

young symphonic band series

Manassas Junction

By Gary Fagan

During the 1850s, the Orange & Alexandria and Manassas Gap railroad lines intersected in a small northern Virginia village, which would later become known as Manassas Junction. Because no navigable waterways or major roads ran through the region, this junction was the key catalyst for the development of a town.

During the Civil War, Manassas Junction was also a key strategic point. Control of the junction meant control of the entire northern Virginia piedmont as well as the rail link to the Shenandoah Valley. Following Virginia's secession from the Union in 1861, 20,000 Confederate troops worked alongside slaves requisitioned from local farms to build a series of earthen fortifications around the junction. On July 21, 1861, the first battle of Manassas, also known as the Battle of Bull Run, was fought five miles to the northwest of this point. Following their victory, Confederate forces occupied the junction's fortifications through the winter until March of 1862, when they evacuated the post in order to reinforce the defenses of Richmond. The former Confederate holdings were then occupied by Union troops, and a large supply base was formed. This base was destroyed just prior to the second Battle of Manassas on August 29-30 of 1862, by Confederate forces marching under the command of General Thomas J. "Stonewall" Jackson. Despite a second Confederate victory, the Manassas area remained under Union control for the remainder of the war. Manassas quickly recovered from the devastation of the Civil War, and became a prosperous agricultural and transportation center.

REHEARSAL SUGGESTIONS

The nine-measure introduction should be played in a very smooth style, and should contrast as much as possible to the driving rhythmic style that begins in measure 10. There is a sudden dynamic change beginning at measure 24 that should be closely observed. At measure 44, and again at measure 98, take care to stress the accents which will help to create a syncopated feel with a strong rhythmic drive. The style change at measure 64 should become much more legato. In this section, it is important to make sure that the tempo does not slow down. Finally, a very marcato feel should be used from measure 111 to the end.

INSTRUMENTATION

- 1 — Conductor Score
- 10 — Flute
- 2 — Oboe
- 2 — Bassoon
- 6 — 1st B♭ Clarinet
- 6 — 2nd B♭ Clarinet
- 1 — E♭ Alto Clarinet
- 2 — B♭ Bass Clarinet
- 2 — 1st E♭ Alto Saxophone
- 2 — 2nd E♭ Alto Saxophone
- 2 — B♭ Tenor Saxophone
- 1 — E♭ Baritone Saxophone
- 4 — 1st B♭ Trumpet
- 4 — 2nd B♭ Trumpet

- 2 — F Horn
- 3 — 1st Trombone
- 3 — 2nd Trombone
- 2 — Euphonium T.C.
- 2 — Euphonium B.C.
- 4 — Tuba
- Percussion – 6 players:
 - 3 — Mallets (Bells/Chimes/Xylophone)
 - 2 — Percussion 1 (Snare Drum, Bass Drum)
 - 4 — Percussion 2 (Suspended Cymbal/Mark Tree/Crash Cymbals, Triangle/Tambourine)
- 1 — Timpani

WORLD PARTS

available for download from
www.alfred.com/worldparts

- E♭ Horn
- 1st Trombone in B♭ T.C.
- 2nd Trombone in B♭ T.C.
- 1st Trombone in B♭ B.C.
- 2nd Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.



Manassas Junction

Gary Fagan
(ASCAP)

FULL SCORE
Duration - 3:48

Andante $\text{♩} = 72$

Flute *f*

Oboe

Bassoon *mf*

1 *mf*

2 *mf*

E♭ Alto Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophones 1 *a2* *mf*

2 *mf*

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mf*

Andante $\text{♩} = 72$

1 *f*

2 *f*

B♭ Trumpets

F Horn

1

2

Trombones

Euphonium

Tuba

Mallet Percussion (Bells/Chimes/Xylophone) *f*

Bells (Medium Mallets)

Percussion 1 (Snare Drum, Bass Drum)

Sus. Cym. (with yarn mallets)

Percussion 2 (Suspended Cymbal/Mark Tree/ Crash Cymbals, Triangle/Tambourine) *p* *mf*

Triangle *p* *mf*

Timpani

Tune E♭, C, G 1 *mf* 2 3 4 5 6

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rit. 10 Allegro ♩ = 120

Fl.

Ob.

Bsn. *marcato*

Cl. 1 *stagger breathing*

Cl. 2 *stagger breathing*

A. Cl.

B. Cl. *marcato*

A. Sax. 1

A. Sax. 2

T. Sax. *marcato*

Bar. Sax. *mf*

rit. 10 Allegro ♩ = 120

Tpts. 1

Tpts. 2

Hn.

Trbs. 1 *marcato*

Trbs. 2 *mf*

Euph. *marcato*

Tuba *mf*

Mlts.

