

Ben Kirby

Celtic Dragon Fantasy

INSTRUMENTATION

1 – Conductor	1 – Euphonium TC
3 – Flute 1	2 – Euphonium BC
3 – Flute 2	4 – Tuba
1 – Piccolo	1 – Timpani (4 drums)
2 – Oboe	2 – Percussion 1
2 – Bassoon	<i>Chimes, Orchestra Bells</i>
3 – B \flat Clarinet 1	1 – Percussion 2
3 – B \flat Clarinet 2	<i>Xylophone</i>
3 – B \flat Clarinet 3	2 – Percussion 3
2 – B \flat Bass Clarinet	<i>Tambourine, Triangle,</i>
2 – E \flat Alto Saxophone 1	<i>Marching Snare Drum</i>
2 – E \flat Alto Saxophone 2	<i>(Field Drum)</i>
2 – B \flat Tenor Saxophone	2 – Percussion 4
1 – E \flat Baritone Saxophone	<i>Concert Snare Drum, Tenor</i>
3 – B \flat Trumpet 1	<i>Drum</i>
3 – B \flat Trumpet 2	1 – Percussion 5
2 – F Horn 1	<i>Bass Drum</i>
2 – F Horn 2	2 – Percussion 6 (2 players)
2 – Trombone 1	<i>Crash Cymbals, Suspended</i>
2 – Trombone 2	<i>Cymbal, Finger Cymbals,</i>
2 – Trombone 3	<i>Wood Block</i>

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

About the Composition

Celtic Dragon Fantasy is a musically spirited vision of the pipe and drum bands that we can observe in city parades and at very specialized competitions for this kind of ensemble. These groups, dressed in kilts, are wonderful exuberant examples of Scottish culture wherever they are seen and heard. Their music is stoic, repetitive, harmonically narrow and slower than your average parade band...and they are often quite loud! I drew upon these qualities in producing this composition for concert band and make very literal allusions to them during the music. I also incorporated a sentimental middle section into the piece as a point of contrast and to allow soloists from various sections of the concert band to be displayed. The title of this composition is drawn from the Celtic Dragon Pipe Band based in Missoula, MT, which I have had the distinct pleasure of witnessing several times. This music is dedicated to the members of the Florence-Carlton High School Concert Band in Florence, MT, and their director, Jennifer Kirby.

Rehearsal Suggestions

- 1) Grace note figures should be produced with a quick energetic slide on the pulse with solid accents filling out the fronts of the main notes of these bagpipe-like gestures.
- 2) The piece calls for the use of a tenor drum and a marching snare drum as well as a standard snare drum. A side drum with snares off is best for the tenor sound, but a standard snare drum with the snares off will work as well. It is preferred that only a real marching snare drum with a tight, highly pitched drum head of the kind found in drum corps and marching bands be used for the marching snare part. It will most effectively create the desired dramatic addition to the percussion texture for which it is intended. Percussionists should strive for exact rhythmic accuracy at all times.
- 3) Conductors should encourage individual dynamic expression from each of the soloists in the *Andante sostenuto* section beginning at rehearsal 62. As well, it is effective to make use of the *rubato* indicated in the trumpets and 2nd alto saxophone going into rehearsal 97.
- 4) This piece employs great dynamic levels at times, particularly at measure 118 where all parts are marked at least *ff*. It is important for the winds and brass to continue to strive for a warm “band” sound during these moments as well as to focus on keeping things richly in tune all the way through the last sonority of the piece.

~ Ben Kirby

About the Composer

Ben Kirby received his music education from the University of Minnesota (B.S. Music Education/B.M. Performance/M.M. Performance) and the University of Wisconsin-Madison (D.M.A. Performance). He has taught in the public schools of Minnesota and has served on the music faculties of Luther College (Decorah, IA) and the University of Northern Colorado (Greeley, CO) and the University of Montana, where he currently teaches tuba and euphonium. He participates in the cultural life of the northwest as a composer, conductor and performer (tuba) and resides in Missoula, MT, with his wife, Jennifer and two sons, Evan and Owen.

