

PAGEANT OF LIGHT

David Shaffer

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Score Catalog No. 012-2154-01

GRADE: 3 1/2

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NOTE TO THE CONDUCTOR

"Pageant of Light" was written for and dedicated to the Edison High School Wind Ensemble, Milan, Ohio.

The rubato style introduction should be performed strictly with solo instruments. At no time should there be doublings on any instrument during measures 1 through 12. Throughout the introduction, it is important to retain the same style between the woodwind quintet and the brass choir.

The Allegro tempo set in measure 25 should be very quick, as it will be the tempo for the entire opening statement of the melody. The rhythmic figures in the upper woodwinds, measure 50, and low brass, measure 58, should be played in a very short staccato style, being careful not to play too heavily.

The two 6/8 sections, measures 74, 75, 76 and 128, 129, are "conventional" meter changes from duple to triple; just add an eighth note to the individual pulse. The ritard three measures before 93 should not be extremely broad, just a gradual reduction of speed to the moderate tempo of the slower middle section.

Attention should be paid, in the slower middle section, to chord balance, expression, and phrasing. Specifically, phrasing marks have been written into the melodies of this section and should be observed closely.

The finale, beginning at measure 111, should be at the same tempo, if not slightly faster, than the original fast section. Do not allow the composition to drag at the Maestoso, measure 131, direct it, though, to lead dramatically into the Presto with as much speed as technique will allow.

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 freelance 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

Conductor Score	1	1st Bb Cornet	3
C Piccolo	1	2nd Bb Cornet	3
C Flute	10	3rd Bb Cornet	3
Oboe	2	1st & 2nd F Horn	2
1st Bb Clarinet	4	3rd & 4th F Horn	2
2nd Bb Clarinet	4	1st Trombone	2
3rd Bb Clarinet	4	2nd Trombone	1
Eb Alto Clarinet	2	3rd Trombone	1
Bb Bass Clarinet	2	Baritone B.C.	2
Bassoon	2	Baritone T.C.	2
1st Eb Alto Saxophone	3	Tuba	4
2nd Eb Alto Saxophone	3	Percussion 1 (Mallets)	5
Bb Tenor Saxophone	2	Percussion 2 (Timpani)	1
Eb Baritone Saxophone	1	Percussion 3 (Snare Drum)	2
		Percussion 4 (Cym., Bass Drum)	3

PAGEANT OF LIGHT

David Shaffer
ASCAP

012-2154-00

Andante ♩ = 86 - 92

The score is for a wind ensemble and includes the following parts:

- C Piccolo
- C Flute
- Oboe
- B♭ Clarinets (1, 2, 3)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Cornets (1, 2, 3)
- F Horns (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone
- Tuba
- Mallets
- Xylophone
- Bells
- Temple Blocks
- Wood Block
- Timpani (G, F, C, B♭)
- Snare Drum
- Bass Drum
- Suspended Cymbal
- Crash Cymbals

The score is marked **Andante** with a tempo of ♩ = 86 - 92. It features several solo passages for the C Flute, B♭ Clarinet 2, E♭ Alto Saxophone 1, and C Piccolo. The C Flute part includes dynamic markings of *f* and *mf*. The B♭ Clarinet 2 part has a *f* marking. The E♭ Alto Saxophone 1 part has a *f* marking. The C Piccolo part has a *mf* marking. The score is in 3/4 time and contains a large watermark: "For Reference Only - Not valid for performance".

rit.

13 Slightly faster ♩=96-100

Picc.

Fl. + 2 Solo

Ob.

1
2
3
Cls.

A.Cl.

B.Cl.

Ben.

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
3
Cors.

Hns.

1
2
3
Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.
B.D.

C.Cym.

mf

f

pp

f

19

Picc.

Fl.

Ob.

1

Cls. 2

3

A.Cl.

B.Cl.

Bsn.

1

A.Saxs.

2

T.Sax.

B.Sax.

19

1

Cors. 2

3

1

Hns. 2

3

4

1

Trbs. 2

3

Bar.

Tuba

Mallets

Timp.

S.D.
B.D.

S.Cym.
C.Cym.

Solo

f

mf

f

mf

mf

mf

mf

mf

p

3663

25 Allegro ♩ = 144

With intensity

Picc. Fl. Ob. 1 2 3 A.Cl. B.Cl. Bsn. A.Saxs. 1 2 T.Sax. B.Sax.

25 Allegro ♩ = 144

With intensity

Cors. 1 2 3 Hns. 1 2 3 4 Trbs. 1 2 3 Bar. Tuba Mallets Timp. S.D. B.D. S.Cym. C.Cym.

