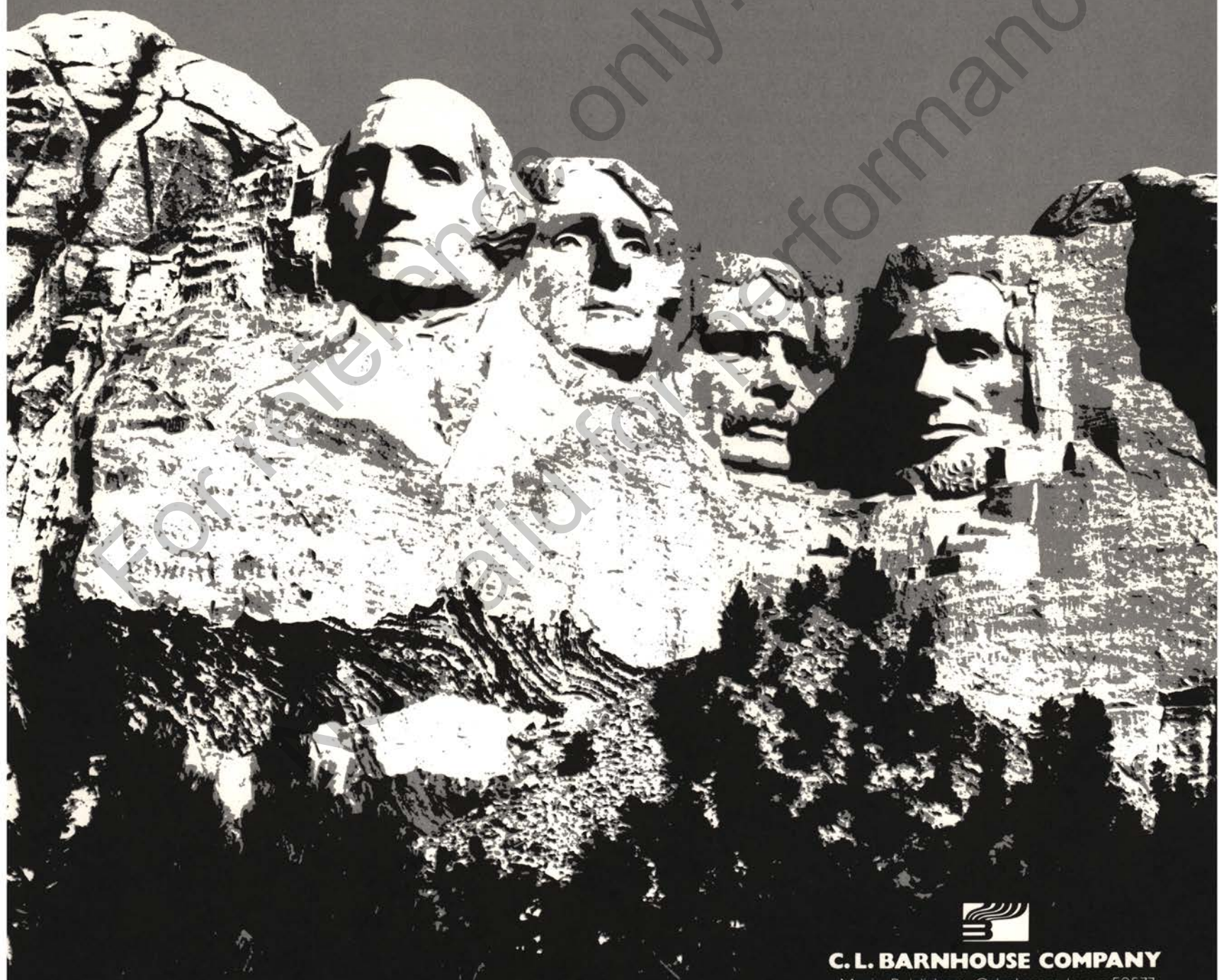


Full Conductor Score

RUSHMORE

A Symphonic Prologue for Winds

Alfred Reed



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PROGRAM NOTE

RUSHMORE, A Symphonic Prologue for Winds, was commissioned by Paul and Lois Hedge, co-directors of the Rushmore Summer Music Camp in South Dakota, on the occasion of the camp's 10th anniversary year, in 1980. It was first performed by the Rushmore Music Camp Symphonic Band under the direction of Kenneth Bloomquist, on August 16th, 1980, at the concluding concert of the session in the amphitheater at Mount Rushmore.

