

# BALLAD FOR PEACE

FRANK ERICKSON

## INSTRUMENTATION

1	Full Score	3	1st B $\flat$ Trumpet
8	Flute/Piccolo	3	2nd B $\flat$ Trumpet
2	Oboe	3	3rd B $\flat$ Trumpet
4	1st B $\flat$ Clarinet	2	1st F Horn
4	2nd B $\flat$ Clarinet	1	2nd F Horn
4	3rd B $\flat$ Clarinet	1	3rd F Horn
2	E $\flat$ Alto Clarinet/ E $\flat$ Contrabass Clarinet	2	1st Trombone
2	B $\flat$ Bass Clarinet/ BB $\flat$ Contrabass Clarinet	2	2nd Trombone
2	Bassoon	2	3rd Trombone
2	1st E $\flat$ Alto Saxophone	2	Baritone T.C.
2	2nd E $\flat$ Alto Saxophone	2	Baritone B.C.
2	B $\flat$ Tenor Saxophone	4	Tuba
1	E $\flat$ Baritone Saxophone	1	Bells
		1	Timpani
		3	Percussion (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal)

Frank  
Erickson Publications



## About the composer

For more than forty years, Frank Erickson has devoted his career to music education and he ranks as one of the profession's best-known and most influential composers and arrangers. During his last year in high school he composed his first concert band number. Following four years in the service during World War II he began his writing career as a jazz arranger, and as his interest in serious music grew he began studies in composition with Mario Castelnuovo-Tedesco. He later entered the University of Southern California as a composition major and while a student began arranging half time shows for the USC marching band. By the time he received his masters degree from USC he had several published band numbers, the first of which was *Little Suite for Band*. During the 50's his career soared with the publication of such perennial favorites as *Balladair*, *Air for Band*, *Fantasy for Band* and *Toccata for Band*. He has over 500 publications including 250 original works for band and is active as a composer and guest conductor, both in the United States and abroad.

## About the composition

The word "peace" has many connotations: "a state of tranquility or quiet, freedom from war and harmony among neighbors", and more personally, "freedom from disquieting thoughts and emotions". This piece was written in an attempt to express ideas such as these. The form is similar to the composer's earlier *Balladair* (AABCAA) with a modulation leading to a final extended statement of the opening melody, serving as a codetta.

## Rehearsal suggestions

Although this number is basically harmonic in style, contrasting lines appearing at the same time suggest contrapuntal writing. As an example, at measure 9 there is the main melody in the 1st trumpet and alto sax, a counter-melody in high woodwinds, an inner moving line in the horn, a bass line, as well as other instruments on simpler sustained harmony parts: it is of course necessary for the conductor to be aware of all these elements.

It has been the composer's experience that a "roughness" in sound comes about when even one player in a section tongues a note under a slur too heavily. It has also been found that in numbers in this "ballad" style, another type of "roughness" occurs when sustained voices, particularly half and whole notes in the lower parts do not change together rhythmically, on the beat.

All *dimuendos*, *crescendos* and the *ritard*, four measures from the end, are meant to be gradual, nothing sudden! In the last two measures, the bass voice should be prominent.

# Ballad for Peace

FULL SCORE  
Duration 2:45

by Frank Erickson

Moderately Slow (♩ = 80)

Flute

Oboe

1  
2  
3  
B♭ Clarinets

E♭ Alto Clarinet  
(E♭ Contrabass Clarinet)

B♭ Bass Clarinet  
(B♭ Contrabass Clarinet)

Bassoon

1  
2  
E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately Slow (♩ = 80)

1  
2  
3  
B♭ Trumpets

1  
2  
3  
F Horns

1  
2  
3  
Trombones

Baritone

Tuba

Bells

Timpani

Percussion  
(Snare Drum,  
Bass Drum,  
Crash Cymbals,  
Suspended Cymbal)

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

1  
2  
A. Saxes.

T. Sax.

Bar. Sax.

1  
2  
3  
Tpts.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Bells

Timp.

Perc.

9

Play

mf

17

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

1  
2  
A. Saxes.

T. Sax.

Bar. Sax.

1  
2  
3  
Tpts.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Bells

Timp.

Perc.

FL.

Ob.

1

2

3

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

Trbs.

1

2

3

Bar.

Tuba

Bells

Timp.

Perc.

mf

a2

25

*cresc. div.* *dim.*

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

1  
2  
A. Saxes.

T. Sax.

Bar. Sax.

25

*cresc.* *dim.*

1  
2  
3  
Tpts.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Bells

Timp.

Perc.

Susp. Cym. *pp*

*Slight rit.*

**33** a tempo

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

1  
2  
A. Saxes.

T. Sax.

Bar. Sax.

Tuba

*mp*

Tuba

*mp*

*Slight rit.*

**33** a tempo

1  
2  
3  
Tpts.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Bells

Timp.

Perc.

*mp*

*mp*

*mp*

*mp*

*pp*



This musical score is for a full orchestra. It features the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cls. 1, 2, 3** (Clarinets)
- A. Cl. (Cb. Cl.)** (Alto Clarinet / Contrabass Clarinet)
- B. Cl. (B. Cb. Cl.)** (Bass Clarinet / Contrabass Clarinet)
- Bsn.** (Bassoon)
- A. Saxes. 1, 2** (Alto Saxophones)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpts. 1, 2, 3** (Trumpets)
- Hns. 1, 2, 3** (Horns)
- Trbs. 1, 2, 3** (Trumpets - likely Tenor)
- Bar.** (Baritone)
- Tuba**
- Bells**
- Timp.** (Timpani)
- Perc.** (Percussion), including **Susp. Cym.** (Suspended Cymbal) and **Cr. Cym.** (Crash Cymbal)

The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano), and performance instructions like "Play". Rehearsal marks 41 and 47 are present. A large red watermark "Preview Only Requires Purchase" is overlaid on the page.

Fl.

Ob.

1  
Cls. 2  
3

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

1  
Tpts. 2  
3

1  
Hns. 2  
3

1  
Trbs. 2  
3

Bar.

Tuba

Bells

Timp.

Perc.

*dim.*

*dim.*

*gradual rit.*

*cresc.*

49

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.  
(Cb. Cl.)

B. Cl.  
(B. Cb. Cl.)

Bsn.

1  
2  
A. Saxes.

T. Sax.

Bar. Sax.

*mp* *ff*

*gradual rit.*

*cresc.*

49

1  
2  
3  
Tpts.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Bells

Timp.

Perc.

*pp cresc.* *Susp. Cym.* *pp cresc.* *Cr. Cym.* *ff*

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