29

Picc. *ff*

Fl. *ff*

Ob. *ff*

1. *ff*

2. *ff*

3. *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

1. *ff*

2. *ff*

T. Sax. *ff*

B. Sax. *ff*

29

1. *ff*

2. *ff*

3. *ff*

Hns. *ff*

1. *ff*

2. *ff*

3. *ff*

Trbs. *ff*

Bar. *ff*

Tuba *ff*

Mallets *f* Xylo. *f* W.B. *f*

Timp. *f*

S.D. *sfz*

B.D. *sfz*

S.Cym. *f*

C.Cym. *f*

3663

Picc. *pp*

Fl. *pp*

Ob. *pp*

1 *pp*

2 *pp*

3 *pp*

A.Cl. *pp*

B.Cl. *pp*

Bsn. *pp*

1 *pp*

2 *pp*

T.Sax. *pp*

B.Sax. *pp*

1 *f*

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Trbs. 1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *f*

Mallets *f*

Timp. *f* Solo

S.D. *f*

B.D. *f*

S.Cym. *pp*

C.Cym. *pp*

37

37

Xylo. *f*

This page contains the musical score for page 9 of an orchestral work. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- Cls. 1, 2, 3** Clarinets (1st, 2nd, 3rd)
- A.Cl.** Alto Clarinet
- B.Cl.** Bass Clarinet
- Bsn.** Bassoon
- A.Saxs. 1, 2** Alto Saxophones (1st, 2nd)
- T.Sax.** Tenor Saxophone
- B.Sax.** Baritone Saxophone
- Cors. 1, 2, 3** Cor Anglais
- Hns. 1, 2, 3, 4** Horns (1st, 2nd, 3rd, 4th)
- Trbs. 1, 2, 3** Trumpets (1st, 2nd, 3rd)
- Bar.** Baritone
- Tuba** Tuba
- Mallets** Mallets
- Timp.** Timpani
- S.D. B.D.** Snare Drum / Bass Drum
- C.Cym.** Cymbals

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *ff*), articulation (accents), and performance instructions like "Big" and "F to Eb". The music is written in a key signature of one flat and a 4/4 time signature.

46 50

Picc.

Fl.

Ob.

1

Cls. 2

3

A.Cl.

B.Cl.

Bsn.

1

A.Saxs.

2

T.Sax.

B.Sax.

46 50

Solo (st. mute)

Cors. 1

2

3

Hns. 1

2

3

4

Trbs. 1

2

3

Bar.

Tuba

Mallets

Timp.

S.D. Tamb.

Trgl.

Tamb.

to Trgl.

Trgl. f

on rims

Trgl. f

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Ben.

1

2

A.Sax.

T.Sax.

B.Sax.

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mallets

Timp.

S.D. Tamb.

Trgl.

C.Cym.

ff

mf

mf

Trgl.

C.Cym.

58

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

fp *f* *sim.* *ff* *f* *open* *f* *ff* *f* *sim.* *f* *mp* *p*

E♭ to F

on head

Picc. *f* Solo **68**

Fl. *f* Soli (2 only) *f*

Ob. *f*

1. Cls. *f* *p*

2. *f* *p*

3. *f* *p*

A.Cl. *f*

B.Cl. *fp* *mp*

Bsn. *fp* *mp*

1. A.Saxs. *fp* *p*

2. *fp* *p*

T.Sax. *fp* *p*

B.Sax. *fp* *p* (B.Cl.) *mp*

1. Cors. *fp*

2. *fp*

3. *fp*

1. Hns. *fp* *fp*

2. *fp*

3. *fp*

4. *fp*

1. Trbs. *fp*

2. *fp*

3. *fp*

Bar. *fp*

Tuba *fp*

Mallets *f* Solo to T.B. *p*

Timp. *fp* *ff* *p*

S.D. *fp*

B.D. *fp*

C.Cym. *fp*

Picc.

Fl.

Ob.

1

Cls. 2

3

A.Cl.

B.Cl.

Bsn.

1

A.Saxs. 2

T.Sax.

B.Sax.

1

Cors. 2

3

Hns. 2

3

4

1

Trbs. 2

3

Bar.

Tuba

Mallets T.B.

Timp.

S.D.

B.D.

C.Cym.

Tutti

f

fp

74 cresc. poco a poco 78

Picc.
Fl.
Ob.
1
2
3
Cls.
A.Cl.
B.Cl.
Bsn.
1
2
A.Sax.
T.Sax.
B.Sax.

74 cresc. poco a poco 78

sub. p
ff
Solo
f
f
Solo
f
mp
mp

1
2
3
Hns.
1
2
3
Trbs.
Bar.
Tuba
Mallets
Timp.
S.D.
B.D.
S.Cym.

to Xylo. Xylo.

80

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

80

1

2

3

Cors.

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

Mallets

Timp.

S.D.

B.D.

Tamb.

C.Cym.

Picc. *Soli* *f* *molto rit.*

Fl. *Soli* *f* *molto rit.*

Ob.

