

# THE RAMPARTS OF COURAGE

**ALFRED REED**

Catalog No. 012-2712-00

Score No. 012-2712-01

GRADE LEVEL: 3 1/2

**Barnhouse**  
*Music Publications*



**C.L. BARNHOUSE COMPANY®**

*Music Publishers Since 1886*

[www.barnhouse.com](http://www.barnhouse.com)

# THE RAMPARTS OF COURAGE

## Instrumentation

|  |   |
|--|---|
| Full Conductor Score .....                   | 1 |
| 1st & 2nd C Flute .....                      | 8 |
| C Piccolo - 3rd Flute .....                  | 2 |
| Eb Clarinet .....                            | 1 |
| 1st Bb Clarinet .....                        | 4 |
| 2nd Bb Clarinet .....                        | 4 |
| 3rd Bb Clarinet .....                        | 4 |
| Eb Alto Clarinet .....                       | 1 |
| Bb Bass Clarinet .....                       | 2 |
| Bb Contrabass Clarinet.....                  | 1 |
| 1st & 2nd Oboes .....                        | 2 |
| English Horn .....                           | 1 |
| 1st & 2nd Bassoons .....                     | 2 |
| 1st Eb Alto Saxophone .....                  | 2 |
| 2nd Eb Alto Saxophone .....                  | 2 |
| Bb Tenor Saxophone.....                      | 1 |
| Eb Baritone Saxophone .....                  | 1 |
| 1st Bb Trumpet .....                         | 3 |
| 2nd Bb Trumpet .....                         | 3 |
| 3rd Bb Trumpet .....                         | 3 |
| 1st & 2nd Bb Cornets .....                   | 2 |
| 1st & 2nd F Horns .....                      | 2 |
| 3rd & 4th F Horns .....                      | 2 |
| 1st Trombone .....                           | 2 |
| 2nd Trombone .....                           | 2 |
| 3rd Trombone .....                           | 2 |
| Baritone BC.....                             | 2 |
| Baritone TC .....                            | 2 |
| Tubas .....                                  | 5 |
| String Bass .....                            | 1 |
| Timpani .....                                | 1 |
| Percussion 1: Snare Drum/Bass Drum.....      | 3 |
| Percussion 2: Triangle/Sus.Cym/Cymbals ..... | 3 |
| Percussion 3: Bells .....                    | 1 |
| Percussion 4: Chimes .....                   | 1 |

## PROGRAM NOTES

This powerful work was commissioned by the Georgia Zeta chapter of Phi Beta Mu and is dedicated to honor Mr. Boyd McKeown for his role in the shaping and development of quality music education programs in the State of Georgia. It was first performed by the Georgia All-State Band under the direction of Dr. David Gregory, at the Georgia Music Educators Association annual convention in Savannah, Georgia, on May 6th 1995.

The sub-title, Fanfare & Processional, describes both the nature of the music and the form in which it is built: an extremely powerful and extended opening fanfare that leads to a sweeping theme developed with the full resources of the modern integrated wind band as a solemn processional march. Following a quiet, contrasting middle section built on fragments of the fanfare theme, the music gradually builds in volume and intensity to a closing section developed from some of the opening material which, in turn, leads to an overpowering conclusion.

## REHEARSAL SUGGESTIONS

The effect of this music is intended to be broad and sweeping throughout, befitting its purpose as an opening selection for a concert, or introduction to a festival or other important event calling for such treatment. For this reason, it is important that even in the opening fanfare the tempo must not be taken too slowly...a feeling of movement must be present at all times, even if the overall effect is broad and majestic.

The slightly faster tempo at measure 11 must not be exaggerated; its purpose is to create a bit of extra tension in the woodwind and saxophone figures before the allargando in the measure before the entrance of the main theme at bar 15, where the music settles down into the tempo it will maintain throughout the remainder of the piece.

In the middle section, the flowing melodic lines and countermelodies must be played with great smoothness and sostenuto at all time.

If desired, extra choirs of Trumpets and Trombones, as antiphonal groups or as a single group playing in the background may be added to the music when used for festival occasions and similar purposes. These groups will play from the same parts as the regular Trumpets and Trombones in the band, and therefore their exact size is not a critical factor, although a similar number in each section would obviously be musically desirable. As a suggestion along this line, such extra brass groups may play from the beginning through measure 23, and then enter again at measure 59 and play from there to the end.

Alfred Reed

## THE COMPOSER

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 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 as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 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 over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

Commissioned by the Georgia Zeta Chapter of Phi Beta Mu  
International Bandmasters Fraternity to honor Mr. Boyd McKeown  
who is greatly responsible for the exceptional quality of music education in the state of Georgia

# THE RAMPARTS OF COURAGE

Fanfare and Processional

Alfred Reed  
ASCAP

CONDUCTOR  
012-2712-00

Maestoso (ma con moto) ♩ = c. 69

The musical score is arranged in two systems. The first system includes woodwinds and saxophones, and the second system includes brass instruments and percussion. The woodwind section (Flute, Piccolo, Oboe, English Horn, Eb Clarinet, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contra Bass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone) plays a melodic line with a triplet of eighth notes and a dynamic of *ff*. The brass section (Horns in F, Bb Trumpet, Bb Cornets, Trombone, Baritone, Tuba, String Bass) provides harmonic support with a dynamic of *ff* and *sost.* markings. The percussion section (Timpani, Triangle, Pair of Cymbals, Suspended Cymbal, Snare Drum, Bass Drum, Bells, Chimes) features a *ff solo* on the timpani and cymbals, and *ff* on the snare and bass drums. The score is marked with a large watermark 'FOOTNOTES ONLY' and 'MUSICMANAGER'.

4

Fl. 1 2

Picc.

Oboe 1 2

E. Hn

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1 2

Tpt. 3

Cor. 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

S. Bass

Timp.

Trgl. Pair Cym.

Susp. Cym.

S.D. B.D.

Bells

Chimes

*ff* *(a2)* *6*

11 Più mosso (♩ = c. 92)

Fl. 1, 2  
 Picc.  
 Oboe 1, 2  
 E. Hn  
 Eb Cl.  
 Cl. 1, 2, 3  
 Alt. Cl.  
 Bass Cl.  
 C. Bass Cl.  
 Bsn. 1, 2  
 A. Sax. 1, 2  
 T. Sax.  
 Bar. Sax.

11 Più Mosso (♩ = c. 92)

F. Hn. 1, 2  
 F. Hn. 3, 4  
 Tpt. 1, 2, 3  
 Cor. 1, 2  
 Tbn. 1, 2, 3  
 Bar.  
 Tuba  
 S. Bass  
 Timp.  
 Trgl.  
 Pair Cym.  
 Susp. Cym.  
 S.D.  
 B.D.  
 Bells  
 Chimes



7

FL. 1  
2

Picc.

Oboe 1  
2

E. Hn

E♭ Cl.

Cl. 1  
2  
3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

F. Hn. 1, 2  
3, 4

Tpt. 1  
2  
3

Cor. 1  
2

Tbn. 1  
2  
3

Bar.

Tuba

S. Bass

Timp.

Trgl.  
Pair Cym.

Susp. Cym.

S.D.  
B.D.

Bells

Chimes

*(a2)*

*ff*

*5*

*3*

*v*

*acc*

*(a2)*

*3*

*v*

*acc*

*(a2)*

*3*

*v*

*acc*

*3*

*v*

*acc*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

FL. 1 2

Picc.

Oboe 1 2

E. Hn

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1 2

Tpt. 3

Cor. 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

S. Bass

Timp.

Trgl.

Pair Cym.

Susp. Cym.

S.D.

B.D.

Bells

Chimes

*dim.* *p* *mp* *pp* *cresc.* *div.* *unis.* *2 Bars only* *2 Tubas only*



Fl. 1 2

Picc.

Oboe 1 2

E. Hn

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1 2

Tpt. 3

Cor. 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

S. Bass

Timp.

Trgl.

Pair Cym.

Susp. Cym.

S.D.

B.D.

Bells

Chimes

*mp*

*f*

*p*

*cresc.*

*3*

*(a2)*

*p - soli*

*unis.*

*pizz.*

*(soft sticks)*



This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2
- Picc.** Piccolo
- Oboes:** Oboe 1, Oboe 2
- E. Hn.** English Horn
- E♭ Cl.** E-flat Clarinet
- Cl.** Clarinets 1, 2, 3
- Alt. Cl.** Alto Clarinet
- Bass Cl.** Bass Clarinet
- C. Bass Cl.** Contrabass Clarinet
- Bsn.** Bassoon 1, 2
- A. Sax.** Alto Saxophones 1, 2
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- F. Hn.** French Horns 1, 2 and 3, 4
- Tpt.** Trumpets 1, 2, 3
- Cor.** Cornets 1, 2
- Tbn.** Trombones 1, 2, 3
- Bar.** Baritone
- Tuba**
- S. Bass**
- Timp.** Timpani
- Trgl. Pair Cym.** Triangle and Pair Cymbals
- Susp. Cym.** Suspended Cymbal
- S.D. B.D.** Snare Drum and Bass Drum
- Bells**
- Chimes**

Key performance markings include *mp* (mezzo-piano), *p* (piano), *Muted*, *Str. Mt.* (string mute), and *sim.* (sforzando).