Celtic Dragon Fantasy

Ben Kirby

Moderato ♩ = 96

5

8 9 10 11 12 13 14

Fl. 1 2 *f* *p* *f* *mf* *f*

Picc. *f* *p* *f* *mf* *f*

Ob. *f* *p* *f* *mf* *f*

Bsn. *f* *p* *f* *mp* *f*

B^b Cl. 1 2 3 *f* *p* *f* *mp* *f*

B. Cl. *f* *p* *f* *mp* *f*

A. Sax. 1 2 *f* *p* *f* *mp* *f*

T. Sax. *f* *p* *f* *mp* *f*

Bar. Sax. *f* *p* *f* *mp* *f*

Tpt. 1 2 *f* *fp* *f* *mp* *f*

Hn. 1 2 *f* *p* *f* *mp* *f*

Tbn. 1 2 3 *f* *p* *f* *mp* *f*

Euph. *f* *p* *f* *mp* *f*

Tba. *f* *p* *f* *mp* *f*

Timp. *f* *p* *f* *mp* *f*

Perc. 1 2 3 4 5 6 *f* *fp* *f* *mf* *f* *mf* *p* *f* *mf* *to F. Cym.*

to Bells Bells dampen sim.

15 17

Fl. 1 2 *mf* *f*

Picc. *mf* *f*

Ob.

Bsn. *mf*

B♭ Cl. 1 2 3 *mf* 2 players

B. Cl. *mf*

A. Sax. 1 2 *mf* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

15 16 17 18 19 20

Tpt. 1 2 *mf*

Hn. 1 2 *mf* *a2*

Tbn. 1 2 3 *mf* *mf*

Euph. *mf*

Tba. *mf*

Timp. *p* *mf*

Perc. 1 2 3 4 5 6 *mf* *mp*

2 players *mf* 21 *tr* 25 *tutti*

Fl. 1 2 *mf*

Picc. *mf*

Ob. *mf*

Bsn. *mf*

B^b Cl. 1 *tutti* *mp* *mf*

2 3 *mp* *mf*

B. Cl. *mf*

A. Sax. 1 *mp* *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21 22 23 24 25 *mf*

Tpt. 1 2 *mf* *mf*

Hn. 1 2 *mf* *mf*

Tbn. 1 2 3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 2 *mf*

3 Tambourine *mf*

4 *mf*

5 *mf*

6 Finger Cymbals *mf*

26 *trm* *f* *mp* 7

Fl. 1 2

Picc.

Ob.

Bsn. *solo* *mf*

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *sub. mp*

T. Sax.

Bar. Sax. *Bsn. mf*

26 27 28 29 30

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6 *to Sus. Cym., Wood Block*

31 35

Fl. 1 2 *f* *sub. f* *mf* *sub. f*

Picc. *f* *sub. f*

Ob. *f* *sub. f* *mp* *sub. f*

Bsn. *f* *tutti* *sub. f* *mf* *sub. f*

B♭ Cl. 1 2 3 *p* *f* *mp* *sub. f* *a2* *sub. f*

B. Cl. *f* *mf* *sub. f*

A. Sax. 1 2 *p* *f* *mf* *sub. f*

T. Sax. *p* *f* *mf* *sub. f*

Bar. Sax. *f* *Play* *mf* *sub. f*

31 32 33 34 35 36

Tpt. 1 2 *mp* *st. mute*

Hn. 1 2 *p* *f* *st. mute* *mf* *a2* *sub. f*

Tbn. 1 2 3 *mp* *st. mute* *mp* *sub. f*

Euph. *p* *f* *mf* *sub. f*

Tba. *Play* *p* *f* *mf* *sub. f*

Timp. *mp* *mp* *sub. f*

Perc. 1 2 3 4 5 6 *f* *sub. f* *Triangle* *mp* *Wood Block* *mp* *Sus. Cym.* *with S. D. stick* *sfz* *mp* *sub. f*