1. *mp*

Cls. 2. *mp*

3. *mp*

A.Cl.

B.Cl.

Bsn. *ff* *sfz* *mp*

A.Saxs. 1. *ff* *sfz* *Soli* *f*

2. *ff* *sfz* *mp*

T.Sax.

B.Sax.

Cors. 2. *ff* *sfz* *molto rit.*

3. *ff* *sfz*

Hns. 1. *ff* *sfz*

2. *ff* *sfz*

3. *ff* *sfz*

4. *ff* *sfz*

Trbs. 1. *ff* *sfz* *mp*

2. *ff* *sfz* *mp*

3. *ff* *sfz* *mp*

Bar. *ff* *sfz* *p*

Tuba *ff* *sfz* *mp*

Mallets *W.B. f*

Timp. *ff* *sfz*

S.D. *ff* *sfz*

B.D. *ff* *sfz*

Tamb. *ff* *sfz*

C.Cym. *ff* *sfz*

93 Moderato $\text{♩} = 88$

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

Mallets

Timp.

S.D.
B.D.

S.Cym.

Solo

mp

f

mp

mp

mp

mp

mp

p

f

p

104 Slightly faster

Picc.

Fl.

Ob.

1
2
3
Cls.

A.Cl.

B.Cl.

Ben.

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
3
Cors.

Hns.

1
2
3
Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.
B.D.

S.Cym.

sfz

mp

f

sub. p

legato

104 Slightly faster

III Allegro ♩ = 144

Musical score for various instruments including Picc., Fl., Ob., Clarinets (1-3), A.Clarinet, Bass Clarinet, Bassoon, Saxophones (1-3), Trombones (1-3), Baritone, Tuba, Mallets, Timpani, and Percussion (S.D., B.D., S.Cym.).

Key performance markings include dynamics such as *f*, *mp*, *mf*, *sfz*, and *W.B.* (Wood Block).

Structural markings include **Solo** and **III Allegro ♩ = 144**.

This page contains the musical score for measures 117 through 120. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone (1, 2), Tenor Saxophone, Bass Saxophone, Cor Anglais (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Baritone, Tuba, Mallets, Snare Drum, Bass Drum, Snare Cymbal, and Crash Cymbal. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and brass. A 'Solo' section is marked for the Flute and Bassoon in measure 118. The dynamic markings range from *f* (forte) to *sfz* (sforzando). A large watermark 'Valid for Performance' is overlaid diagonally across the page.

Picc.

Fl.

Ob.

1
2
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.

Tuba

Tuba

(play)

Mallets
T.B.

Timp.

S.D.
B.D.

C.Cym.

123

Tutti

f

sf

ff

sp

3663

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

The musical score for page 24 is arranged in a standard orchestral format. It includes parts for Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto and Bass), Cor Anglais, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Baritone, Tuba, Mallets, Timpani, Snare Drum, Bass Drum, and Cymbals. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *sfz* (sforzando) and *sub. p* (subito piano). A specific instruction for the Timpani part reads "slide to F".

[131] Maestoso ♩ = 92-96

molto rit.

Picc.
Fl.
Ob.
1
Cln. 2
3
A.Cl.
B.Cl.
Bsn.
1
A.Sax. 2
T.Sax.
B.Sax.

Detailed description: This section of the score covers measures 131 to 136. It includes parts for Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, and Saxophones (Alto, Tenor, Baritone). The music is in 4/4 time with a key signature of two flats. The tempo is marked 'Maestoso' with a metronome marking of ♩ = 92-96, and the performance style is 'molto rit.'. Dynamics range from *f* to *fp*. The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

molto rit.

[131] Maestoso ♩ = 92-96

1
Corns. 2
3
Hns. 1
2
3
4
Trbs. 1
2
3
Bar.
Tuba
Mallets
Timp.
S.D.
B.D.
S.Cym.

Detailed description: This section of the score covers measures 131 to 136. It includes parts for Cornets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, Mallets, Timpani, and Cymbals. The music is in 4/4 time with a key signature of two flats. The tempo is marked 'Maestoso' with a metronome marking of ♩ = 92-96, and the performance style is 'molto rit.'. Dynamics range from *f* to *fp*. The brass instruments play sustained notes and rhythmic patterns, while the percussion instruments provide a steady accompaniment. The Mallets part includes instructions 'to Bells' and 'Bells'.

136 Presto

rall.

Picc.

Fl.

Ob.

1
2
3
Cls.

A.Cl.

B.Cl.

Bsn.

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
3
Cors.

Hns

1
2
3
Trbs.

Bar.

Tuba

Mallets

Xylo.

Timp.

S.D.
B.D.

C.Cym.

143

Picc.

Fl.

Ob.

1

2

3

Cls.

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

1

2

3

Cors.

Hns.

1

2

3

4

Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.

B.D.

C.Cym.

3663