A brooding, mystic opening, representing, perhaps, the four great faces carved in stone gazing over the plains of America, introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, rising ever higher in the band's registers, echoes of the opening fanfares enter, leading to a combination of this theme together with "America, the Beautiful", and bringing the work to a close in all the majesty and colors of which the modern concert band or wind ensemble is capable.

NOTE TO CONDUCTOR

A fully sustained, rich and powerful sound is required throughout this work, regardless of register, dynamic marking or line. The sound, even in the softest, most introspective sections of the music, should be "open" at all times, with the feeling of playing beyond the immediate confines of the concert room. . . as if, indeed, the music were to reach out throughout the land to proclaim its faith.

The work may be used in several ways. First, as a purely instrumental composition for concert purposes, and played as written. Second, on appropriate patriotic or other occasions, a speaker, reciting a suitable text, may be accompanied by the band throughout the first part of the music, beginning at either measure 5, measure 14, or measure 30, and concluding by measure 45 or 50, with the band then bringing in the combined themes of "America, the Beautiful" and the opening music itself. Third, in addition to what has already been suggested, a choir or the audience, or the combined choir and audience together may sing "America, the Beautiful" with the band beginning at measure 50 and proceeding to the end.

Alfred Reed



Alfred Reed

ALFRED REED is a native New Yorker — born in Manhattan on January 25, 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, he studied trumpet and was playing professionally while still in High School. He worked on theory and harmony with John Sacco, and continued later as a scholarship student of Paul Yartin.

After three years at the Radio Workshop in New York, he enlisted in the Air Force during World War II, and was assigned to the 529th Army Air Force Band. During his three and a half years with this organization, Alfred Reed became deeply interested in the Concert Band and its music. He produced nearly 100 compositions and arrangements for band before leaving the Service.

Following his release, he enrolled at the Juilliard School of Music as a student of Vittorio Giannini. In 1948 he became a staff composer and arranger with NBC and, subsequently, ABC in New York, where he wrote and arranged music for radio and television, as well as for record albums and films.

In 1953 Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his interrupted academic work. His Master's thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which later was to win the Luria Prize. It received its first performance in 1959, and was published in 1966. During the two years at Baylor he also became interested in the problems of educational music at all levels, especially in the development of repertoire material for band, orchestra and chorus. This led, in 1955, to his accepting the post of editor in a major publishing firm. He left this position in September, 1966, to join the faculty of the School of Music at the University of Miami, as Professor of Music, holding a joint appointment in the Theory-Composition and Music Education Departments, and to develop the Unique Music Merchandising Degree Program at that institution.

With over 200 published works for Concert Band, Wind Ensemble, Orchestra, Chorus and various smaller chamber music groups, many of which have been on the required performance lists for the past 15 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 some 52 commissions to date...with more on the way! His work as a guest conductor and clinician has taken him to 40 states, Europe, Canada, Mexico, and South America, and for six consecutive years, six of his works have been on the required list of music for all Concert Bands in Japan. He left New York for Miami, Florida, in 1960, where he has made his home ever since.

