Winds" (Chamber Music for Winds.) The disc is KOCOD-3021.

## The Composer

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.



**Two Bagatelles**  
for Brass Ensemble and Percussion**3**

Alfred Reed

109-0228-00 **Moderato** ♩ = c 76

**I. Cantando**

**Horns in F**  
1, 2 (a2) *mf quasi legato*  
3, 4 (a2) *mf quasi legato*  
*sim. mp poco a poco cresc. f sost.*

**Trumpets in D♯**  
1  
2  
3

**Trombones**  
1 *mf*  
2 *mf*  
3 *mf quasi legato*  
*p*

**Baritone**  
*mf quasi legato*  
*sim. mp poco a poco cresc. f sost.*

**Tuba**  
*mf quasi legato*  
*p*

**Timpani, Bells**

**Chimes**  
*p*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

11 18

1, 2 F Hns *mf* *p* *mf* *p*

3, 4 *mf* *p* *mf* *p*

1 Trps *f marc.*

2 *f marc.*

3

1 Trbs *mf* *sim.* *(poco)* *p f marc.*

2 *mf* *sim.* *(poco)* *p f marc.*

3 *mf* *sim.* *(poco)* *p*

Bar *mf* *sim.* *(poco)* *p*

Tuba *mf* *(poco)* *p*

Timp. *f*

Chimes *p* *f (l.v.)*

4237 10 11 12 13 14 15 16 17 18

Detailed description: This is a page of a musical score for 'Two Bagatelles: I. Cantando'. The score is written for a large ensemble. At the top, measures 11 and 18 are boxed. The instruments listed on the left are: F Horns (1, 2 and 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Baritone, Tuba, Timpani, and Chimes. The F Horns and Trombones parts have dynamics of *mf* and *p*, with some *mf* markings in parentheses. The Trumpets and Trombones parts have dynamics of *mf*, *sim.* (sustained), *(poco)* (poco), and *f marc.* (forte marcato). The Baritone and Tuba parts have dynamics of *mf* and *p*. The Timpani part has a dynamic of *f*. The Chimes part has dynamics of *p* and *f (l.v.)* (forte, *l.v.* likely meaning *lento*). The bottom of the page shows measure numbers 4237, 10, 11, 12, 13, 14, 15, 16, 17, and 18, which correspond to the measures in the score.

25

F Hns 1, 2 (a2) *f marc.*

3, 4 (a2) *f marc.*

Trps 1 *len. sempre f e marc. mp flowingly*

2 *len. sempre f e marc. mp flowingly*

3 *f marc. sempre f e marc. mp flowingly*

Trbs 1 *len. sempre f e marc.*

2 *len. sempre f e marc.*

3 *f marc. sempre f e marc.*

Bar *len. f marc. sempre f e marc. mp*

Tuba *f marc. sempre f e marc.*

Timp *f*

Chimes

4237 19 20 21 22 23 24 25 26 27

Two Bagatelles - Alfred Reed  
II. Scherzando

9

**Allegretto**  $\text{♩} = 100$

Horns in F  
1, 2  
3, 4

Trumpets in B $\flat$   
1  
2  
3

Trombones  
1  
2  
3

Baritone

Tuba

Timpani  
*f* *solo* *sim.*

Percussion  
Snare Drum  
Chinese Bells  
*f*

\*The shallow, 3.5-inch Snare Drum is preferred for this piece, due to its lighter, more brilliant sound.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

10

F Hns

1, 2 *mp - marc.* *(poco)* *p* *(a2)*

3, 4 *mp - marc.* *(poco)* *p* *(a2)*

Trps

1 *p*

2 *p*

3 *p*

Trbs

1 *p* *(poco)* *p*

2 *p* *(poco)* *p*

3 *p* *(poco)* *p*

Bar

Tuba *p* *(poco)* *p*

Timp *p* *poco cresc.* *mp*

Perc *p* *poco a poco cresc.*

4237 10 11 12 13 14 15 16 17