

### About the Composition

*Festive Overture* for 8-part Bb trumpet ensemble by Howard Buss was composed during the Fall of 2003 for Jay Coble and the University of South Florida Trumpet Ensemble. The music is characterized by joyous and energetic sections contrasting with subdued, and at times, mystical passages. A great deal of color interest is added by the sensitive use of mutes, as well as by player one doubling on piccolo trumpet and player six doubling on Flügelhorn. This engaging composition makes a rousing and memorable feature number. *Festive Overture* was premiered on April 22, 2004 at the University of South Florida in Tampa by the above performers, and subsequently by the same ensemble on a featured evening concert in June at the 2004 International Trumpet Guild Conference hosted by the University of Denver.

Duration: @6:30

### Performance Notes

The allegro sections (measures 1-39 and the Coda) must be performed in a crisp and buoyant manner. The tongued 16th notes in accompaniment figures such as in parts 1,2,3,6,7, and 8 in measure 5 must be played staccato with the players matching the releases precisely. Likewise, the last 16th note in slurred figures in these sections must also be short.

The figure with the 16th notes slurred in groups of 3 in parts 4 and 5 in measures 10 and 116, and in all parts measures 119 and 120, should be played with jazz inflection, slightly clipping the last note of each slurred group.

The ostinato accompaniment figure measures 24-36 must be static except for the crescendo in measure 35. Players must strive for a homogeneous tonal blend in this figurations with the attacks and releases matched precisely.

### About the Composer

Howard J. Buss (b. 1951) is recognized internationally as an outstanding composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. They have been performed by faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc. A copy of his patriotic composition *Fanfares* is included in the Presidential Collection of Ronald Reagan. Buss' more than 130 published works include instrumental solos, chamber music, symphonic, choral, and band works. They are fast becoming part of the standard repertoire in concert halls.

The legendary Leon Russianoff described Dr. Buss' style as "imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today." Upon hearing his music critics have written: "By far the night's most memorable piece" - The Los Angeles Times, "This is truly one of the finest works in our idiom" - Robert McCormick in the Florida Percussive News, and "The evening's highlight" - The Maine Sunday Telegram.

Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. He is a sought after guest composer, clinician, and contest adjudicator. His works are frequently selected to be included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on the Bottega Discantica (Milan, Italy), Crystal, Capstone, DUX (Warsaw, Poland), Equilibrium, HoneyRock, PL Productions, and C.Alan Publications labels.

Howard J. Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition from the University of Illinois. He is the founder and editor of Brixton Publications (ASCAP) and Buss Publications (BMI), which publish contemporary American concert music.



PLEASE NOTE these are assorted score pages and are not necessarily sequential

for Jay Coble

# Festive Overture

for trumpet ensemble

Howard J. Buss (ASCAP)

## Transposed Score

Performance Time - 6:15

$\text{♩} = 104$

trumpet

Bb Trumpet 1  
Bb Piccolo Trumpet

Bb Trumpet 2

Bb Trumpet 3

Bb Trumpet 4

Bb Trumpet 5

Bb Trumpet 6  
Flügelhorn

Bb Trumpet 7

Bb Trumpet 8

1.

2.

3.

4.

5.

6.

7.

8.

1.  $\text{mf}$   $f$

2.  $\text{mf}$   $f$

3.  $\text{mf}$   $f$

4. (no tie on D.S.)  $\text{mf}$   $f$

5. (no tie on D.S.)  $\text{mf}$   $f$

6.  $\text{mf}$   $f$

7.  $\text{mf}$   $f$

8.  $\text{mf}$   $f$

Measures 9-12. The score is in 5/4 time, changing to 3/4 time at measure 12. It features eight staves with various musical notations including eighth and sixteenth notes, rests, and dynamic markings ( $\text{mf}$ ,  $f$ ). Section markers (§) are present at the beginning of measures 10 and 11.

1.  $\text{mf}$   $f$

2.  $\text{mf}$   $f$

3.  $\text{mf}$   $f$

4.  $\text{mf}$   $f$

5.  $\text{mf}$   $f$

6.  $\text{mf}$   $f$

7.  $\text{mf}$   $f$

8.  $\text{mf}$   $f$

Measures 13-16. The score continues with eight staves. Measures 13 and 14 include the number 13 above the staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings ( $\text{mf}$ ,  $f$ ). The time signature remains 3/4.

81  $\text{♩} = 60$   $\text{♩} = 72$

1. hymn-like *ritard poco a poco -*

2. *mp* hymn-like *ritard poco a poco -*

3. *mp* hymn-like *ritard poco a poco -*

4. *mp* hymn-like *ritard poco a poco -*

5. *mp* hymn-like *ritard poco a poco -*

6. *mp* hymn-like *ritard poco a poco -*

7. *mp* hymn-like *ritard poco a poco -*

8. *mp* hymn-like *ritard poco a poco -*

90  $\text{♩} = 63$  piccolo trpt. (sounds 8va)

1. *mp* *trill (no trill)* *f*

2. *cresc. poco a poco -* *mf* *f*

3. *cresc. poco a poco -* *mf* *f*

4. *cresc. poco a poco -* *mf* *f*

5. *mp* *trill (no trill)* *f*

6. *cresc. poco a poco -* *mf* *f*

7. *cresc. poco a poco -* *mf* *f*

8. *cresc. poco a poco -* *mf* *f*

105

1. trumpet

2. sub. *mp* cresc.-

3. sub. *mp* cresc.-

4. sub. *mp* cresc.-

5. sub. *mp* cresc.-

6. 105 sub. *mp* cresc.-

7. 105 sub. *mp* cresc.-

8. 105 sub. *mp* cresc.-

108

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

6. 108 *f*

7. 108 *f*

8. 108 *f*