

MacFarlane's Lantern

For Concert Band, Grade 3

By Jennifer E. Rose

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
2 - Bassoon
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
4 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1
4 - Bb Trumpet 2
3 - F Horn 1
3 - F Horn 2
3 - Trombone 1
3 - Trombone 2
4 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Xylophone
2 - Timpani
3 - Percussion 1: Snare Drum/Bass Drum
2 - Percussion 2: Suspended Cymbal/Crash Cymbal
2 - Percussion 3: Triangle/Tam-Tam/Suspended Cymbal
2 - Percussion 4: Bodhran or Celtic Hand Drum

Full Set - \$70.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Program Notes

The story of "MacFarlane's Lantern" dates back centuries to the Clan MacFarlane of the Scottish Highlands. Descended from the medieval Earls of Lennox, the MacFarlanes occupied a portion of the western shore of Loch Lomond. For much of their history, the Macfarlane clansmen were a rambunctious and rebellious group. Their rallying cry, "Loch Sloy", was used as a signal for night raids to take cattle from their richer neighbors. They even had a song called "Thogail nam Bo theid sinn" or "To Lift the Cows We Shall Go". It is because of their very successful night raids that the full moon that shines over the Scottish Highlands became known as "MacFarlane's Lantern".

Notes to the conductor

This work is based on the structure and style of a traditional Scottish reel and jig. This should be performed between 112 and 124. Except for a slight *ritard* in measure 4 and an *allegro* following at measure 5, the beat should remain consistent throughout.

The snare drum should be a prominent voice throughout to represent the dance steps of both the reel and jig. The Bodhran or Celtic Hand drum should be played with a double-headed mallet. If a hand drum is not available, a dampened 8"-12" concert tom is recommended as an alternative.

About the Composer



Jennifer E. Rose (b. 1978) is an American composer, sound designer, audio editor, and music educator based in Joplin, Missouri. A former Oklahoma band director of 15 years, Rose is passionate about engaging students through performance. Her compositions are full of drama and intensity while maintaining an accessibility that even the smallest of ensembles can successfully perform. Lately, her genre-breaking scores that incorporate electronic sound design and acoustic instrumental elements have garnered the attention of ensemble directors worldwide.

Prior to her full-time composition career, Mrs. Rose was a small school band director serving as the Director of Bands for Wyandotte Public Schools in Wyandotte, Oklahoma. Her experiences as a small school director drive her commitment to arranging for small ensembles and composing contemporary concert music that is accessible to all types of ensemble instrumentations.

Jennifer holds a Professional Artist Certificate in Composition and Master's degree in Composition & Technology from the North Carolina School of the Arts as well as a Bachelor's Degree in Music from the University of Arkansas.



26 COUNTY ROAD 472 - JONESBORO, AR 72404
870-558-5035 - randallstandridgemusic@gmail.com

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Concert work: MacFarlane's Lantern (Standard edition, RSMPCB007)

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Director

Administrator

Score
Grade 3
Duration: 4:00

MacFarlane's Lantern

Commissioned by Euell Hanna for the Verdigris High School Band, Verdigris, Oklahoma

by Jennifer E. Rose

Lively Jig ♩=108-114

Oboe

The score is for a Lively Jig in 4/4 time, with a tempo of 108-114 beats per minute. The key signature has two flats (B-flat and E-flat). The instruments are arranged in the following order from top to bottom: Flute, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Euphonium, Tuba, Xylophone (using hard acrylic mallets), Timpani (using medium mallets on G, B♭, C, and E), Percussion 1 (Snare Drum and Bass Drum), Percussion 2 (Suspended Cymbal and Crash Cymbals), Percussion 3 (Triangle, Tam-Tam, and Suspended Cymbal), and Percussion 4 (Bodhran or Celtic Hand Drum). The score is divided into six measures. The Oboe and Tenor Saxophone parts begin in measure 5 with a melody marked *mp*. The Percussion 1 part has a consistent rhythmic pattern throughout. Percussion 3 has a triangle part in measure 5 marked *mp*. Percussion 4 has a consistent rhythmic pattern throughout.

9 *a tempo*
Play

rit.

Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Xyl.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

mp
mf
mf
mp
mf
mp
mf
mf
mf
p
mf
mf
p
mf

Straight Mute
Sus. Cym.

Fl. *mp*

Ob. *mp*

Bsn.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mf*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 *mp*

Hn. 2

Tbn. 1 *mp*

Tbn. 2

Euph. *mp*

Tuba

Xyl. *mp* *p*

Timpani

Perc. 1

Perc. 2 *mp* Crash Cymbal

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Horns

Euphonium

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

p

mp

mp

Straight Mute

Crash Cymbal

This page of the musical score, page 6, covers measures 31 through 36. The score is for MacFarlane's Lantern. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Xylophone (Xyl.), Timpani (Timp.), and four Percussion parts (Perc. 1-4). The score is in 3/4 time and features a key signature of two flats (B♭ major/D minor). The music is characterized by a steady eighth-note accompaniment in the strings and woodwinds, with various melodic lines and dynamic markings. Measure 35 is marked with a box containing the number 35. Dynamic markings include *mf*, *p*, and *mp*. Performance instructions such as "Play" and "Straight Mute" are present. The percussion parts feature complex rhythmic patterns, including a prominent snare drum line in Perc. 1.

MacFarlane's Lantern - Score

Fl. *mf* Div. *mf*

Ob.

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

A. Sax.

T. Sax.

B. Sax. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 *mf*

Hn. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph.

Tuba *mf*

Xyl.

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 *mf*

37 38 39 40 41 42

rit.

44 (♩.=♩)

Fl. *f* *mf*

Ob. *f* *mp*

Bsn. *f*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B. Cl. *f*

A. Sx. *f* *mp*

T. Sx. *f*

B. Sx. *mf*

B♭ Tpt. 1 *mf* Open

B♭ Tpt. 2 *f* Open

Hn. 1 *mf*

Hn. 2 *f*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Euph.

Tuba *f* *mf*

Xyl. *f* *mf* *mf*

Timp. *f* *mf*

Perc. 1 *mp*

Perc. 2 *p* *mf* *mp* Sus. Cym. Crash Cymbal

Perc. 3 *mp* Tam-Tam

Perc. 4 *mp*

52

Fl. *mf*

Ob. *mf*

Bsn. *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp*

B. Cl. *mp*

A. Sx. Hn. 1 *mf*

T. Sx.

B. Sx.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba *mp*

Xyl.

Timp. *mp*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Perc. 3 *mf*

Perc. 4

Sus. Cym.

Crash Cymbal

Triangle

Tam-Tam

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mp

Open

Sus. Cym.

Crash Cymbal

54 55 56 57 58

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

Tam-Tam

Div.

59 60 61 62 63

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

Tam-Tam

Triangle

f

f

f

64 65 66 67 68

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

p

ff

f

mp

p

ff

f

mp

mp

ff

ff

mp

p

ff

74

75

76

77

78

Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Xyl.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

79 80 81 82 83

Fl. *mf*

Ob.

Bsn. *mp*

B. Cl. 1

B. Cl. 2 *mp*

B. Cl. *f* *mp*

A. Sax. *mp* Clar. 2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba *mp*

Xyl. *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *mp*

Perc. 4

Fl. *f*

Ob. *f*

Bsn. *mf*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *mf*
Play

A. Sx. *f*

T. Sx. *mp*

B. Sx. *mp*

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1

Tbn. 2

Euph.

Tuba *mf*

Xyl.

Timp.

Perc. 1 *mp* *mf* Crash Cymbal

Perc. 2

Perc. 3 *mf* Sus. Cym.

Perc. 4

Fl. *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *f*

B. Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tuba *f*

Xyl.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Fl. *molto rit.*

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

Tam-Tam

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

B. Cl. 1 *mf* *ff*

B. Cl. 2 *mf* *ff*

B. Cl. *mf* *ff*

A. Sx. *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

B. Tpt. 1 *mf* *ff*

B. Tpt. 2 *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Xyl. *mf* *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *ff*

Perc. 4 *mf* *ff*

106 107 108 109 110