Fl. 1  
2

Picc. (Flute) *mp* Change to Piccolo

Oboe 1  
2 *p* (*poco*)

E. Hn *p* (*poco*)

E♭ Cl. *p* (*poco*)

Cl. 1 *p* (*poco*)

Cl. 2 *p* (*poco*)

Cl. 3 *p* (*poco*)

Alt. Cl. *p* (*poco*)

Bass Cl. *p* (*poco*)

C. Bass Cl. *p* (*poco*)

Bsn. 1  
2 *p* (*poco*)

A. Sax. 1 *p* (*poco*)

A. Sax. 2 *p* (*poco*)

T. Sax. *p* (*poco*)

Bar. Sax. *p* (*poco*)

F. Hn. 1, 2 *p* (*poco*)

F. Hn. 3, 4 *p* (*poco*)

Tpt. 1  
2  
3

Cor. 1  
2 *p* (*poco*)

Tbn. 1 *Open* *p* (*poco*)

Tbn. 2 *Open* *p* (*poco*)

Tbn. 3 *Open* *p* (*poco*)

Bar. *1 Bar. p* (*poco*)

Tuba *1 Tuba p* (*poco*)

(*poco*) S. Bass *arco* *p* (*poco*)

Timp. *mp* *p* (*poco*)

Trgl. Pair Cym.

Susp. Cym.

S.D. B.D.

Bells

Chimes

4285 39 40 41 42



Fl. 1 2 (a2) f

Picc. (Piccolo) f

Oboe 1 2 (a2) f

E. Hn f

E♭ Cl. f

Cl. 1 f

Cl. 2 f

Cl. 3 f div

Alt. Cl. f

Bass Cl. f

C. Bass Cl. f

Bsn. 1 2 (a2) f

A. Sax. 1 f

A. Sax. 2 f

T. Sax. f

Bar. Sax. f

F. Hn. 1, 2 mf - marc. cresc.

F. Hn. 3, 4 mf - marc. cresc.

Hns. mf - marc. cresc. Open mp cresc.

Tpt. 1 2 mp cresc. Open

Tpt. 3 mp cresc.

Cor. 1 2 mf - cresc.

Tbn. 1 mf

Tbn. 2 mp cresc.

Tbn. 3 p cresc.

Bar. p

Tuba p

S. Bass p

Timp. (hard felt sticks) f

Trgl. Pair Cym.

Susp. Cym. p poco a poco cresc.

S.D. B.D. mf poco a poco cresc.

Bells

Chimes 4285 f







Fl. 1  
2

Picc.

Oboe 1  
2

E. Hn

E♭ Cl.

Cl. 1  
2  
3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

F. Hn. 1, 2  
3, 4

Tpt. 1  
2  
3

Cor. 1  
2

Tbn. 1  
2  
3

Bar.

Tuba

S. Bass

Timp.

Trgl.  
Pair Cym.  
Susp. Cym.

S.D.  
B.D.

Bells

Chimes

4285

59

60

61

18

62

Fl. 1 2

Picc.

Oboe 1 2

E. Hn

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alt. Cl.

Bass Cl.

C. Bass Cl.

Bsn. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

62

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1 2

Tpt. 3

Cor. 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

S. Bass

Timp.

Trgl.

Pair Cym.

Susp. Cym.

S.D.

B.D.

Bells

Chimes



This page of a musical score contains the following parts and markings:

- Flute (Fl.):** 1 and 2 staves. Includes markings like *(a2)*, *ff - sost.*, and *div.*
- Picc.** Piccolo part.
- Oboe:** 1 and 2 staves. Includes markings like *(a2)*, *ff - sost.*, and *div.*
- E. Hn:** English Horn part.
- E♭ Cl.:** E-flat Clarinet part.
- Cl.:** Clarinet 1, 2, and 3 parts. Includes markings like *ff - sost.*, *div.*, and *3* (triplets).
- Alt. Cl.:** Alto Clarinet part.
- Bass Cl.:** Bass Clarinet part.
- C. Bass Cl.:** Contrabass Clarinet part.
- Bsn.:** Bassoon 1 and 2 parts.
- A. Sax.:** Alto Saxophone 1 and 2 parts.
- T. Sax.:** Tenor Saxophone part.
- Bar. Sax.:** Baritone Saxophone part.
- F. Hn.:** French Horn 1, 2 and 3, 4 parts. Includes markings like *(a2)*, *ff - sost.*, and *3* (triplets).
- Tpt.:** Trumpet 1, 2, and 3 parts.
- Cor.:** Cornet 1 and 2 parts. Includes marking *(a2)*.
- Tbn.:** Trombone 1, 2, and 3 parts.
- Bar.:** Baritone part.
- Tuba:** Tuba part.
- S. Bass:** Sub Bass part.
- Timp.:** Timpani part.
- Trgl. Pair Cym.:** Triangle and Pair Cymbals part.
- Susp. Cym.:** Suspended Cymbal part.
- S.D. B.D.:** Snare Drum and Bass Drum parts.
- Bells:** Bells part.
- Chimes:** Chimes part.

The score is marked with dynamics such as *ff* (fortissimo), *sf* (sforzando), *f* (forte), and *ff* (fortissimo) with *sost.* (sostenuto) and *div.* (diviso). It also features performance instructions like *(choke)* and *(l.v.)* (lento vivace). Musical notations include triplets (*3*), accents (*>*), and breath marks (*∞*).