In the Fall of 1980, following the retirement of Dr. Frederick Fennell, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

Full Conductor Score
(No Condensed Score published)

RUSHMORE

A Symphonic Prologue for Winds

ALFRED REED

A 151

Broadly (but not dragging) (♩ = c. 54)

Flutes 1 2
C Piccolo (dbl. 3rd Flute)
Oboes 1 2
English Horn
Eb Clarinet
Bb Clarinets 1 2 3
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Bassoons 1 2
Contra-Bassoon (Optional)
Eb Alto Saxophones 1 2
Bb Tenor Saxophone
Eb Baritone Saxophone
F Horns 1 2 3 4
Bb Trumpets 1 2 3
Bb Cornets 1 2
Trombones 1 2 3
Baritone
Tuba
String Bass
Timpani
Bells Chimes
Pr. of Cymbals Bass Drum

Flutes: *p sost.*, *mf Soli*, *mp*, *Soli*, *Obs.*
Piccolo: *p sost.*, *mf Soli*, *Soli*
Oboes: *mp*
English Horn: *mp*
Eb Clarinet: *pp*, *div.*, *pp*, *Soli*, *mp*, *unis.*
Bb Clarinets: *div.*, *pp*, *mp Soli*
Eb Alto Clarinet: *pp*, *sempre pp*
Bb Bass Clarinet: *pp*, *sempre pp*
Bb Contra Bass Clarinet: *pp*, *sempre pp*
Bassoons: *pp*, *sempre pp*
Contra-Bassoon: *pp*, *sempre pp*
Eb Alto Saxophones: *p*
Bb Tenor Saxophone: *p*
Eb Baritone Saxophone: *p*
F Horns: *mf*, *poco marc. e sost.*, *p*, *mp*, *Soli*, *sim.*
Bb Trumpets: *mp poco marc. e sost.*, *pp*
Bb Cornets: *Hns.*, *Obs.*
Trombones: *pp*, *Hns.*
Baritone: *div.*, *pp*, *div.*
Tuba: *pp*, *pizz.*, *St. B. p*, *pizz.*
String Bass: *p*, *mp*
Timpani: *pp*, *Bells*, *p*
Bells Chimes: *pp*, *Chimes p*
Pr. of Cymbals Bass Drum: *B.D.*, *pp* (softer beater)

Fls. 1 2

Fl. 3

Obs. 1 2

E. H.

Eb Cl. 1

Cls. 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1 2

C. Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Bells Chimes

Pr. Cyms. B.D.

mp *f* *pp* *mf* *p* *mf* *Soli* *div.* *1. Solo* *(a2) Solo* *(all) (a2) Solo*

14 poco piu mosso

(a2)

Fls. 1 2 *p* *mf* *f molto sonore*

Fl. 3 *p* *mf* *f molto sonore*

Obs. 1 2 *p* *Soli mp poco marc.* *f molto sonore*

E. H. *p* *mp* *f molto sonore*

E♭Cl. 1 *p* *mp* *f molto sonore*

Cl. 2 *p* *mp* *f molto sonore*

3 *p* *mp* *f molto sonore*

A.Cl. *p* *mp* *f molto sonore*

B.Cl. *p* *mp* *f molto sonore*

Cb.Cl. *p* *poco a poco cresc.* *f sonore*

Bsns. 1 2 *p* *poco a poco cresc.* *f sonore*

C.Bsn. *p* *poco a poco cresc.* *f sonore*

A.Saxs. 1 2 **14 poco piu mosso** *Soli mp poco marc.* *poco a poco cresc.* *f molto sonore*

T.Sax. *Soli mp poco marc.* *poco a poco cresc.* *f molto sonore*

Bar.Sax. *p* *f molto sonore*

Hns. 1 2 *Soli mp poco marc.* *poco a poco cresc.* *ff*

3 4 *mp poco marc.* *poco a poco cresc.* *ff*

Trpts. 1 2 *Soli mp poco marc.* *Soli f*

3 *p* *f*

Cors. 1 2 *Soli mp poco marc.* *mf poco marc.* *f molto sonore*

2 *mp poco marc.* *f*

Trbs. 1 2 3 *f*

Bar. *poco a poco cresc.* *f sonore*

Tuba *poco a poco cresc.* *f sonore*

Str. Bass *arco* *f sonore*

Timp. *Soli p* *poco a poco cresc.* *f*

Bells Chimes *mp*

Pr.Cyms. B.D. *p*

poco meno mosso

25

(a2) Soli

Fls. 1 2

Fl. 3

Obs. 1 2

E. H.

Eb Cl. 1

Cls. 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1 2

C. Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Bells Chimes

Pr. Cyms. B. D.

p *mf* *mp* *pp* *pizz.*

Soli *Fls., Obs.* *Hn. 1.* *Hn. 3.* *Hn. 2.*

poco allarg. (a2) **30 a tempo, flowing but not rushed**

Fls. 1 2 *mp*

Fl. 3 *mp*

Obs. 1 2 *p* (a2) *mf molto sonore*

E. H. *p ma sonore* *Soli*

E♭Cl. *p* *mf molto sonore*

Cl. 1 *p* Eng. Hrn. F. Hrns, Sxs. *mf molto sonore*

Cl. 2 *p* *mf molto sonore*

Cl. 3 *p* *mf molto sonore*

A. Cl. *p* *mf molto sonore*

B. Cl. *p*

Cb. Cl. *p*

Bsns. 1 2 *p* (a2) *mf molto sonore*

C. Bsn. *p*

A. Saxes. 1 2 *p ma sonore* *Soli* *a2 Soli* *mf molto sonore*

T. Sax. *p ma sonore*

Bar. Sax. *p ma sonore*

Hns. 1 2 (a2) *Soli* *p*

Hns. 3 4 (a2) *Soli* *p*

Tpts. 1 2 3

Cors. 1 2 Obs. (play in cup mutes) *Hns.* *p < mp*

Trbs. 1 2 3

Bar. *p* *un.* *p* *div.*

Tuba *p*

Str. Bass *pizz.* *arco* *p* *mp*

Timp. *p*

Bells Chimes *Bells Solo* *mp*

Pr. Cyms. B.D.

38

(a2)

Fls. 2

Fl. 3

Obs. 1/2

E. H.

E♭Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1/2

C. Bsn.

A. Saxs. 2

T. Sax.

Bar. Sax.

Hns. 1/2

Hns. 3/4

Tpts. 1/2

Tpts. 3

Cors. 1/2

Trbs. 1/2

Trbs. 3

Bar.

Tuba

Str. Bass

Timp.

Bells

Chimes

Pr. Cyms.

B.D.

f

mf

p

div.

(a2)

(b)

Fls. 1 2 (a2) 45 *f* *sost.* (Change to Piccolo) *f* *marc.* (Piccolo)

Fl. 3 *f* *sost.* *f* *marc.*

Obs. 1 2 (a2) *f* *sost.* (a2) *f* *marc.*

E. H. *f* *sost.* *f* *marc.*

EbCl. *f* *sost.* *f* *marc.*

Cl. 1 *f* *sost.* *f* *marc.* unis. *f* *marc.*

Cl. 2 *f* *sost.* *f* *marc.*

Cl. 3 *f* *sost.* *f* *marc.*

A.Cl. *f* *sost.* *sfz* *f* *marc.*

B.Cl. *poco marc.* *f* *sost.* *sfz*

Cb.Cl. *poco marc.* *f* *sost.* *sfz*

Bsns. 1 2 *f* *sost.* *sfz*

C.Bsn. *poco marc.* *f* *sost.* *sfz*

A.Saxs. 1 2 (a2) 45 (a2) *f* *sost.* *f* *marc.* *ff*

T.Sax. *f* *sost.* *sfz* *ff*

Bar.Sax. *poco marc.* *f* *sost.* *sfz*

Hns. 1 2 3 4 (a2) *f* *sost.* 2. *ff* (a2) 4. *f* *ff*

Tpts. 1 2 3 *mf* *marc.* *sfzp*

Cors. 1 2 (a2) *f* *sost.* *sfzp* (a2) *sfzp*

Trbs. 1 2 3 *mf* *sfzp*

Bar. *mf* *sfz*

Tuba *mf* *sfz*

Str. Bass *poco marc.* *mf* *sfz*

Timp. *mf* *sfz*

Bells Chimes *mf* Bells *f* hard mallets

Pr.Cyms. B.D. *mf* *sfz*

allargando 50 Broadly, with expression

Fls. 1 2 *ff*

Picc. *ff*

Obs. 1 2 (a2) *ff*

E. H. *ff*

E♭Cl. 1 *ff* unis.

Cls. 2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff* molto sonore e sost.

Cb.Cl. *ff* molto sonore e sost.

Bsns. 1 2 *ff* molto sonore e sost.

C. Bsn. *ff* molto sonore e sost.

allargando 50 Broadly, with expression

A.Saxs. 1 2 *ff* molto sonore e sost.

T.Sax. *ff* molto sonore e sost.

Bar.Sax. *ff* molto sonore e sost.

Hns. 1 2 (a2) *ff* molto sonore e sost.

3 4 *ff* molto sonore e sost.

Tpts. 1 2 *ff* molto sonore e sost.

3 *ff* molto sonore e sost.

Cors. 1 2 *ff* molto sonore e sost.

Trbs. 1 *f* *ff* molto sonore e sost.

2 3 *f* *ff* molto sonore e sost.

Bar. *f* *ff* molto sonore e sost. div.

Tuba *f* *ff* molto sonore e sost.

Str. Bass *f* *ff* molto sonore e sost.

Timp. Solo *mf* molto *ff* *mf* *ff*

Bells Chimes *ff*

Pr.Cyms. B.D. *f* (let ring)

A 152

58 With utmost intensity

Fls. 1 2
Picc.
Obs. 1 2
E. H.
Eb Cl. 1
Cls. 2
3
A. Cl.
B. Cl.
Cb. Cl.
Bsns. 1 2
C. Bsn.

58 With utmost intensity

A. Saxes. 1 2
T. Sax.
Bar. Sax.
Hns. 1 2
3 4
Tpts. 1 2
3
Corns. 1 2
Trbns. 1 2
3
Bar.
Tuba
Str. Bass
Timp.
Bells
Chimes
Pr. Cyms.
B. D.

poco allarg. 65 Broadly and majestically

Fis. 1 2
 Picc.
 Obs. 1 2
 E. H.
 Eb Cl.
 Cls. 1 2 3
 A. Cl.
 B. Cl.
 Cb. Cl.
 Bsns. 1 2
 C. Bsn.
 A. Saxs. 1 2
 T. Sax.
 Bar. Sax.
 Hns. 1 2 3 4
 Tpts. 1 2 3
 Cors. 1 2
 Trbs. 1 2 3
 Bar.
 Tuba
 Str. Bass
 Timp.
 Bells
 Chimes
 Pr. Cyms.
 B. D.
 A 152

Musical score for various instruments including Flutes, Piccolo, Oboes, English Horn, Euphonium, Clarinets, Bassoons, Saxophones, Horns, Trumpets, Cornets, Trombones, Baritone, Tuba, Bass Drum, Snare Drum, Cymbals, Bells, and Chimes. The score includes dynamic markings such as *ff*, *sost.*, *div.*, *marc.*, and *molto marc.*, as well as performance instructions like "Broadly and majestically" and "poco allarg.". Rehearsal mark 65 is indicated.

Fls. 1
2

Picc.

Obs. 1
2

E. H.

Eb Cl.

Cls. 1
2
3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1
2

C. Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Bells

Chimes

Pr. Cyms.
B.D.

A 152

Dynamic markings: *ff*, *fff*, *ten.*, *sost.*, *sec.*, *div.*, *let ring*, *choke*