37

Fl. 1 2 *mf* *sub. f* *mp* *f*

Picc. *mf* *sub. f* *mp* *f*

Ob. *mp* *sub. f* *mp* *f*

Bsn. *mf* *sub. f* *mp* *f*

B♭ Cl. 1 *mp* *sub. f* *mp* *f*

2 3 *mp* *sub. f* *mp* *f*

B. Cl. *mf* *sub. f* *mp* *f*

A. Sax. 1 *mp* *sub. f* *mp* *f*

2 *mp* *sub. f* *mp* *f*

T. Sax. *mf* *sub. f* *mp* *f*

Bar. Sax. *mf* *sub. f* *mp* *f*

37 38 39 40 41 42

Tpt. 1 2 *mf* *sub. f* *mp* *f* open

Hn. 1 2 *mf* *sub. f* *mp* *f* open

Tbn. 1 2 3 *mf* *sub. f* *mp* *f* open

Euph. *mf* *sub. f* *mp* *f*

Tba. *mf* *sub. f* *mf* *f*

Timp. *mp* *sub. f* *mp* *f*

Perc. 1 *mp* *sub. f* *mp* *f*

2 *mp* *sub. f* *mp* *f*

3 *mp* *sub. f* *mp* *f* to Field Drum

4 *mp* *sub. f* *mp* *f*

5 *mp* *sub. f* *mp* *f*

6 *mp* *sub. f* *mp* *f* to Cr. Cym.

Fl. 1 2

Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

Field Drum

R.S.

f

piu f

FL. 1 2

Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

48 49 50 51

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

R.S.

Cr. Cym.

to Sus. Cym.

52

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

52 53 54 55

Tpt. 1 2

Hn. 1 2

Tbn. 1 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

R.S.

mp *f* *fp* *ff* *f* *p* *f*

to Chimes

56

FL. 1 2
Picc.
Ob.
Bsn.
B^b Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
56 57 58 59 60
Tpt. 1 2
Hn. 1 2
Tbn. 1 2 3
Euph.
Tba.
Timp.
Chimes
to Bells
Perc. 1 2 3 4 5 6
R.S.
R.S.
R.S.
p f mp f

61 *rit.* **62** *Andante sostenuto* *solo mp espressivo* *pp*

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

61 **62** 63 64 65 66 67 68

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

to Tri. *ff*

69

Fl. 1 2

Picc.

Ob.

