

CONCERT BAND SERIES

LLWYN ONN

by

BRIAN HOGG

DURATION 4'05"

LEVEL 4

INSTRUMENTATION

1	-	Full Score	3	-	Trumpet 3
6	-	Flute 1 & 2	2	-	F Horn 1 & 2
2	-	Oboe 1 & 2	2	-	F Horn 3 & 4
2	-	Bassoon 1 & 2	2	-	Trombone 1
3	-	Clarinet 1	2	-	Trombone 2
3	-	Clarinet 2	2	-	Trombone 3
3	-	Clarinet 3	2	-	Euphonium B.C.
1	-	Alto Clarinet	3	-	Tuba
1	-	Bass Clarinet	1	-	String Bass
4	-	Alto Saxophone 1 & 2	2	-	Mallets
2	-	Tenor Saxophone	1	-	Bass Drum
1	-	Baritone Saxophone	2	-	Aux. Percussion
3	-	Trumpet 1	1	-	Timpani
3	-	Trumpet 2			

Band Music

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Pastorale Setting: LLWYN ONN

(The Ash Grove)

BRIAN HOGG

Duration: 4'.05"

Level: 4

Program Notes

The introduction, Misterioso, of this setting tries to convey a quiet country scene. The English title, The Ash Grove, can be used to conjure a picture of morning mist rising with the sun, through an avenue of trees. The piece should be played with serenity and a calmness found in such an imaginary countryside picture.

The work was constructed to feature the low brass of the band, yet still maintain interest for the other players. Throughout the piece tone quality and sound is utmost. There are no technically difficult passages.

Rehearsal Notes

Very few technical difficulties exist in this arrangement. The biggest problems facing most bands, performing this work, will be tone and intonation. A secure, warm tone will enhance the expression of the music. Intonation and balance will need attention throughout the piece; be careful that players are aware of the whole ensemble and their role within it. At no point should the music become aggressive, even during forte passages a warm subtle tone is needed.

About the Composer

Brian Hogg has been involved with bands since his own high school days. Through his involvement with the Salvation Army, as a playing musician and a conductor/composer, he has gained a reputation and has been involved in music camps throughout Australia. His works for brass band have been played, and recorded, in England, America, Canada, New Zealand, Sweden, Hong Kong and Australia. His work for concert bands has earned him A.B.O.D.A.'s Composer of The Year Award twice.

N.B. Please include the details of this work in your performing rights return or send details of performances to the publisher.

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Pastorale Setting: LLWYN ONN

Brian Hogg.

Misterioso (♩ = 68-72)

Flute 1 2

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba (String Bass)

Mallets

Bass Drum

Auxiliary Percussion

Suspended Cymbal

Finger Cymbal

Bell tree

Timpani

Div. a2 p

Bsn. (2) p

Bsn. (1) p

Trom 3 p

Misterioso (♩ = 68-72)

(one) p

(very soft mallet)

B.D. p

S.C. p

P (Scrape with tri. beater or coin)

Finger Cym. p

Tune C & F

p

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Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

A.Cl. 1 2 3

B.Cl. 1 2 3

A.Sax. 1 2

T.Sax. 1 2 3

Bar.Sax. 1 2 3

Tpt. 1 2 3

Hn. 1 2 3 4

Trb. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Mallets 1 2 3

B.D. 1 2 3

F.C. 1 2 3

Timp. 1 2 3

(più mp)

mp

a2

mp

21

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. 1
2
3

A.Cl.
B.Cl.

A.Sax. 1
2

T.Sax.
Bar.Sax.

21

Tpt. 1
2
3

Hn. 1
2
3
4

Trb. 1
2
3

Euph.

St. Bass (written pitch)

Tuba

P Tubas (stagger breathing)

Mallets

B.D.

F.C.

Timp.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

A.Cl. 1 2 3

B.Cl. 1 2 3

A.Sax. 1 2

T.Sax. 1 2

Bar.Sax. 1 2 3

Tpt. 1 2 3

Hn. 1 2 3 4

Trb. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Mallets 1 2 3

B.D. 1 2 3

F.C. 1 2 3

Timp. 1 2 3

mf

cresc.

mp

a2

Cup Mute

Glock.

(Tubas) div. mp

SAMPLE SCORE

53 A tempo

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

A.Sax. 1 2

T.Sax.

Bar.Sax.

Troms. *mp*

53 A tempo

2nd & 3rd Trpts.

Tpt. 1 2 3

Hn. 1 2 3 4

Trb. 1 2 3

Euph.

Tuba

Mallets

B.D.

S.C.

Timp.

a2 mp

a2 mp

mp

61

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

Cl. 1 *più mf* (*più mf*)

2 3 *più mf* (*più mf*)

A.Cl. *più mf* (*più mf*)

B.Cl. *mf*

A.Sax. 1 2 *mf*

T.Sax. *mf*

Bar. Sax. *più mp* *mf*

Horns. *più mp* *mf*

61

Tpt. 1 2 3 *mf*

Hn. 1 2 3 4 *più mp* *mf*

Trb. 1 2 3 *mf*

Euph. *più mp*

Tuba *mf* St. Bass

Mallets

B.D.

S.C. *mf* S.C.(with brush)

Timp. *mf* change new tuning

mp *mf*

SAMPLE SCORE

Fl. 1 2 *cresc. poco a poco* *rall.*

Ob. 1 2 *cresc. poco a poco*

Bsn. 1 2 *cresc. poco a poco*

Cl. 1 2 3 *più mf cresc. poco a poco* *a2*

A.Cl. *più mf cresc. poco a poco*

B.Cl. *cresc. poco a poco*

A.Sax. 1 2 *cresc. poco a poco*

T.Sax. *cresc. poco a poco*

B.Sax. *cresc. poco a poco*

Tpt. 1 2 3 *cresc. poco a poco* *rall.*

Hn. 1 2 3 4 *cresc. poco a poco*

Trb. 1 2 3 *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tuba *cresc. poco a poco*

Mallets *cresc. poco a poco*

B.D.

Perc. *cresc. poco a poco*

Timp.

Fl. 1 2 *mp dim.* (-2.) *p* *mp* +2. *ppp*

Ob. 1 2 *mp dim.* *p* *mp* *ppp*

Bsn. 1 2 *mp dim.* *p* *ppp*

Cl. 1 *mp dim.* *p* *mp* *ppp* div.

Cl. 2 3 *mp dim.* *p* *mp* *ppp*

A.Cl. *mp dim.* *p* *mp* *ppp*

B.Cl. *mp dim.* *p* *ppp*

A.Sax. 1 2 *ppp*

T.Sax. *ppp*

Bar.Sax. *ppp*

Tpt. 1 *mf* *p* *ppp* Cup open

Tpt. 2 3 *mf* *p* *ppp* Cup open

Hn. 1 2 *a2 mp* *mf* *p* *ppp* 1. +2.

Hn. 3 4 *mp* *mf* *p* *ppp*

Trb. 1 *mp* *mf* *p* *ppp*

Trb. 2 3 *a2 mp* *mf* *p* *ppp*

Euph. *mp* *mf* *p* *ppp*

Tuba *mp* *mf* *p* *ppp*

Mallets *mp* *mf* *mp* *ppp* Vibes Glock.

B.D. *mp*

Bell tree F.C. *p* F.C. *mf* (Scrape) bell tree *ppp*

Timp. *mp* *mf* *ppp*

SAMPLE SCORE