

DEDICATA

by David Shaffer

Complete Set Catalog No. 012-2070-00

Extra Score Catalog No. 012-2070-01

Grade 3

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NOTE TO CONDUCTOR

Written to capture the feeling of stately British band music, DEDICATA should be performed with all of the eloquence this style of music demands. Throughout the composition, melodies should be smooth and flowing, countermelodies well balanced, and accompaniment figures played in a marcato style. The opening canon should be performed, if possible, with the original instrumentation. Regardless of instrumentation, never double any of the soli instruments with the cued instrument. The Allegro at measure 25 should be played no faster than the MM marking of 100. The Horn and Alto Saxophone countermelody at measure 36 (and again at 44 in the Horn alone) should be brought out, but never overpowering. If possible, stagger the players on the Flute, Piccolo, and Bassoon ostinato part at measure 56. The opening section should begin to retard and diminish beginning in measure 79 and culminate with the Timpani solo in measures 81 and 82.

The Baritone Solo at measure 83 should be rubato - the tempo solidifying with the pickup notes at 84. The middle section, beginning at 96 should be played legato - to the point of no separation between notes in the accompaniment. Measure 114 brings together two of the three themes used in the composition. Both parts, Horn/Alto Saxophone and Trumpet/Flute, should be emphasized.

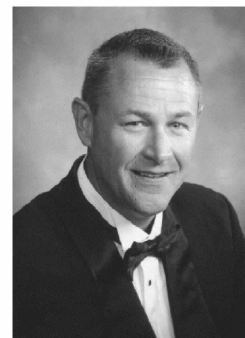
The final section of the composition, a fugue, begins at 133 and should be the fastest tempo yet. The rallentando at 158 should be very broad and dramatic, leading to the original theme and finale of the piece. Do not let the tempo slow past the MM of 90 from this point to the end.

Good luck with your preparation. I hope you enjoy performing DEDICATA.

David Shaffer

THE COMPOSER

David Shaffer was born in Columbus, Ohio and attended schools in Grove City, Ohio before earning degrees at both the Ohio State University and Miami University (Ohio). He has taught in the school systems of Hamilton, Northridge and Wyoming, Ohio. Currently, he is the Ohio Director of Music On The Move Inc., and a free-lance composer/arranger/clinician.



Mr. Shaffer has numerous published compositions to his credit. Many have been used at music clinics and festivals in the United States and Canada, and have been placed on a number of state contest required performance lists. Just recently, the Japanese Band Directors Association selected his PRINCETON VARIATIONS for inclusion on their high school required music list.

Under Mr. Shaffer's direction, the Wyoming, Ohio High School String Orchestra performed as the opening group at the 1984 Mid-West International Band and Orchestra Clinic in Chicago.

INSTRUMENTATION

Full Conductor Score	1
Piccolo	1
C Flute	10
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Oboe	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1

1st Bb Cornet	3
2nd Bb Cornet	3
3rd Bb Cornet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	2
Baritone B.C.	2
Tuba	5
Snare Drum	2
Cymbals/Bass Drum	2
Mallets	2
Timpani	1

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David Shaffer
(ASCAP)

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3551

16

Picc.

Fl.

Ob.

1

2

3

Cls.

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

16

1

2

3

Cors.

1

2

3

Hns.

1

2

3

Trbs.

Bar.

Tuba

Bells

Timp.

S.D.

Cym.

B.D.

3551

Not valid for performance

Bells

f

S.Cym.

p

C.Cym.

f

S.Cym.

pp

20 Adagio $\text{♩} = 90$ **Slightly slower**

Picc. Solo f

Fl. Solo f

Ob.

1 p

2 p

3 p

A.Cl.

B.Cl. Solo f

Bsn. p Solo f

1 p Solo mf

2 p Solo mf

T.Sax. Solo mf

B.Sax. Solo mf

20 Adagio $\text{♩} = 90$ **Slightly slower**

1 Solo f

2

3

1 f

2 f

3 f

4 f

1 f

2 f

3 f

Bar. Solo f

Tuba Solo f

Bells

Timp. p

S.D.

Cym. pp f pp

B.D. S.Cym.

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[25] Allegro $\text{♩} = 96-100$

Picc. f

Fl. f

Ob. f

1 f

2 f

3 f

A.Cl. f

B.Cl. f

Bsn. f

1 f

2 f

A.Saxs. f

T.Sax. f

B.Sax. f

a2 [25] Allegro $\text{♩} = 96-100$

1 f

2 f

3 f

1 f

2 f

3 f

4 f

Hns. f

1 f

2 f

3 f

Trbs. f

Bar. f

Tuba f

Timp. f

S.D. pp

Cym. pp

B.D. pp

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musical score for orchestra and woodwinds, featuring multiple staves and dynamic markings.

