

Peat Fire Flame

Light for Love and Laughter

Travis J. Weller

1 Full Score

4 Flute 1

4 Flute 2

2 Oboe

1 Bassoon

4 Clarinet 1

4 Clarinet 2

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

4 Trumpet 1

4 Trumpet 2

4 F Horn

3 Trombone 1

3 Trombone 2

2 Baritone B.C.

2 Baritone T.C.

4 Tuba

1 Timpani

3 Percussion 1: Snare Drum, Bass Drum

2 Percussion 2: Suspended Cymbal, Crash
Cymbals

3 Percussion 3: Triangle, Tambourine,
Woodblock

2 Mallets: Bells, Chimes

Extra Part - P3018591

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Program Notes

For 34 years, thousands of students had the good fortune of working under the baton of Mr. Jack Hontz, and through that experience they grew as musicians, developed a deeper appreciation of the arts, and understood what it meant to become contributing citizens in their community. This setting of *Peat Fire Flame* is dedicated to Jack Hontz for all of the meaning and joy he brought into everyone's life.

This Scottish folk song is thought to have originated in the Hebrides. Common people in both Scotland and Ireland would gather peat from the bogs, and this dried peat served as fuel for hearth fires. Around these peat-fueled flames people would gather to share stories and tales, and even dance. The song tells in part a tale of a journey, ever pressing towards our dreams and aspirations. I was immediately drawn to the second verse of the song; to me, it was a message that Jack lived, encouraging and shaping thousands of lives in his role as director.

Far away, down Lowland way,
Grim's the toil, without tune or dream, lad,
All you need's a creel and love,
For the dream the heart can weave, lad
By the light o' the peat-fire flame,
Light for love, for lilt o' laughter,
By the light o' the peat-fire flame,
The light the hill-folk yearn for.

Performance Notes

The first full statement of *Peat Fire Flame* is presented by the clarinets at measure 26. As the folk song grows and develops, it is important that students listen and identify its entrance. As the tempo increases at measure 22, percussion takes on a more active role in the sound canvas. You may want to lay a towel over the snare drum during the opening of the allegro to mute the sound of the snare drum initially (I would suggest removing it a few measures before measure 42). Encourage students to listen to each other for balance and to present a unified articulation. The arrival of part of *Auld Lang Syne* near the conclusion of the work is a reminder to remember the people who have so directly lifted us up and encouraged us through life. Thank you in advance for your support of this music and best wishes to you as your band gathers round the *Peat Fire Flame!*

About the Composer

Travis J. Weller is an active arranger, composer, educator, and advocate of music education. He is director of music education at Messiah College in Mechanicsburg, Pennsylvania. His duties at Messiah as an assistant professor of music include supervising instrumental music education students, teaching methods courses, working with graduate conducting students, and conducting the Symphonic Winds.

He holds a Ph.D. in music education from Kent State University and a master's degree in music education from Duquesne University in Pittsburgh. Travis is also a member of Phi Beta Mu, Nu Chapter; ASCAP, PMEA/NAfME and the National Band Association. He has presented on instrumental music education at The Midwest Clinic, PMEA and OMEA state conferences, and professional development sessions for music education. He has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *The PMEA Journal*, *Phi Beta Mu International Newsletter*, *National Band Association Journal*, and *Learning and Leading with Technology*. He is in frequent demand as a guest conductor for honor bands and composer-in-residence sessions with school bands across Pennsylvania, New York, and Ohio.

Peat Fire Flame

Light for Love and Laughter

Travis J. Weller

ASCAP

Serene ♩ = 72

3

Opt. Solo

mp

mf

Flute 1
Flute 2

Oboe

Bassoon

Clarinet 1
Clarinet 2

Bass Clarinet

Alto Saxophone 1
Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1
Trumpet 2

F Horn

Trombone 1
Trombone 2

Baritone

Tuba

Timpani

G, B♭, C, E♭

Percussion 1
Snare Drum,
Bass Drum

Percussion 2
Suspended Cymbal,
Crash Cymbals

Percussion 3
Triangle, Tambourine,
Woodblock

Mallets
Bells, Chimes

Opt. Solo

mp

mf

Opt. Solo

mf

Opt. 1 player

p

Opt. 1 player

p

to Chimes

2 3 4 5 6 7

Light for Love and Laughter

13

Fl. 1 and 2 tutti a2

Fl. 1
Fl. 2

Opt. Solo

tutti

Bsn.

Cl. 1
Cl. 2

tutti

B. Cl.

A. Sx.
A. Sx. 2

Oboe cue

Play a2

F Hn. cue

Play

B. Sx.

T. Sx.

B. Sx.

Opt. Solo

tutti

Tpt. 1
Tpt. 2

Hn.

tutti

Tbn. 1
Tbn. 2

tutti a2

Bar.

Tuba

tutti

Timp.

p — mf

Perc. 1

Bass Drum Roll (with mallets)

Suspended Cymbal

Perc. 2

p — f

Perc. 3

Chimes

Mlts.