Bsn. *solo* *mp* *espressivo*

B^b Cl. 1 *p* *p* *mp* *pp*

2 3 *p* *mp* *pp*

B. Cl. *mp* *pp*

A. Sax. 1 *pp*

2

T. Sax. *Bsn.* *mp*

Bar. Sax. *mp* *pp*

69 70 71 72 73 74 75 76

Tpt. 1 *solo* *espressivo* *mp*

2

Hn. 1 *mp* *pp*

2

Tbn. 1 *mp* *pp*

2 3 *mp* *pp*

Euph. *solo* *mp* *espressivo* *mf*

Tba. *mp*

Timp. *mp*

Bells *mp* *mf*

Perc. 1 2 3 4 5 6 *pp* *mp*

77 *tutti* *mf* **80**

Fl. 1 2 *mf* *con espressivo*

Picc. *mf* *con espressivo*

Ob. *mf* *con espressivo*

Bsn. *pp*

B[♭] Cl. 1 *mf* *mp* *pp*

2 3 *mf* *mp* *pp*

B. Cl. *mf* *mp* *pp*

A. Sax. 1 *tutti* *mf* *con espressivo* *mp* *pp*

2 *mf* *con espressivo* *mp* *pp*

T. Sax. *pp* *Play* *mf* *mp* *pp*

Bar. Sax. *mf* *mp* *pp*

77 78 79 **80** 81 82 83 84

Tpt. 1 *tutti a2* *mp* *espressivo* *mf*

2 *mp* *espressivo* *mf*

Hn. 1 *solo mp* *pp* *tutti a2* *mp* *p*

2 *mp* *pp* *tutti a2* *mp* *p*

Hn. *mp* *pp* *Play* *espressivo*

Tbn. 1 *p* *mp* *p*

2 3 *p* *mp* *p*

Euph. *tutti* *mp* *espressivo* *mf*

Tba. *p* *mp* *p*

Timp. *p* *mp* *mf*

Perc. 1 Triangle *p*

2

3

4

5

6 *pp* *mp*

85

Fl. 1 2 *a2 mp* *mf*

Picc. *mp* *mf*

Ob. *mp* *mf*

Bsn. *tutti mp* *mf*

B♭ Cl. 1 *mp* *mf*

2 3 *a2 mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 *mp* *mf*

2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

85 86 87 88 89 90 91

Tpt. 1 2 *p*

Hn. 1 2 *mf* *p*

Tbn. 1 2 *mf* *p* stagger breathing *mf*

3 *mf* *mp* *mf*

Euph. *mf* *mp* stagger breathing *mf*

Tba. *mf* *mp* *mf*

Timp. *p* *mf*

Perc. 1 *mp* *mf*

2

3

4

5

6 *pp* *mp*

92 rubato 97

Fl. 1 2 *mp* *a2*

Picc. *mp*

Ob. *mp*

Bsn. *mp con espressivo sub. p*

B♭ Cl. 1 *mp con espressivo sub. p*

2 3 *mp con espressivo sub. p*

B. Cl. *mp sub. p*

A. Sax. 1 *mp espressivo*

2 *mp espressivo*

T. Sax. *mp sub. p*

Bar. Sax. *mp sub. p*

92 93 94 95 96 97 98

Tpt. 1 2 *mf con espressivo mp espressivo a2*

Hn. 1 2 *mp con espressivo sub. p*

Tbn. 1 2 *mp sub. p a2*

3 *mp sub. p*

Euph. *mp sub. p*

Tba. *mp sub. p*

Timp. *p mp*

Perc. 3 *p* to Field Drum

4

5

6 Sus. Cym. *p*

99 104 *poco piu mosso*

Fl. 1 2

Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

99 *mp* 100 101 *p* 102 103 104 105

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

Tenor Drum

mf *f* *mf* *f* *f*

to Chimes

Fl. 1 2 *a2* *mf*

Picc. *mf*

Ob. *mf*

Bsn. bell tones *mf*

B♭ Cl. 1 bell tones *mf*

2 3 bell tones *mf*

B. Cl. bell tones *mf*

A. Sax. 1 bell tones *mf*

2 bell tones *mf*

T. Sax. bell tones *mf*

Bar. Sax. bell tones *mf*

Tpt. 1 2 bell tones *mf*

Hn. 1 2 bell tones *mf*

Tbn. 1 2 3 bell tones *mf*

Euph. bell tones *mf*

Tba. bell tones *mf*

Timp. *f*

Chimes *mf*

Perc. 1 *f*

2 *f*

3

4

5 *f*

6 *p* to Cr. Cym. *f*

114 Jubilant!

111

Fl. 1 2 *p* *ff* *f*

Picc. *p* *ff* *f*

Ob. *p* *ff* *f*

Bsn. *fp* *ff* *f*

B^b Cl. 1 *fp* *ff* *f*

2 3 *fp* *ff* *f*

B. Cl. *fp* *ff* *f*

A. Sax. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

T. Sax. *fp* *ff* *f*

Bar. Sax. *fp* *ff* *f*

111 112 113 114

Tpt. 1 2 *fp* *ff* *f*

Hn. 1 2 *fp* *ff* *f*

Tbn. 1 2 *fp* *ff* *f*

3 *fp* *ff* *f*

Euph. *fp* *ff* *f*

Tba. *fp* *ff* *f* *div.*

Timp. *fp* *ff* *p* *ff*

1 *to the fore* *f* *dampen* *f*

2 *p* *ff* *f*

Perc. 3 Field Drum *p* *ff* *f*

4 *ff* *p* *ff*

5 *ff* *ff* *ff*

6 *ff* *Cr. Cym.* *to Sus. Cym.* *ff*

119

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

119 120 121 122 123

Tpt. 1 2

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp. 1 2

Perc. 3 4 5 6

fp *ff* *mp* *warmly* *mf*

sfz *f* *mf* *p*

to the fore *1 div.* *a2* *dampen* *scrape with coin*

R.S.