Tempo markings: rall. (rallentando), 30 Tempo al (Allegro), 32 (Allegro).

Dynamic markings: *f* (forte), *fp* (fortissimo piano), *p* (piano).

Instrument parts:

- Picc.
- Fl.
- Ob.
- 1
- 2
- 3
- A.Cl.
- B.Cl.
- Bsn.
- 1
- 2
- A.Saxs.
- T.Sax.
- B.Sax.
- 1
- 2
- 3
- Cors.
- 1
- 2
- 3
- 4
- Hns.
- 1
- 2
- 3
- Trbs.
- Bar.
- Tuba
- 1
- 2
- 3
- 4
- Tim.
- S.D.
- Cym.
- S.Cym.
- B.D.

3551

Picc.

Fl.

Ob.

1

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3

4

5

6

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9

10

11

12

13

14

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517

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519

520

521

522

523

40

Picc. *mf*

Fl. *mf*

Ob. *mf*

1 *mf*

2 *mf*

3 *mf*

A.Cl. *sub. p*

B.Cl. *sub. p*

Bsn. *sub. p*

1 *sub. p*

2 *sub. p*

T.Sax. *sub. p*

B.Sax. *sub. p*

40

1 *p*

2 *p*

3 *p*

1 *f*

2 *f*

3 *f*

Hns. *f*

1 *sub. p*

2 *sub. p*

3 *sub. p*

Bar. *sub. p*

Tuba *sub. p*

Xylo. *f*

Timp. *p*

S.D. *f*

Cym. *f*

B.D. *f*

355/

48

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

1. *f* *ff*

2. *f* *ff*

3. *f* *ff*

A.Cl. *f* *ff*

B.Cl. *f* *ff*

Bsn. *f* *ff*

1. *mp* *f*

2. *mp* *f*

3. *mp* *f*

A.Sax. *f* *f*

2. *f* *f*

B.Sax. *f* *f*

1. *mf* *mp* *f*

2. *mf* *mp* *f*

3. *mf* *mp* *f*

Cors. *mf* *mp* *f*

1. *f* *f*

2. *f* *f*

3. *f* *f*

Hns. *f* *mp* *f*

1. *f* *mp* *f*

2. *f* *mp* *f*

3. *f* *mp* *f*

4. *f* *mp* *f*

Trbs. *f* *mp* *f*

1. *f* *mp* *f*

2. *f* *mp* *f*

3. *f* *mp* *f*

Bar. *f* *mp* *f*

Tuba *f* *mp* *f*

Xylo. *f* *f*

Timp. *f* *f*

S.D. *f* *f*

Cym. *f* *f*

B.D. *f* *f*

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dim. 52

Picc. *div.* *p*

Fl. *p*

Ob.

1. *p*

2. *p*

3. *p*

A.Cl. *p*

B.Cl. *p*

Bsn. *p*

1. *f*

2. *f*

3. *f*

A.Saxs. *f*

T.Sax. *f*

B.Sax. *f*

dim. 52

1. *f*

2. *f*

3. *f*

1. *f*

2. *f*

3. *f*

4. *f*

1. *p*

2. *p*

3. *p*

Trbs. *p*

Tuba *p*

Mar. *p* Marimba (soft yarn)

Timp. *pp*

S.D. *mf*

Cym. *pp*

B.D. *mf*

Picc. Fl. Ob. 1 2 3 A.Cl. B.Cl. Bsn. 1 2 A.Saxs. T.Sax. B.Sax. Cors. 1 2 3 Hns. 1 2 3 4 Trbs. Bar. Tuba Mar. Timp. S.D. Cym. B.D.

58

Solo *mf* Tutti *f*

to Xylo.

S.Cym. *pp* C.Cym. *pp*

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Temple Blocks

3551

77 rit. e dim.

Picc.

Fl.

Ob.

1

2

3

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

1

2

A. Saxs.

T. Sax.

B. Sax.

77 rit. e dim.

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Xylo.

Timp.

S.D.

Cym.

B.D.

C. Cym.

Solo

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83 Adagio $\text{♩} = 82-88$

accel.

Picc. ff

Fl. f ff

Ob. ff

1 mf f ff

2 mf f ff

3 mf f ff

A. Cl. mf ff

B. Cl. mf ff

Bsn. mf ff

1 f ff

2 f ff

T. Sax. mf ff

B. Sax. mf ff

83 Adagio $\text{♩} = 82-88$

1 f ff $div.$

2 p ff

3 p ff

1 f ff

2 mf ff

3 mf ff

4 mf ff

1 mf ff

2 mf ff

3 mf ff

Bar. $Solo$ f mf ff

Tuba mf ff

Bells

Timp.

S.D.

Cym. p S.Cym. C.Cym.

B.D.

Rubato **rit.** **96 Molto expressive** $\text{♩} = 112$

Picc.

Fl.

Ob.

1

2

3

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

1

2

A. Sax.

T. Sax.

B. Sax.

Rubato **rit.** **96 Molto expressive** $\text{♩} = 112$ **Solo**

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Timp.

S.D.

Cym.

B.D.

S.Cym.

mp

mp

mp

mp

mp

mp

mp

mp

p

p

100

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

100

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Timp.

S.D.

Cym.

B.D.

3551

expressive

f

expressive

f

expressive

f

expressive

f

expressive

f

p

S.Cym.

114 Maestoso

Picc.
 Fl.
 Ob.
 1
 Cls. 2
 3
 A.Cl.
 B.Cl.
 Bsn.
 1
 A.Saxs. 2
 T.Sax.
 B.Sax.
114 Maestoso
 1
 Cors. 2
 3
 1
 Hns. 2
 3
 4
 1
 Trbs. 2
 3
 Bar.
 Tuba
 Chimes
 Timp.
 S.D.
 Cym.
 B.D.
 C.Cym. *f*
 3551

122

Picc.
 Fl.
 Ob.
 1
 Cls. 2
 3
 A.Cl.
 B.Cl.
 Bsn.
 1
 A.Saxs. 2
 T.Sax.
 B.Sax.
 122
 1
 Cors. 2
 3
 1
 Hns. 2
 3
 4
 1
 Trbs. 2
 3
 Bar.
 Tuba
 Timp.
 S.D.
 Cym.
 B.D.
 355/

Musical score for a large orchestra, measures 122-125. The score includes parts for Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Corsos (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Baritone, Tuba, Timpani, Snare Drum, and Cymbals/Bells. Dynamics include *f*, *mp*, *mf*, and *ff*. A "let ring" instruction is present for the Cym. B.D. part.

128 Slower **133 Vivace** $\text{♩} = 144-150$

rall.

Picc. *Solo*
f

Fl.
f

Ob.
f

1. *legato*
p

2. *legato*
p

3. *legato*
p

A.Cl.
p

B.Cl.
p

Bsn.
p

1. *legato*
p

2. *legato*
p

T.Sax.
p

B.Sax.
p

128 Slower **133 Vivace** $\text{♩} = 144-150$

rall.

1.
 2.
 3.

Cors.
 1.
 2.
 3.

Hns.
 1.
 2.
 3.
 4.

Trbs.
 1.
 2.
 3.

Bar.
f

Tuba
f

Timp.
Solo
ff

S.D.
 Cym.
 B.D.

3551

3551

Picc. Fl. Ob.

1. 2. 3. Cls.

A.Cl. B.Cl.

Bsn.

1. 2. A.Saxs.

T.Sax. B.Sax.

1. 2. 3. Cors.

1. 2. 3. 4. Hns.

1. 2. 3. Trbs.

Bar. Tuba

T.B. Timp. S.D. Cym. B.D.

3551

For reference only. Not valid for performance.

147

Picc.

Fl.

Ob.

1

Cls. 2

3

A.Cl.

B.Cl.

Bsn.

1

A.Saxs.

2

T.Sax.

B.Sax.

147

1

Cors. 2

3

1

Hns. 2

3

4

1

Trbs. 2

3

Bar.

Tuba

T.B.

Timp.

S.D.

Cym.
B.D.

3551

154

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

W.B.

Timp.

S.D.

Cym.

B.D.

3551

rall. **160 Maestoso** $\text{♩} = 90$

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

rall. **160 Maestoso** $\text{♩} = 90$

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Chimes

Timp.

S.D.

Cym.

B.D.

Solo **ffp**

Solo **fp** **S.Cym.**

C.Cym.

3551

30

3551

172

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

172

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Xylo.

Timp.

S.D.

Cym.
B.D.

choke

C.Cym.

choke

3551