Perc. 1 S.D. *mf*

Perc. 1 B.D. *mf*

Perc. 2 Mark Tree

Perc. 2 To Sus. Cym. *mf*

Perc. 2 To Tamb. *mf*

Timp. *f*

7 8 9 10 11 12

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1

Cl. 2

A. Cl.

B. Cl. *mf*

A. Sax. 1 *a2* *f*

A. Sax. 2 *f*

T. Sax.

Bar. Sax.

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *f*

Trbs. 1

Trbs. 2

Euph.

Tuba

Mlts. *f*

Perc. 1

Perc. 2

Timp.

13 14 15 16 17

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Timp.

18 19 20 21 22 23

24

Fl.
Ob.
Bsn.

p

1
2
Cls.
A. Cl.
B. Cl.
A. Saxes
T. Sax.
Bar. Sax.

p

24

1
2
Tpts.
Hn.

1
2
Trbs.
Euph.
Tuba

p

Mlts.
Perc. 1
Perc. 2
Timp.

p

Chimes
Play on rim
Tambourine
On Head

24 25 26 27 28 29 30

32

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

A. Cl.

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Trbs. 1

Trbs. 2

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Timp.

mf

f

a2

Sus. Cym. (with stick, on dome)

31 32 33 34 35 36

Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1

Cl. 2

A. Cl. *mf*

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hn.

Trbs. 1 2

Euph.

Tuba

Mlts. Bells *mf*

Perc. 1

Perc. 2

Timp.

37 38 39 40 41 42

44

Fl. *f*

Ob. *f*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *f*

Bar. Sax. *mf*

44

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Trbs. 1 *f*

Trbs. 2 *f*

Euph. *f*

Tuba *mf*

Mlts.

Perc. 1 *f* *mp* *Play on rim*

Perc. 2 *mf* *Tambourine* *2*

Timp. *mf*

43 44 45 46 47 48

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Timp.

49 50 51 52 53 54 55

56

Fl. *mf*

Ob. *mf*

Bsn.

1

Clars. 2

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

56

1

Tpts. 2

Hn.

1

Trbs. 2

Euph.

Tuba

Mlts. *mf*

Perc. 1

Perc. 2

Timp.

56 57 58 59 60 61

Fl. *legato* *f*

Ob. *legato* *f*

Bsn.

Cls. 1 2

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax. *legato*

Bar. Sax. *mf* *legato*

Tpts. 1 2 *legato* *f*

Hn.

Trbs. 1 2 *legato* *mf*

Euph. *mf* *legato*

Tuba *mf* *legato*

Mlts.

Perc. 1 *On Head* *f*

Perc. 2 *Sus. Cym. (with S.D. stick)*

Timp. *Solo* *mf*

62 63 64 *ff* 65 66 67 68

Fl.
Ob.
Bsn.
1
Cls. *mf*
2
A. Cl. *mf*
B. Cl.
A. Saxes 1
2 *mf*
T. Sax. *marcato*
Bar. Sax.
1
Tpts.
2
Hn.
1 *marcato*
Trbs. *marcato*
2 *marcato*
Euph. *marcato*
Tuba
Mlts.
Perc. 1 *mf*
Perc. 2
Timp.

78

Fl. *mp*

Ob.

Bsn. *p*

Cls. 1 *p*

Cls. 2 *p*

A. Cl. *p*

B. Cl. *p*

A. Saxes 1 *p*

A. Saxes 2 *p*

T. Sax.

Bar. Sax. *p*

78

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn. *mp*

Trbs. 1 *p*

Trbs. 2 *p*

Euph. *p*

Tuba *p*

Mlts. Chimes *p*

Perc. 1 Play on rim *p*

Perc. 2 Tambourine *p*

Timp.

76 77 *mp* 78 79 80 81

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts. 2

Hn.

1
Trbs. 2

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Timp.

88 89 90 91 92 93

Fl. *mp*

Ob. *mp*

Bsn. *mp* *cresc. poco a poco*

Cls. 1 *mp* *cresc. poco a poco*

Cls. 2 *mp* *cresc. poco a poco*

A. Cl. *mf* *mp*

B. Cl. *mp* *cresc. poco a poco*

A. Saxes 1 *mp* *cresc. poco a poco*

A. Saxes 2

T. Sax. *mp*

Bar. Sax. *mp* *cresc. poco a poco*

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn. *mp*

Trbs. 1 *mp*

Trbs. 2 *mp*

Euph. *mp*

Tuba *mp*

Mlts.

Perc. 1 *p* *Play on rim* *cresc. poco a poco*

Perc. 2 *mp* *Tambourine* *cresc. poco a poco*

Timp. *mp*

94 95 96 97 98 99

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Timp.

mf

cresc. poco a poco

f

On Head

Crash Cymbals

24660

100

101

102

103

104

105

106

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlts. Xylophone (medium mallets)

Perc. 1

Perc. 2

Timp.

f

ff

Choke

ff

113

114

115

116

117

118