

Reverence and Celebration

by

Steve Martin
(ASCAP)

Instrumentation

1 – Complete Score	2 – Horn in F 1
2 – Piccolo	2 – Horn in F 2
5 – Flute 1	6 – Trombone 1 & 2
5 – Flute 2	2 – Bass Trombone
2 – Oboe	2 – Euphonium
2 – Bassoon	2 – Baritone T.C.
3 – Clarinet 1	4 – Tuba
3 – Clarinet 2	1 – String Bass
4 – Clarinet 3	1 – Timpani
2 – Bass Clarinet	2 – Mallet Percussion 1
4 – Alto Saxophone 1 & 2	2 – Mallet Percussion 2
2 – Tenor Saxophone	2 – Percussion 1
2 – Baritone Saxophone	2 – Percussion 2
3 – Trumpet 1	2 – Percussion 3
3 – Trumpet 2	2 – Percussion 4
3 – Trumpet 3	

Reverence and Celebration

This piece was written to commemorate the retirement of Dr. A.G. “Mack” McGrannahan, III in 2014 from the University of Nevada, Reno. Dr. McGrannahan served as Director of Bands for 39 years. Spanning that time, his duties included conducting the wind ensemble, trombone choir and community wind symphony, as well as periods directing the marching band and jazz lab band. He taught various courses in conducting and methods, while also maintaining a sizable low brass studio. He has been consistently active as a trombonist in the local community, served as an adjudicator and clinician throughout the United States and was the director of the Lake Tahoe Music camp for over 20 years. He is very active in several professional organizations such as Phi Mu Alpha Sinfonia and the College Band Directors National Association, and he is a member of the exclusive and esteemed American Bandmasters Association. As illustrated in this partial list of his professional endeavors, Dr. McGrannahan has touched the lives of thousands of students, musicians and colleagues. He is among the hardest-working people in the world of music education. In my estimation, he’s a bit of an “energizer bunny” as he never seems to stop. He is always striving to provide a high-caliber musical experience to all he encounters.

I have known “Dr. Mack” (as he’s affectionately and respectfully known) since I was in high school when he traveled several hours to my hometown to present my band with the Sudler Shield and provide a clinic. His fire and passion for excellence was obvious as he conducted our band and helped us improve our performance. We reconnected several years later when I studied Conducting at UNR and served as his graduate teaching assistant for the University bands. During that time, we grew very close and my respect for him continued to grow immensely. I watched in awe as he put in 12-18 hour days, often 6-7 days per week, and he loved every minute of it. This was a man I have learned endlessly from. He takes credit as the matchmaker for my marriage (for which I am eternally indebted) and is like a grandfather to my children. Mack and I now enjoy a dear friendship, supplemented by a mutual collegial respect. Upon hearing of his retirement, I was immediately inspired to compose a piece to commemorate his service and the milestone of his retirement. I have no doubt that his years of service are not finished, simply shifting into a different realm.

Dr. McGrannahan is quite fond of Copland’s Appalachian Spring, so I utilized fragments of material from one of the famous and lively movements of Copland’s work to create a new piece for wind band. It is a simple A-B-A form with a coda. The piece represents the energy and sincerity he brought to his career each and every day and communicates the impact he has had on the lives he has touched.

Steve Martin (ASCAP) Born August 24, 1974



Steve Martin (ASCAP) is A.B.D. in the Doctorate of Musical Arts at Arizona State University. He holds a Master of Musical Arts in Conducting from the University of Nevada, Reno and the Bachelor of Arts in Music Education from California State University, Fresno. Mr. Martin was a high school band director in Northern California and has worked as a clinician and designer for several high school and university programs across the United States.

Steve has arranged and composed works for a wide variety of genres for over 20 years. In 2004, he premiered his concert band work, and in 2005, Mr. Martin composed and produced the musical score to the full-length, independent motion picture *Compadres*. He has written for marching, pep, jazz, and concert bands, drum & bugle corps, and vocal ensemble. He is co-owner and vice-president of Gary P. Gilroy Publications, Inc. which provides works for concert band, orchestra, percussion ensemble, marching band and custom drill design.

Steve is a member of the College Band Director’s National Association, National Association for Music Education, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.

Reverence and Celebration

to commemorate the retirement of A.G. "Mack" McGrannahan III

Steve G. Martin (ASCAP)

Con vivo! ♩ = 168

This is a complete orchestral score for the piece "Reverence and Celebration". The score is written for a large ensemble and includes the following parts:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet 1, Trumpet 2, Trumpet 3, Horn in F 1, Horn in F 2, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba.
- Percussion:** Timpani, Glockenspiel, Mallet Percussion 1 (Marimba), Mallet Percussion 2 (Snare Drum), Percussion 1, Percussion 2 (Chimes), Percussion 3 (China Cym., Splash), Percussion 4 (Concert Bass Drum).

The score is in 4/4 time with a tempo of 168 beats per minute. It begins with a *Con vivo!* marking. The key signature has one flat (B-flat). The score is divided into measures, with some measures containing multiple rests or specific performance instructions like "Play Both x" or "Omit on D.C.". Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score concludes with a final *ff* dynamic.

To Coda

10 11 12 13 14 15 16 17 18 19

Picc. *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

B. Cl *ff*

Sax 1 & 2 *ff*

Tenor Sax *ff*

Bari Sax *ff*

Tpt 1 *ff* to st. mute *p*

Tpt 2 *ff* to st. mute *p*

Tpt 3 *ff* to st. mute *p*

Hn. 1 *ff* rip *p*

Hn. 2 *ff* rip *p*

Tbn. 1 & 2 *ff* to st. mute

B. Tbn. *ff* to st. mute *mf*

Euph. *ff*

Tba *ff* *mf*

Timp. *ff* *mf* *p*

Mal. 1 *ff*

Mal. 2 *ff* *mf*

Perc. 1 *ff* *mf* *p* *mf*

Perc. 2 *ff* *mf* Temple Blocks

Perc. 3 *f* *ff* *f* *mf* Splash choke China Sandpaper Blocks Splash choke

Perc. 4 *f* *ff* *mp* *mp*

31 32 33 34 35 36 37 38 39 40 41 42

Picc. *mp* *mp*

Fl 1 *mp* *mp*

Fl 2 *mp* *mp*

Ob. *f* *mp*

Bsn. *mp* *mp*

Cl 1 *mf* *f* *mp* *mp*

Cl 2 *mf* *f* *mp* *mp*

Cl 3 *mf* *f* *mp* *mp*

B. Cl *f* *mp* *mp*

Alto Sax 1 & 2 *mp* *mf* *mf* *mf*

Tenor Sax *mp* *mf* *mf* *mf*

Bari Sax *mp* *mf* *mf* *mf*

Tpt 1 *mp* *f* To open

Tpt 2 *mp* *f* To open

Tpt 3 *mp* *f* To open

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tbn. 1 & 2 *mp* *f* To open *open soli* *mp*

B. Tbn. *mp* *f* To open *open soli* *mp*

Euph. *mp* *f*

Tba *mp* *f*

Timp. *mp* *f*

Mal. 1 *f* *mp* *f* *p* *f* *l.v.*

Mal. 2 *mp* *f*

Perc. 1 Triangle *mp* Wire Brushes *mp*

Perc. 2 *mp* Triangle *mf*

Perc. 3 *mp*

Perc. 4 Claves

54 55 56 57 58 59 60 61 62 63

Picc. *f* *ff* *ff* *mf*

Fl 1 *f* *ff* *ff* *mf*

Fl 2 *f* *ff* *ff* *mf*

Ob. *f* *ff* *ff* *mf* solo

Bsn. *f* *f*

Cl 1 *f* *ff* *ff* *mf* solo

Cl 2 *f* *ff* *ff*

Cl 3 *f* *ff* *ff*

B. Cl *f* *f*

Alto Sax 1 & 2 *f* *ff*

Tenor Sax *f* *ff*

Bari Sax *f* *f*

Tpt 1 *f* *ff* *ff* to St. Mute

Tpt 2 *f* *ff* *ff* to St. Mute

Tpt 3 *f* *ff* *ff* to St. Mute

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 & 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba *f* *f*

Timp. *f*

Mal. 1 Suspended Cymbal *p* *f* *p* *f* l.v. l.v.

Mal. 2 *f* *ff* *f* *ff*

Perc. 1 *mf* *ff* *mf* Wind Chimes

Perc. 2 *mf* *f* *ff*

Perc. 3 *ff* Splash China *f* Splash *ff* China *mf* Mounted Finger Cymbals Struck

Perc. 4 *mf* *f* *mp* *mf* *f* *ff* *mf* Triangle

74 75 76 77 78 79 80 81 82 83 84

Picc. *mf* *mf*

Fl 1 *f* *mp* *mf* *mf*

Fl 2 *f* *mp* *mf* *mf*

Ob. *mf* *mf* *mf*

Bsn. *mf*

Cl 1 *mf* *mf* *mf*

Cl 2 *mf* *mf* *mf*

Cl 3 *mf* *mf* *mf*

B. Cl *mf*

Alto Sax 1 & 2 *f* *mp* *mf* *mf*

Tenor Sax *mf*

Bari Sax *mf*

Tpt 1 *open* *mf* *mf* *mf*

Tpt 2 *open* *mf* *mf* *mf*

Tpt 3 *open* *mf* *mf* *mf*

Hn. 1 *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf*

Tbn. 1 & 2 *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf*

Euph. *mf* *mf* *mf*

Tba. *mf* *mf* *mf*

Timp. *p* *mf* *mp* *mf* *f*

Mal. 1 *ff* *f* *f* *ff* *mf* *f*

Mal. 2 *ff* *f* *f* *ff* *mf* *f*

Perc. 1 *mf* *mf* *mf*

Perc. 2 Chimes

Perc. 3 *f* *p* *f* *p* *f* *p* *f* *f* Sleigh Bells

Perc. 4 *mp*

85 86 87 88 89 90

Picc. *mf*

Fl 1 *mf*

Fl 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mf*

Cl 3 *mf*

B. Cl *mf*

Alto Sax 1 & 2 *mf*

Tenor Sax *mf*

Bari Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 & 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *p* *mf* *mp* *mf*

Mal. 1 *ff* *f*

Mal. 2 *ff* *f*

Perc. 1 *mf*

Perc. 2

Perc. 3 *p* *f* *p*

Perc. 4 *mf*

Picc. *mf* *f* *mp*

F1 *mf* *f* *mp*

F2 *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *mf* *f* *mf* *p*

Cl1 *mf* *f* *mp*

Cl2 *mf* *f* *mp*

Cl3 *mf* *f* *mp*

B. Cl *mf* *f* *mf* *p*

Alto Sax 1 & 2 *mf* *f* *mp*

Tenor Sax *mf* *f* *mf* *p*

Bari Sax *mf* *f* *mf* *p*

Tpt 1 *mf* *f* *mp*

Tpt 2 *mf* *f* *mp*

Tpt 3 *mf* *f* *mp*

Hn. 1 *mf* *f* *mp*

Hn. 2 *mf* *f* *mp*

Tbn. 1 & 2 *mf* *f* *mf* *p*

B. Tbn. *mf* *f* *mf* *p*

Euph. *mf* *f* *mf* *p*

Tba *mf* *f* *mf* *p*

Timp. *f* *mf* *p*

Mal. 1 *f* *ff* *p* Sus. Cym.

Mal. 2 *f* *ff* *mp* *p*

Perc. 1 *mf* *f* *mf*

Perc. 2

Perc. 3 *f* *p* *f*

Perc. 4 *mf* *f* *p*

107 108 109 110 111 112 113 114 (3+2+2+2) 115

Picc. *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob. *ff*

Bsn. *fp* *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

B. Cl *fp* *ff*

Alto Sax 1 & 2 *ff*

Tenor Sax *ff*

Bari Sax *fp* *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 & 2 *fp* *ff*

B. Tbn. *fp* *ff*

Euph. *fp* *ff*

Tba. *fp* *ff*

Timp.

Mal. 1 *ff*

Mal. 2 *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *f* *ff*

Perc. 3 *mf* *ff*

Perc. 4 *ff* *mf* *f* *ff*

Splash

Splash

China & Floor Tom

Splash choke

China & Bass Drum

Splash

China