Light for Love and Laughter

The musical score consists of 18 staves, each representing a different instrument or section of the ensemble. The instruments listed from top to bottom are: Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone, Bass Saxophone, Trumpet 1, Horn, Trombone 1, Bass Trombone, Bassoon, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, and Mallets. The score is set in common time and includes dynamic markings such as *p*, *mf*, and *f*. The vocal parts are indicated by the first names of the instruments: Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone, Bass Saxophone, Trumpet 1, Horn, Trombone 1, Bass Trombone, Bassoon, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, and Mallets.

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
B. Cl.
A. Sx. 1
T. Sx.
B. Sx.
Tpt. 1
Hn.
Tbn. 1
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Mlts.

a2

p — *mf*

p — *f*

to Bells

Bells

mf

15 16 17 18 19 20 21

22 With Fire! ♩ = 120

Fl. 1
Fl. 2 *f*
Ob. *f*
Bsn. *f* *p*
Cl. 1 *f* *a2* *mp*
B. Cl. *f* *p*
A. Sx. 1 *f* *mp*
T. Sx. *f* *mp*
B. Sx. *f* *p*

22 With Fire! ♩ = 120

Tpt. 1 *f* *a2*
Hn. *f*
Tbn. 1 *f* *a2* *p*
Bar. *f* *p* *B. Cl. cue*
Tuba *f* *p*
Tim. *f* *p*
Perc. 1 *f* *p*
Perc. 2 *f*
Perc. 3 *f*
Mlts.

Light for Love and Laughter

34

Fl. 1
Fl. 2 *mf*

Ob.

Bsn.

Cl. 1
Cl. 2 *mf* a2 Cl. 2 only

B. Cl.

A. Sx. 1
A. Sx. 2

F Hn.

T. Sx.

B. Sx. *p* Play

Tpt. 1
Tpt. 2

Hn. *p*

Tbn. 1
Tbn. 2 *p* *p* Play *p*

Bar.

Tuba *p*

Timp.

Perc. 1

Perc. 2

Perc. 3 Tambourine *mp* Woodblock

Mlts.

Light for Love and Laughter

A musical score for a symphony or orchestra, page 6, showing measures 36 through 41. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Horn, Trombone 1, Trombone 2, Bassoon, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, and Mutes. The music features various rhythmic patterns and dynamics, including a dynamic marking 'p' (piano) in measure 39 for the Bassoon and Percussion 2. A large diagonal watermark reading "Wingert-Jones Publications" is overlaid across the page.

Light for Love and Laughter

42

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Hn.
Tbn. 1
Bar.
Tuba
Tim.
Perc. 1
Perc. 2
Perc. 3
Mlts.

42

43 **44** **45** **46** **47** **48**

7

54

Fl. 1 - *f*

Ob. - *f*

Bsn. - *f*

Cl. 1 - *f*

B. Cl. - *f*

A. Sx. 1 - *f*

T. Sx. - *f*

B. Sx. - *f*

Tpt. 1 tutti

Hn. - *f*

Tbn. 1 tutti a2

Bar. - *f*

Tuba - *f*

Tim. -

Perc. 1 snare on

Perc. 2 -

Perc. 3 - *f*

Mlts. - *f*

Light for Love and Laughter

58

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Hn.
Tbn. 1
Bar.
Tuba
Tim.
Perc. 1
Perc. 2
Perc. 3
Mlts.

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55 56 57 58 59 60 61

66

Fl. 1
Fl. 2 *mp*

Ob. *mf*

Bsn. *mp* *mf* *mp*

Cl. 1
Cl. 2 *mp*

B. Cl. *mp* *mf*

A. Sx. 1
A. Sx. 2 *mp* *a2* *mp*

T. Sx. *mp* *mf* *mp* *mf*

B. Sx. *mp* *mf*

Tpt. 1
Tpt. 2 *mp* *a2* *mp*

Hn. *mp* *mf* *mp*

Tbn. 1
Tbn. 2 *mp* *mf* *mp*

Bar. *mp* *mf*

Tuba *mp* *mf*

Timp.

Perc. 1 *mp* *mf*

Perc. 2

Perc. 3 *mp* *mf*

Mlts. *mp*

70

This musical score page contains 15 staves of music for various instruments. The instruments listed on the left are Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, B. Cl., A. Sx. 1, T. Sx., B. Sx., Tpt. 1, Hn., Tbn. 1, Bar., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, and Mlts. Measure 69 starts with Fl. 1 and Fl. 2 playing eighth-note patterns. Measure 70 begins with a dynamic *f*. Measures 71-74 show various instruments taking turns, with dynamics including *f*, *p*, and *a2* (a two-measure repeat sign). The score is annotated with a large, diagonal watermark reading "Wingert-Jones Publications".

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
B. Cl.
A. Sx. 1
T. Sx.
B. Sx.
Tpt. 1
Hn.
Tbn. 1
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Mlts.

70

69 70 71 72 73 74

75

a²

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Tim.
Perc. 1
Perc. 2
Perc. 3
Mlts.

Light for Love and Laughter

Fl. 1
Fl. 2

Ob.

Bsn.

Cl. 1
Cl. 2

B. Cl.

A. Sx. 1
A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1
Tpt. 2

Hn.

Tbn. 1
Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts.