Commissioned by the Daphne High School Wind Ensemble, Mr. Jamar Dumas, Director

The Sound of the Eastern Shore

By Justin Williams (ASCAP)

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
1 Optional String Bass
1 Optional Piano
2 Mallet Percussion
(Bells, Marimba)
1 Timpani
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Suspended Cymbal, Crash Cymbals)
3 Percussion 3
(Triangle, Wind Chimes/Hi-Hat Cymbals)

SUPPLEMENTAL AND WORLD PARTS
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www.alfred.com/worldparts

E♭ Alto Clarinet
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

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PROGRAM NOTES

The Sound of the Eastern Shore was commissioned by and dedicated to the Daphne High School Wind Ensemble and their director, Mr. Jamar Dumas. Daphne High School's marching band is known as "The Sound of the Eastern Shore," so the title seemed only appropriate!

Mr. Dumas and his band love bold and exciting themes with strong, cinematic melodies. As such, it was my desire when composing this piece to attempt to give them exactly that. The piece does not follow any particular story line or thematic setting; on the contrary, it is intended to be a concert work that celebrates the style and character of classic concert works that feature each section of the ensemble with memorable and exciting melodies.

A recent trip to the town of Daphne, Alabama inspired "The Sound of the Eastern Shore." Daphne, a charming gulf coast town on the eastern shore of Mobile Bay, is known as "The Jubilee City." As such, the melodies presented in the piece are intended to be a jubilant celebration of the history and character of the Alabama gulf coast.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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NOTES TO THE CONDUCTOR

The opening fanfare should be very bold and aggressive! Take care that all brass instruments give appropriate weight and value to each articulation. At measure 10, allow your alto saxophones and horns to pierce through the ensemble. This effect can be successfully achieved by ensuring that the rest of the ensemble executes the *sffz* and subsequent crescendo properly.

At measure 12, we lock in to a steady 152 bpm. The melody at measure 16 in the bassoon, tenor sax, horns, and euphonium should be very smooth and effortless. Thematically, this section represents a calm gulf coast sunset, so ensure the music maintains a carefree mood. The same execution applies when the rest of the ensemble assumes the melodic restatement at measure 32. The crescendo into measure 40 should be very cinematic and emotional. Feel free to shape the contours of the melody as well as the tempo as you and your ensemble sees fit. Ensure that the build into measure 48 is incredibly dramatic, as the mood changes drastically here. This transition material at measure 48 should be very light and playful.

Measure 57 should be very lush, smooth, and seamless. Feel free to shape the melody as you see fit here. The crescendos in measures 65 and 71 should be very intense and emotional. Let this section conclude and dissipate in a very cinematic fashion!

Measure 79 begins a transition and buildup to the conclusion of the piece. Be sure that all articulations, note values, and phrases are given careful attention here. In measure 86, be sure the woodwind flourish soars above the ensemble! The *sffz* leading into the opening fanfare restatement should be as dramatic as possible.

The *accel* in measure 105 should be sudden and intense, with measure 106 to the end being as intense and no-holds-barred as possible. Be sure all articulations are given a premium in these final exciting bars!

I hope that you and your ensemble find *The Sound of the Eastern Shore* to be a memorable and rewarding musical experience. Best wishes for a wonderful performance!

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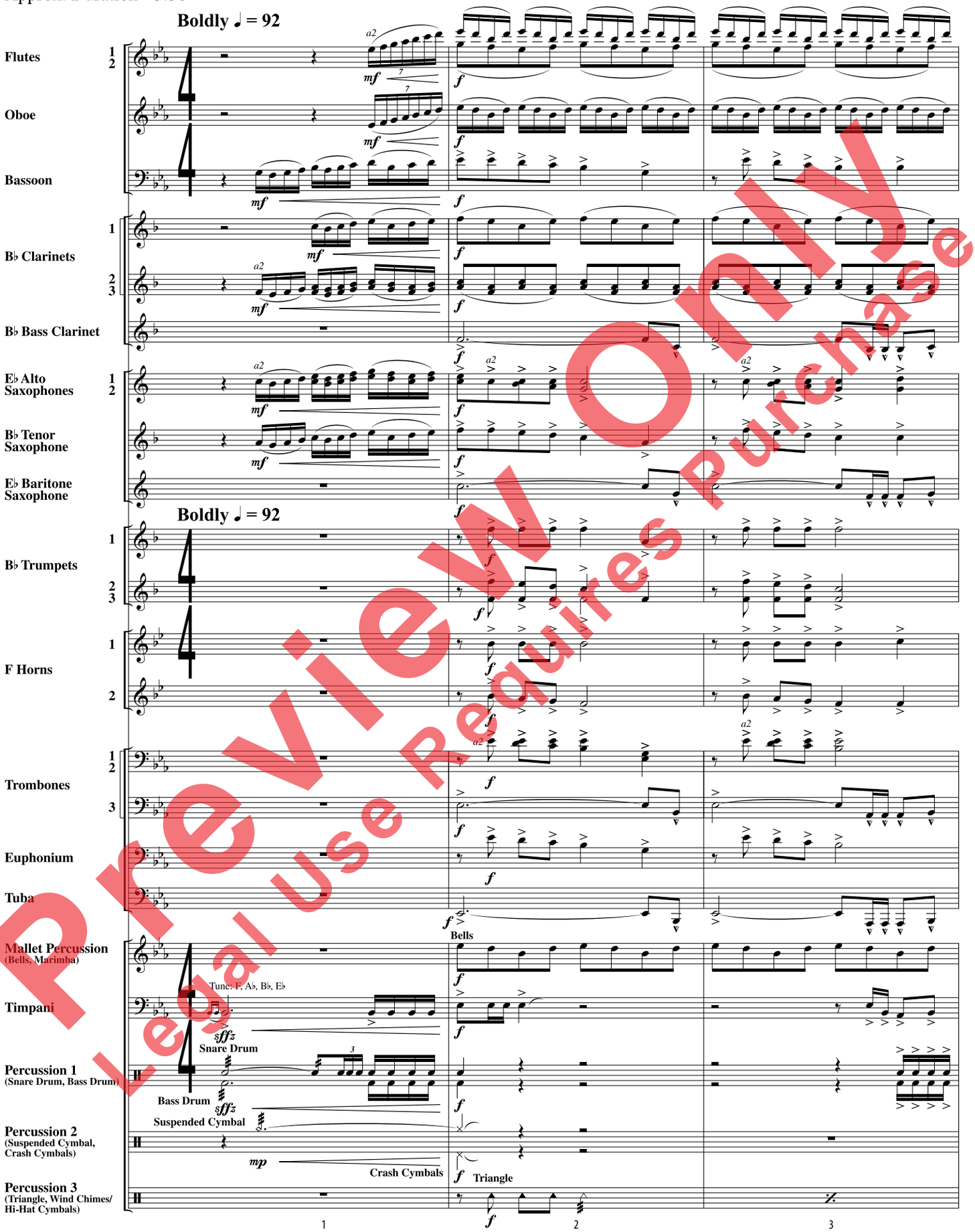
The Sound of the Eastern Shore

FULL SCORE
Approx. Duration - 3:30

By Justin Williams (ASCAP)



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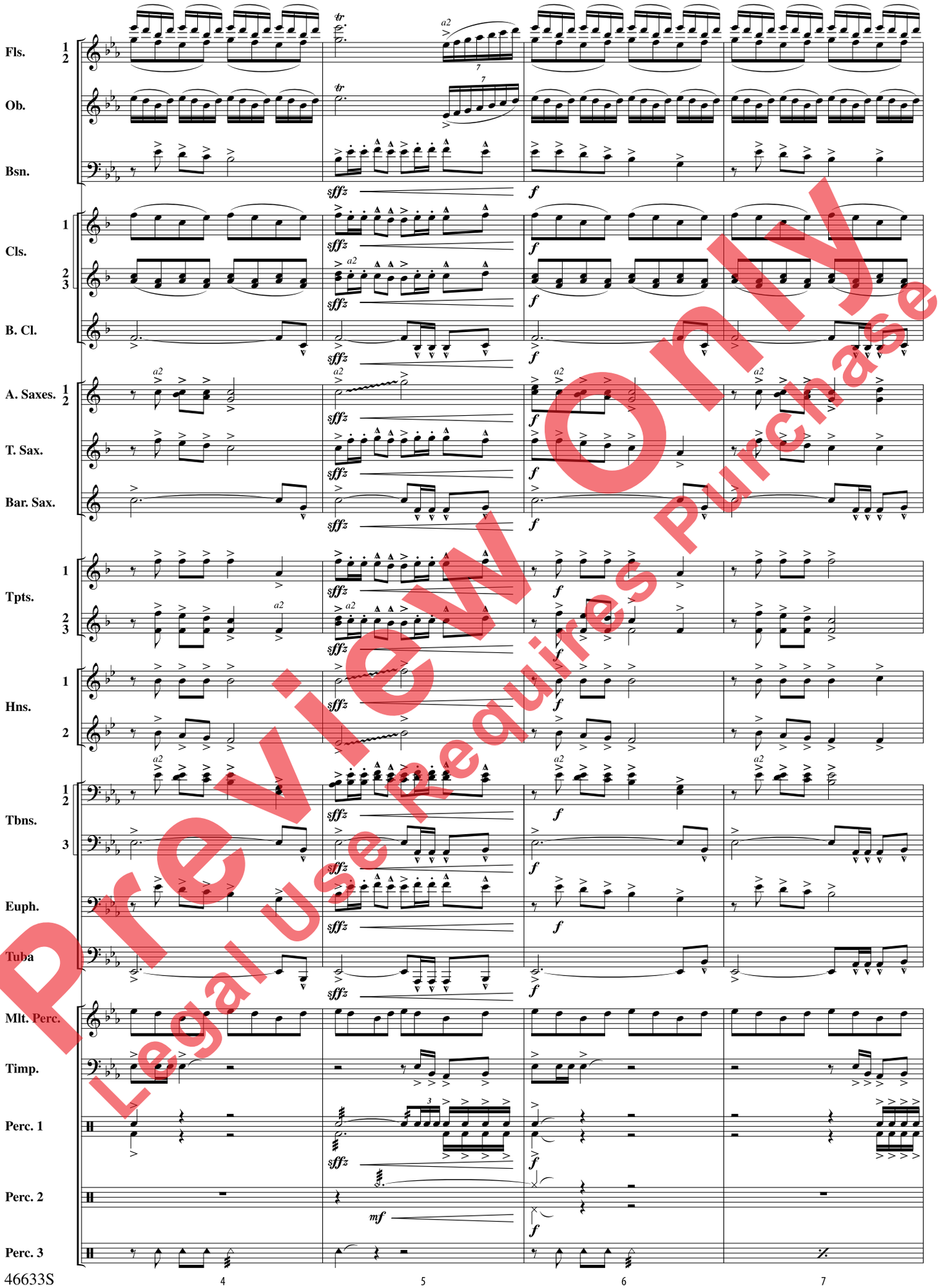

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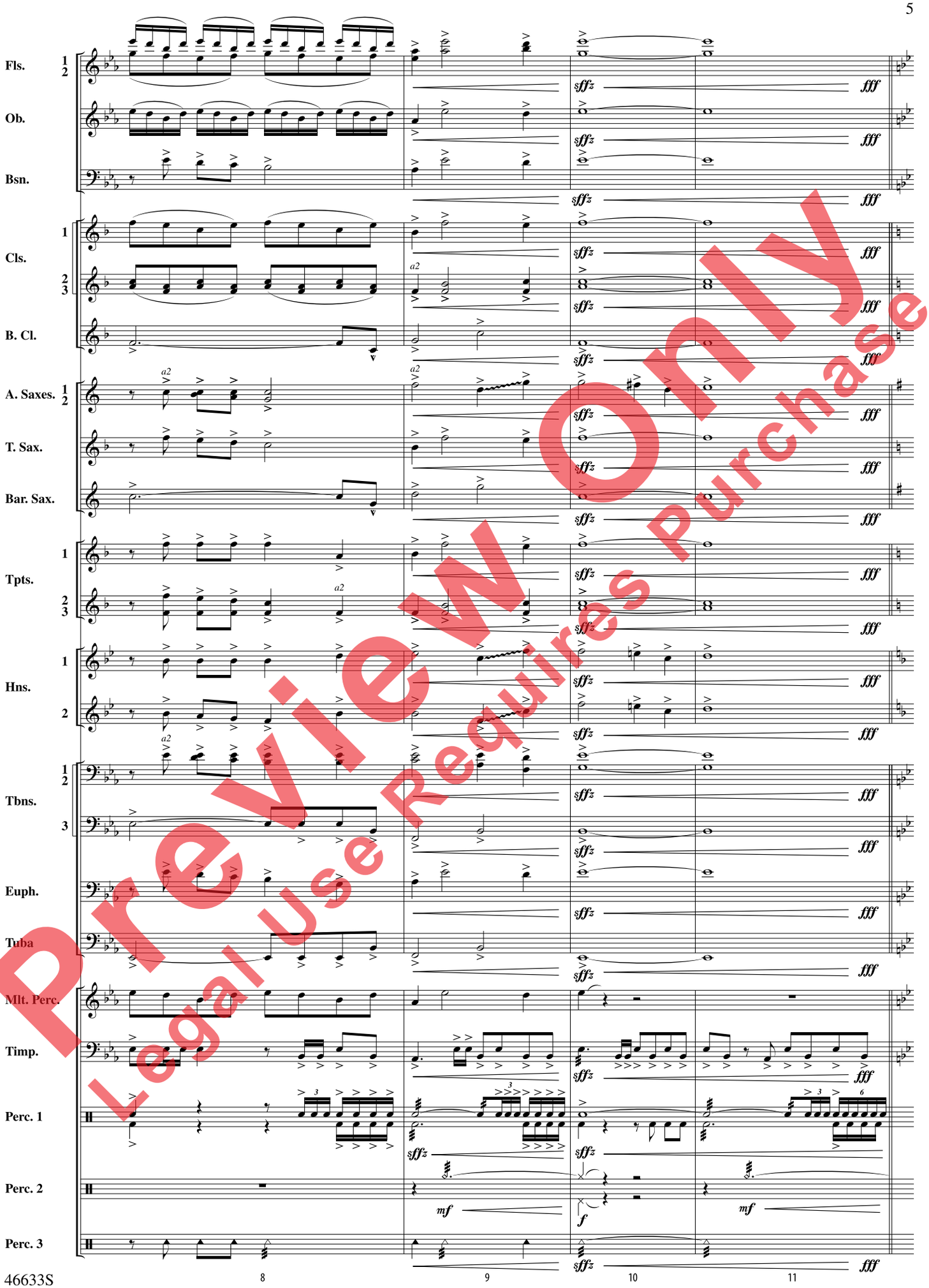

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12 **Vibrant! ♩ = 152**

Fls. 1 2

Ob.

Bsn.

very smooth ***mf***

Cls. 1 2 3

B. Cl.

mf

A. Saxes. 1 2

T. Sax.

very smooth ***mf***

Bar. Sax.

mf

12 **Vibrant! ♩ = 152**

Tpts. 1 2 3

Hns. 1 2

very smooth ***mf***

very smooth ***mf***

Tbns. 1 2 3

mf *legato*

mf

Euph.

very smooth ***mf***

Tuba

mf

Mlt. Perc.

Timp.

mf

p

Perc. 1

mf

Perc. 2

f

Perc. 3

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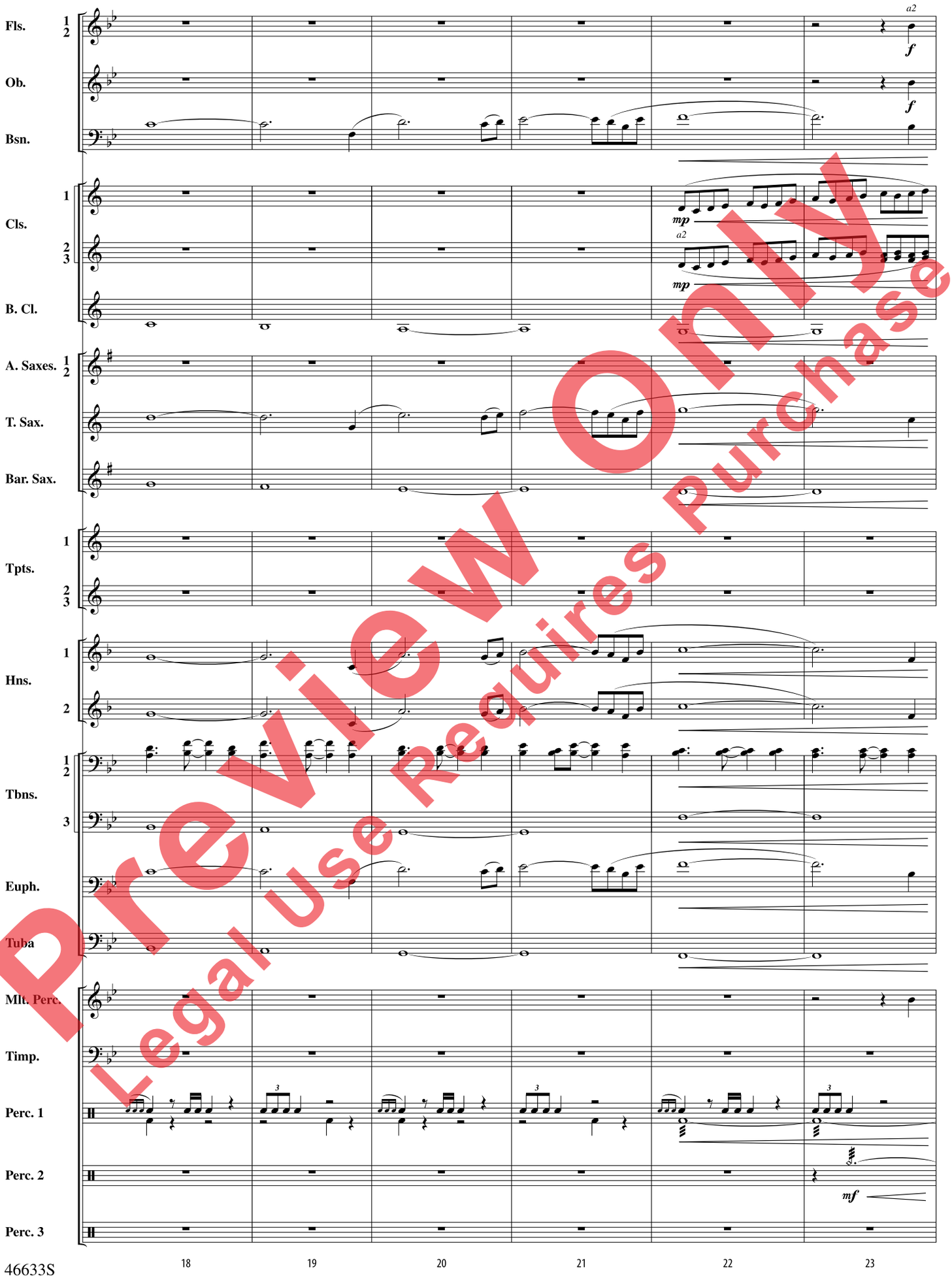

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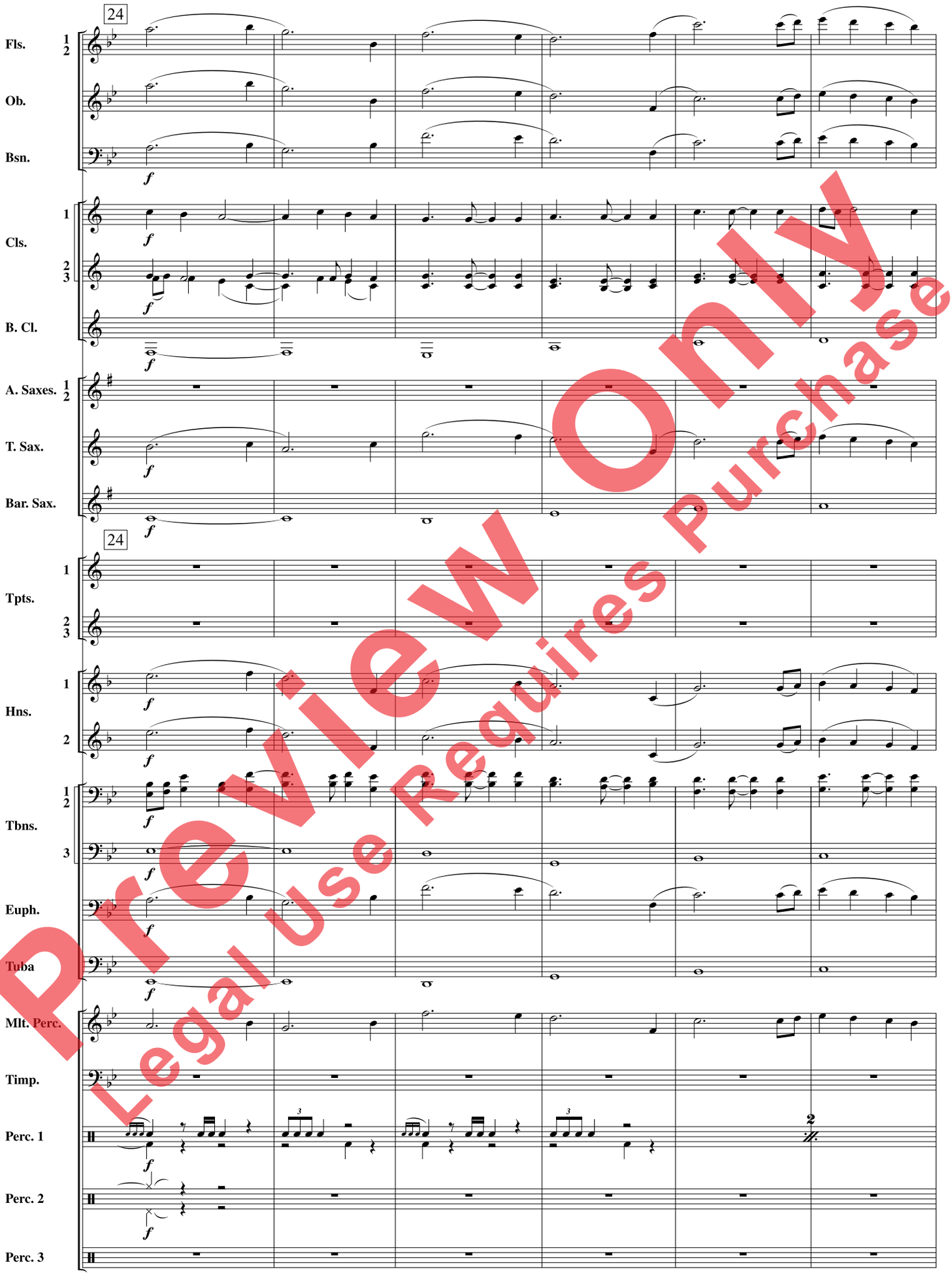

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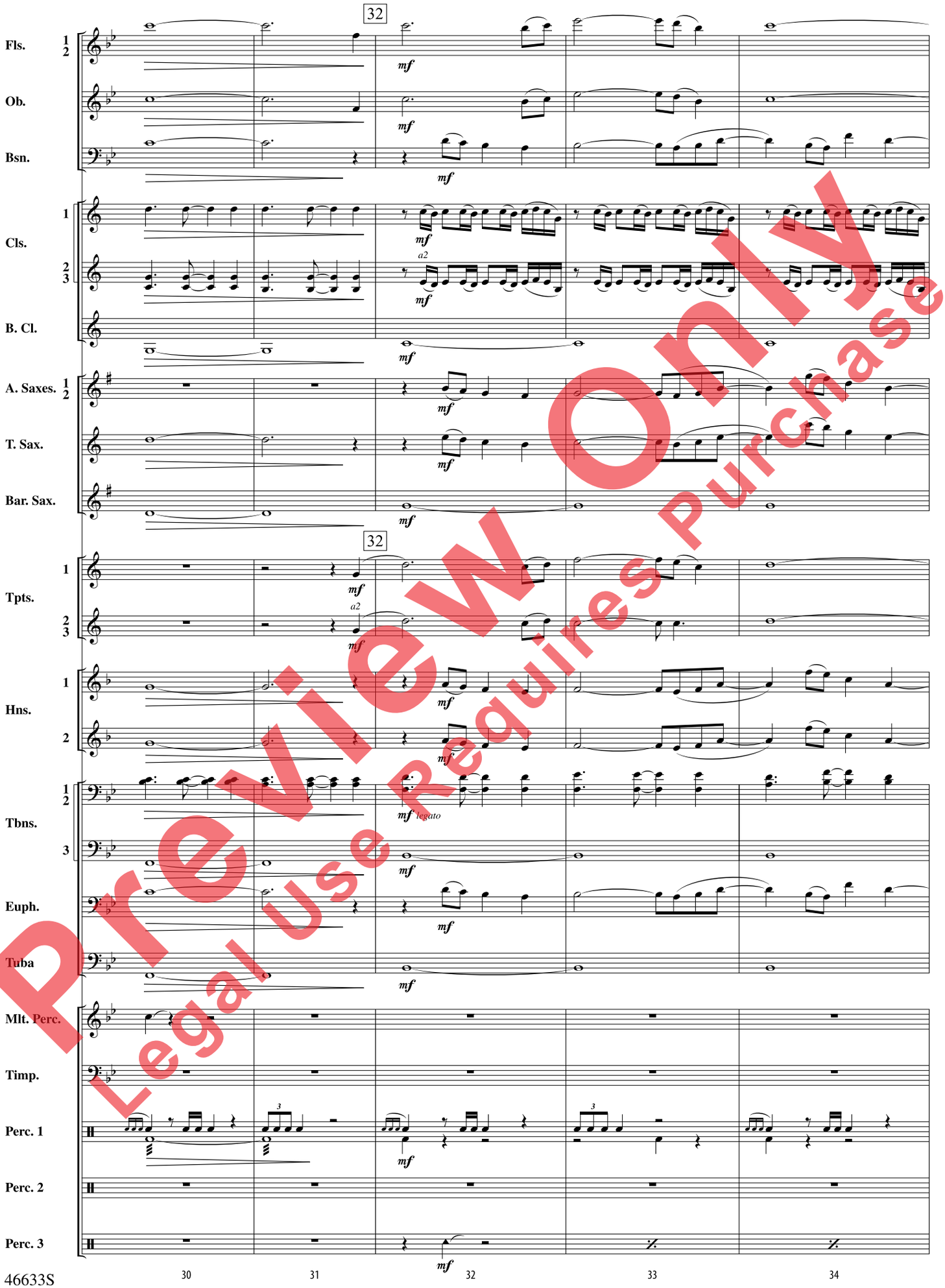

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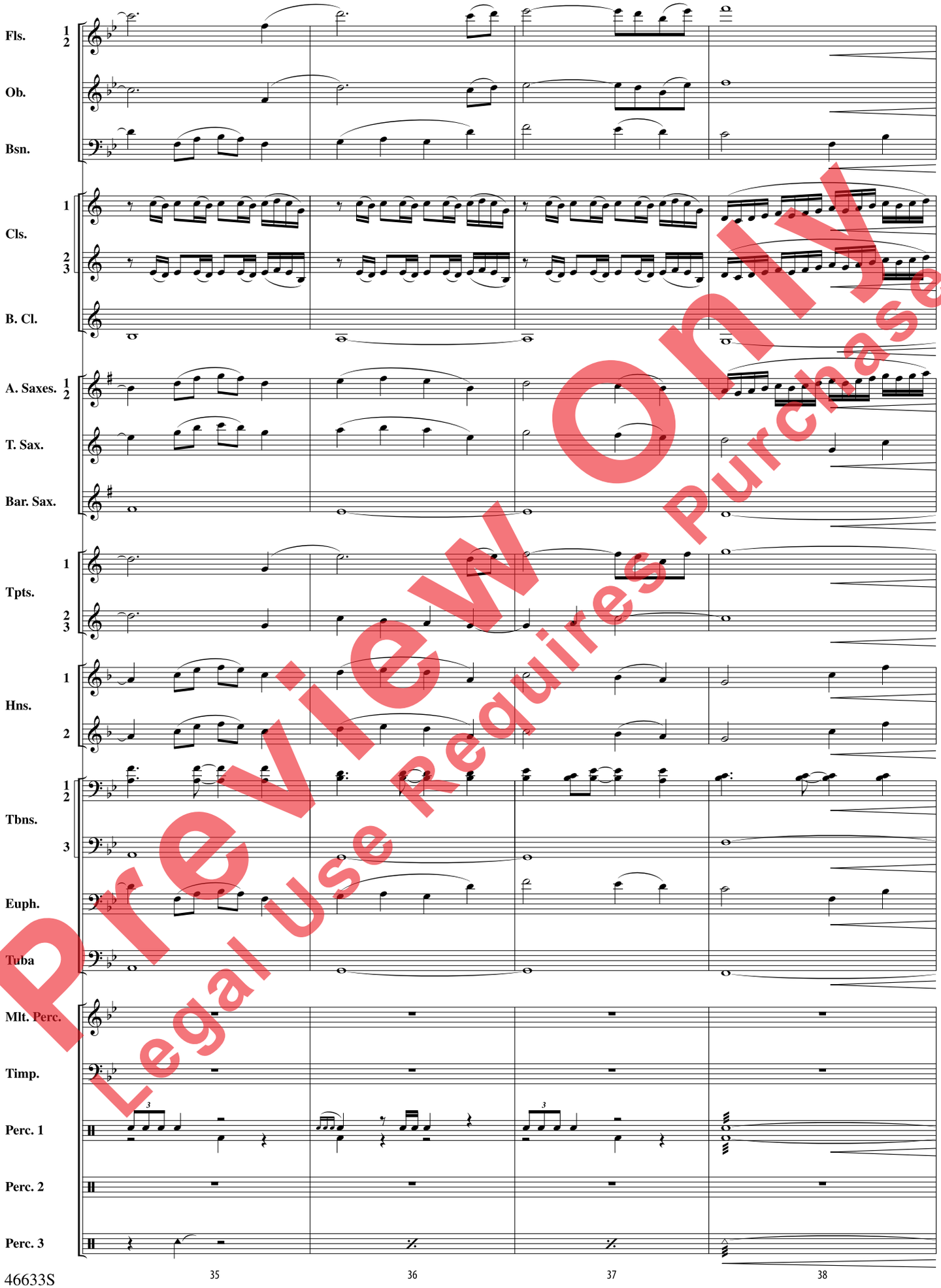

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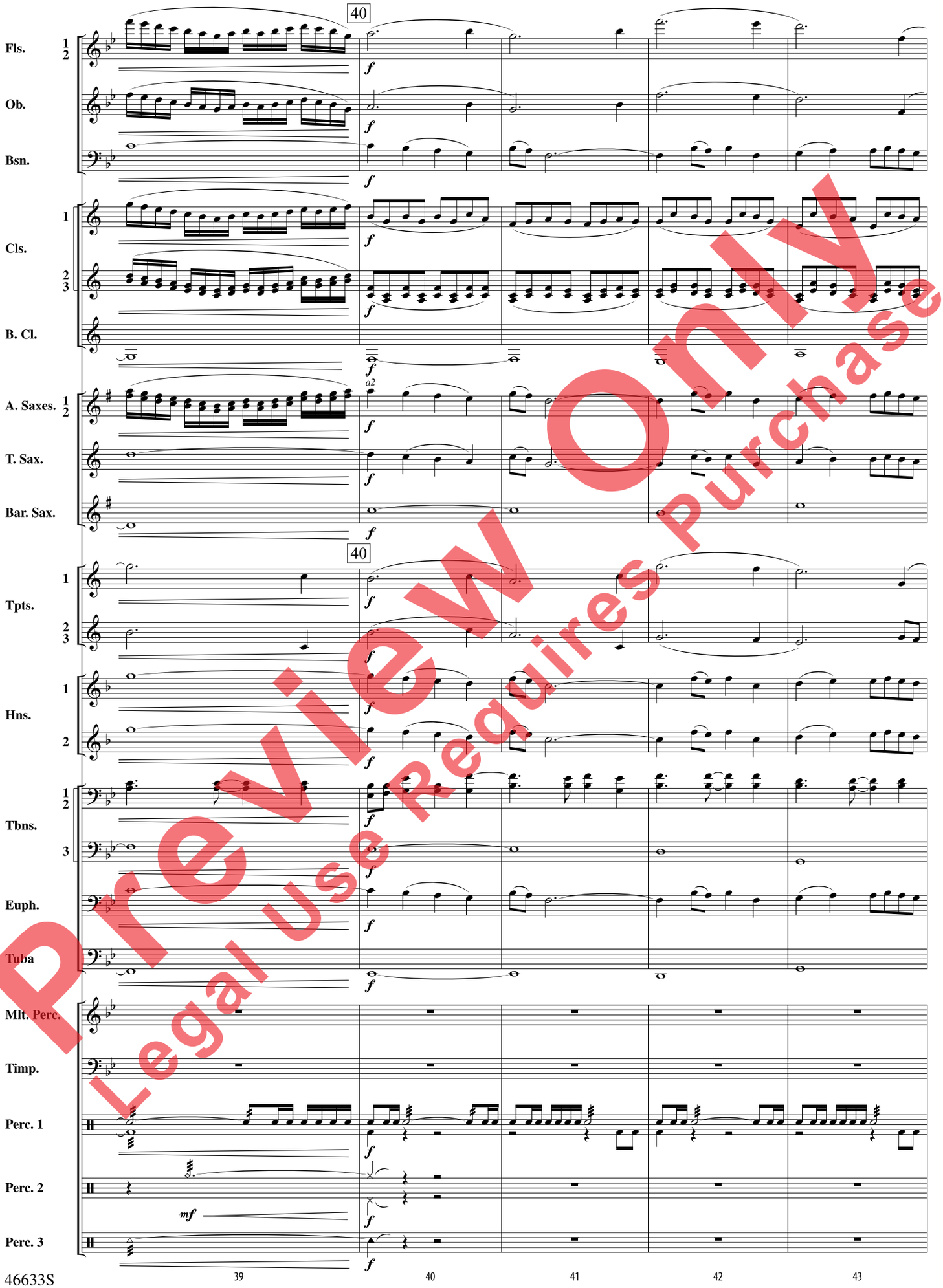

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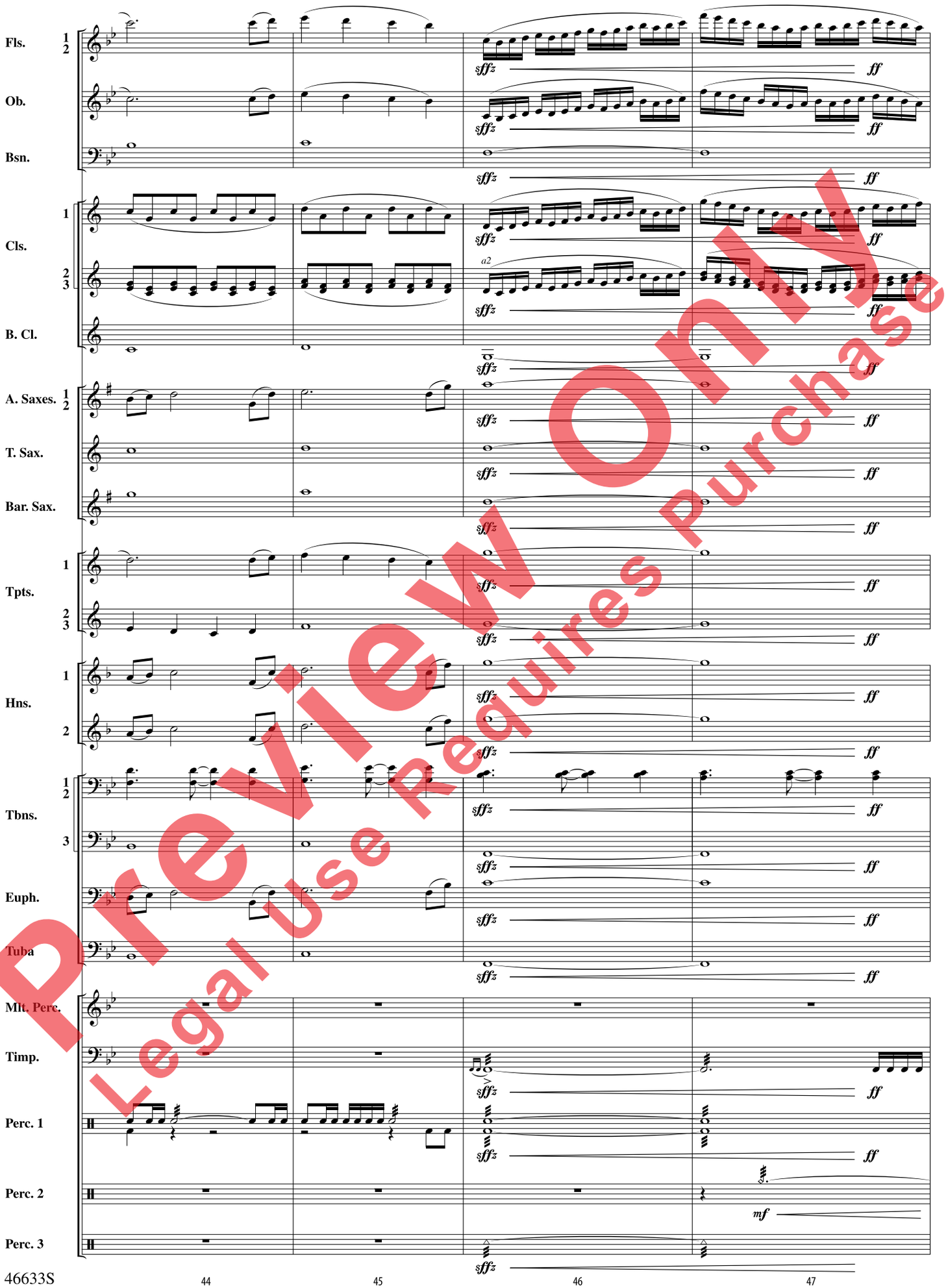

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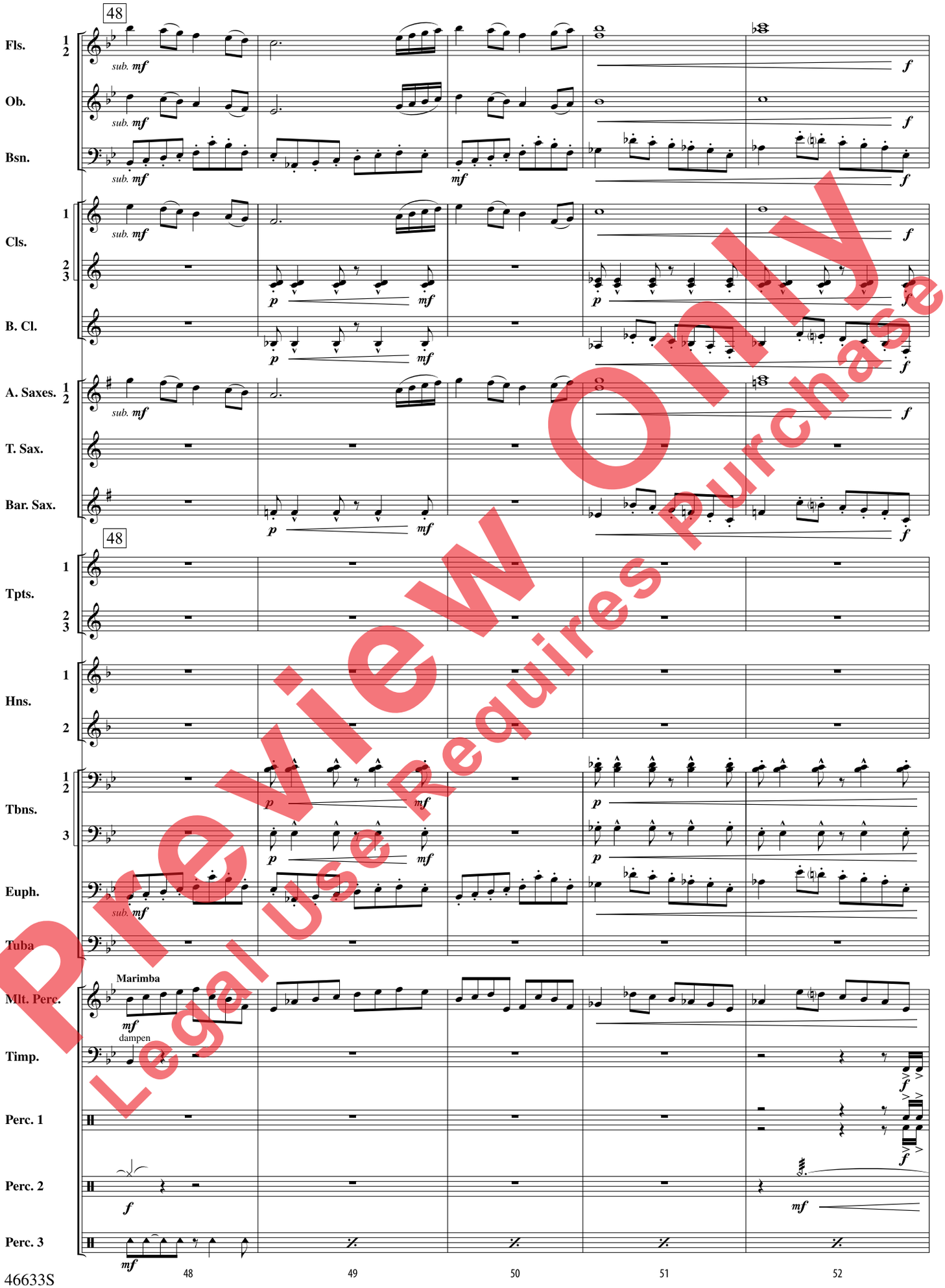

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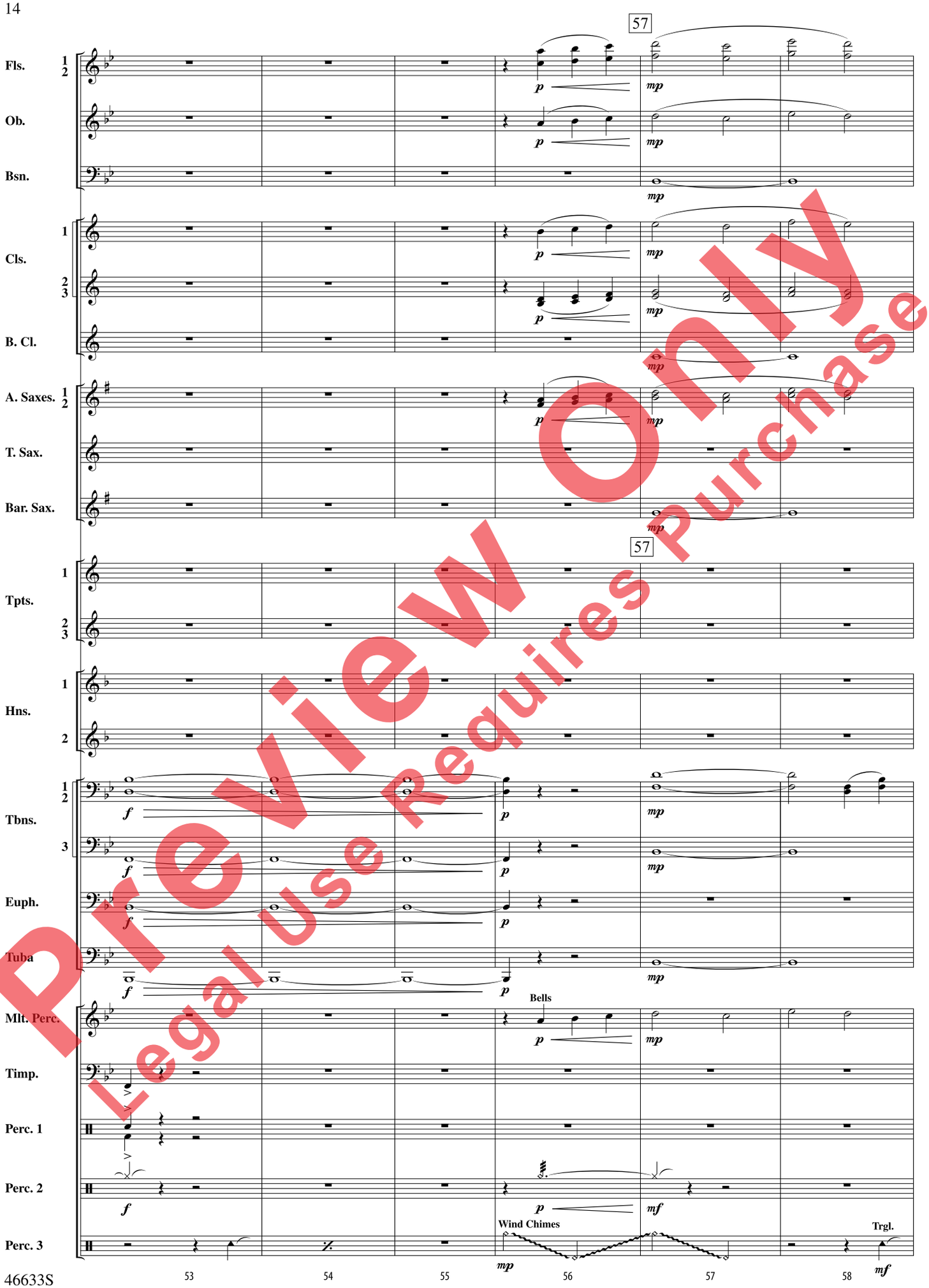

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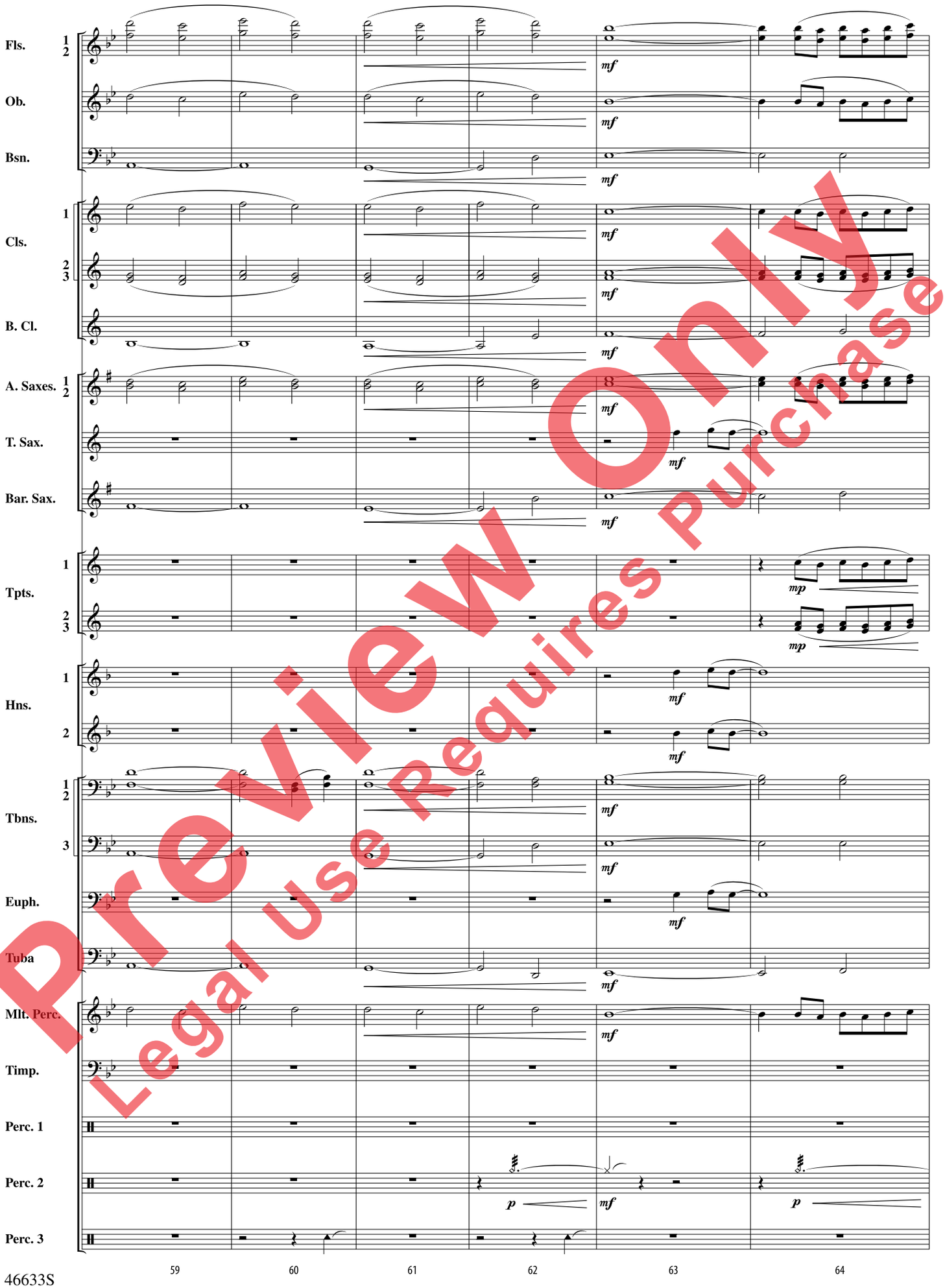

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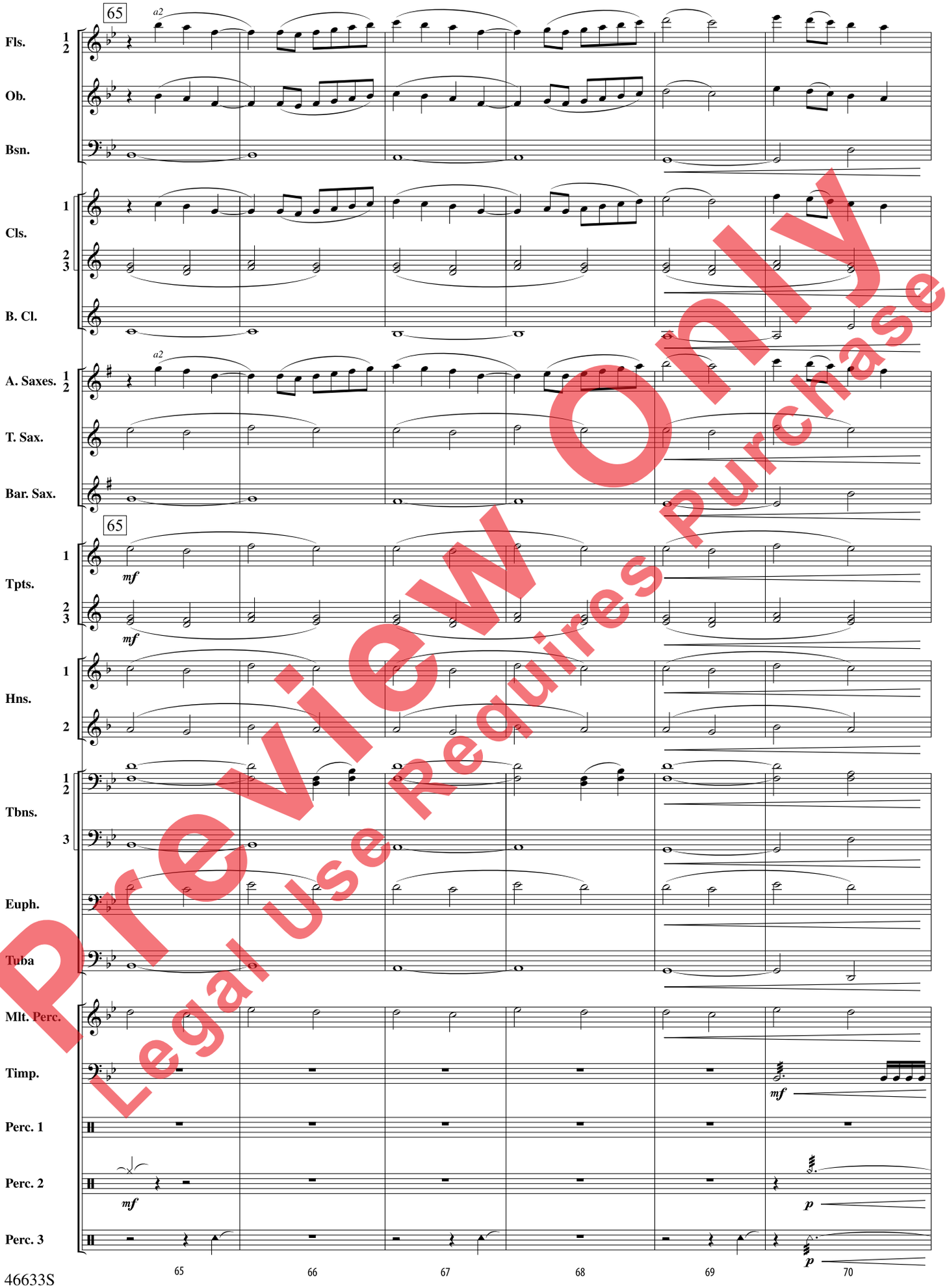

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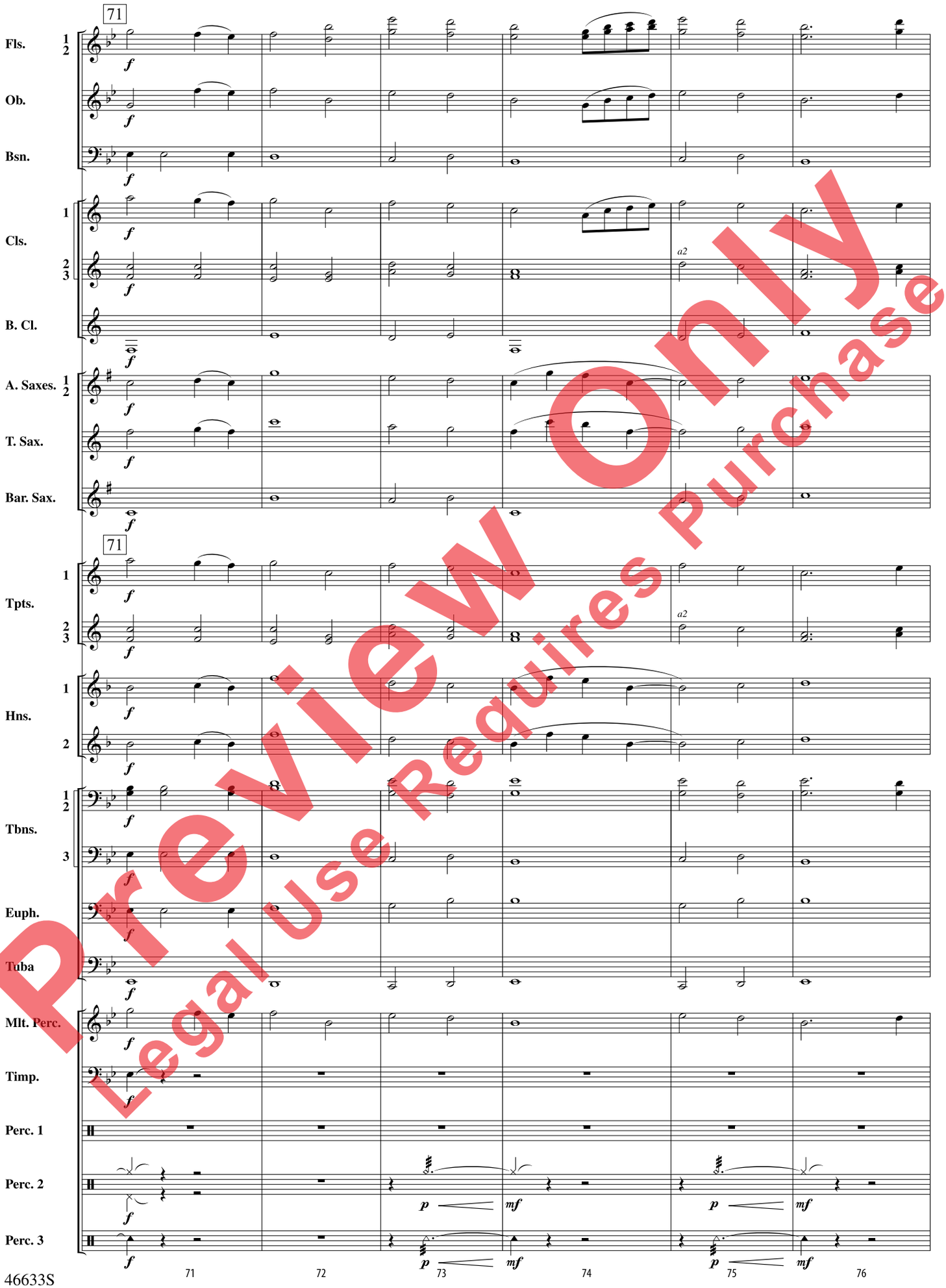

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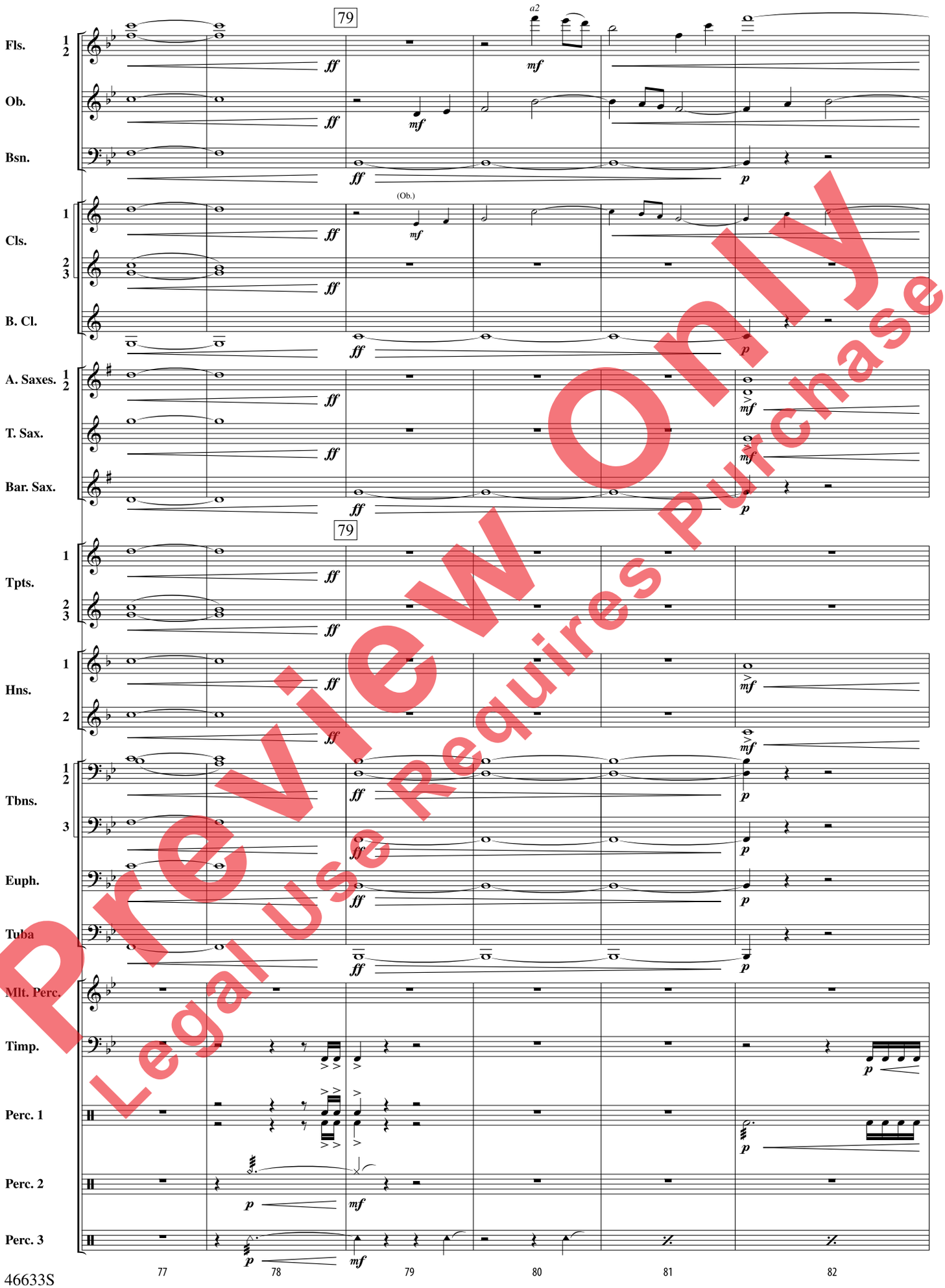

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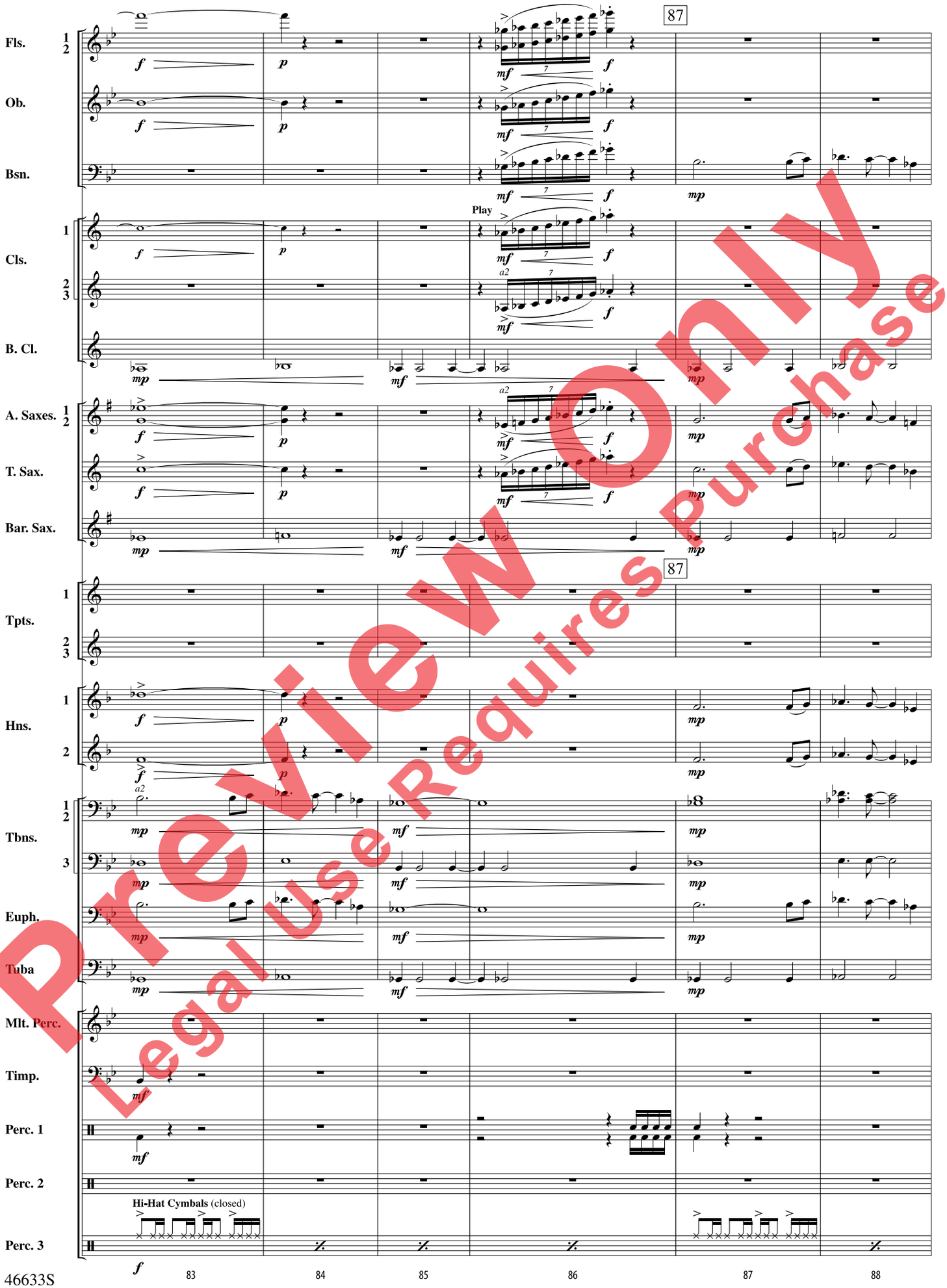

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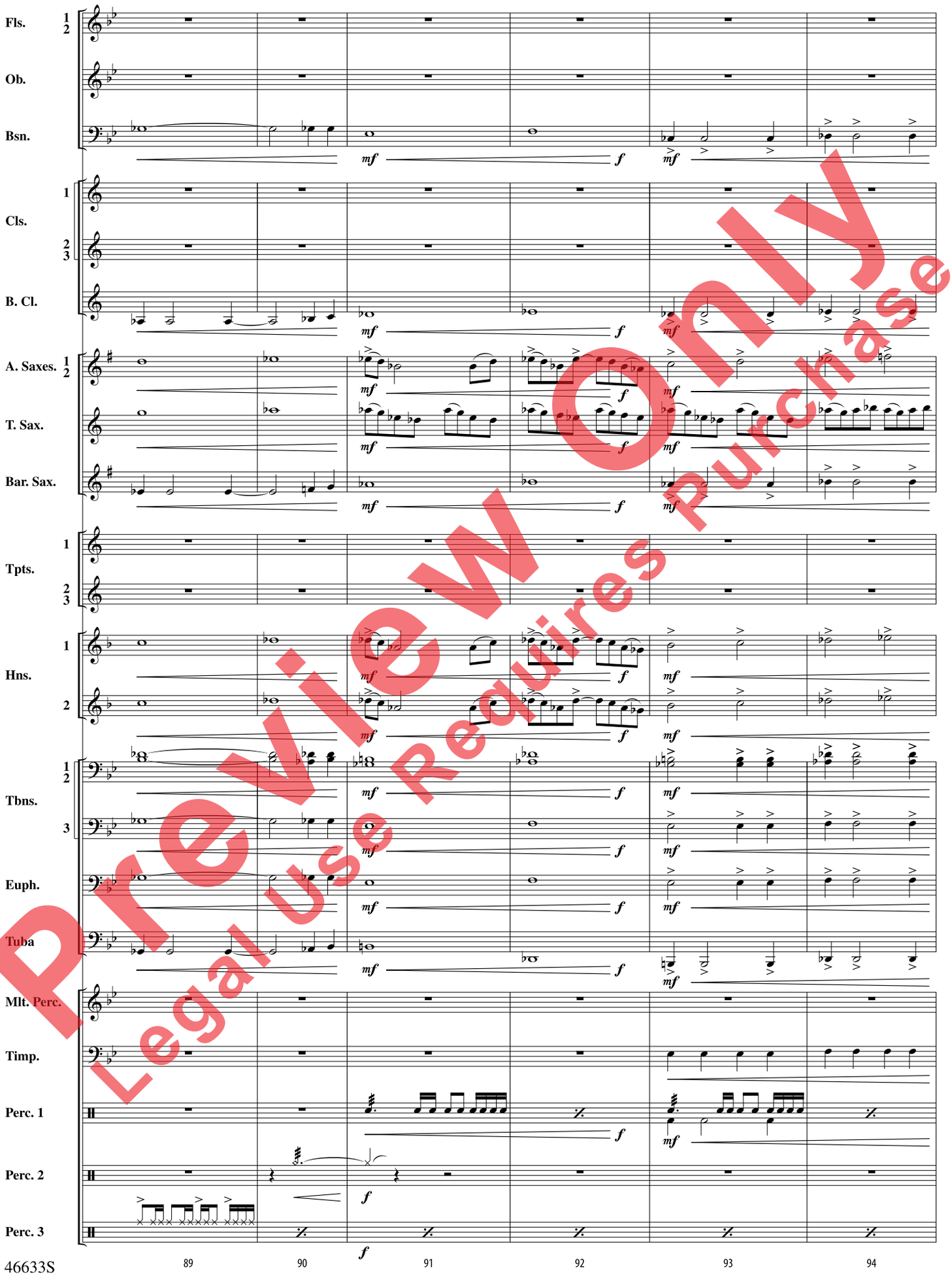

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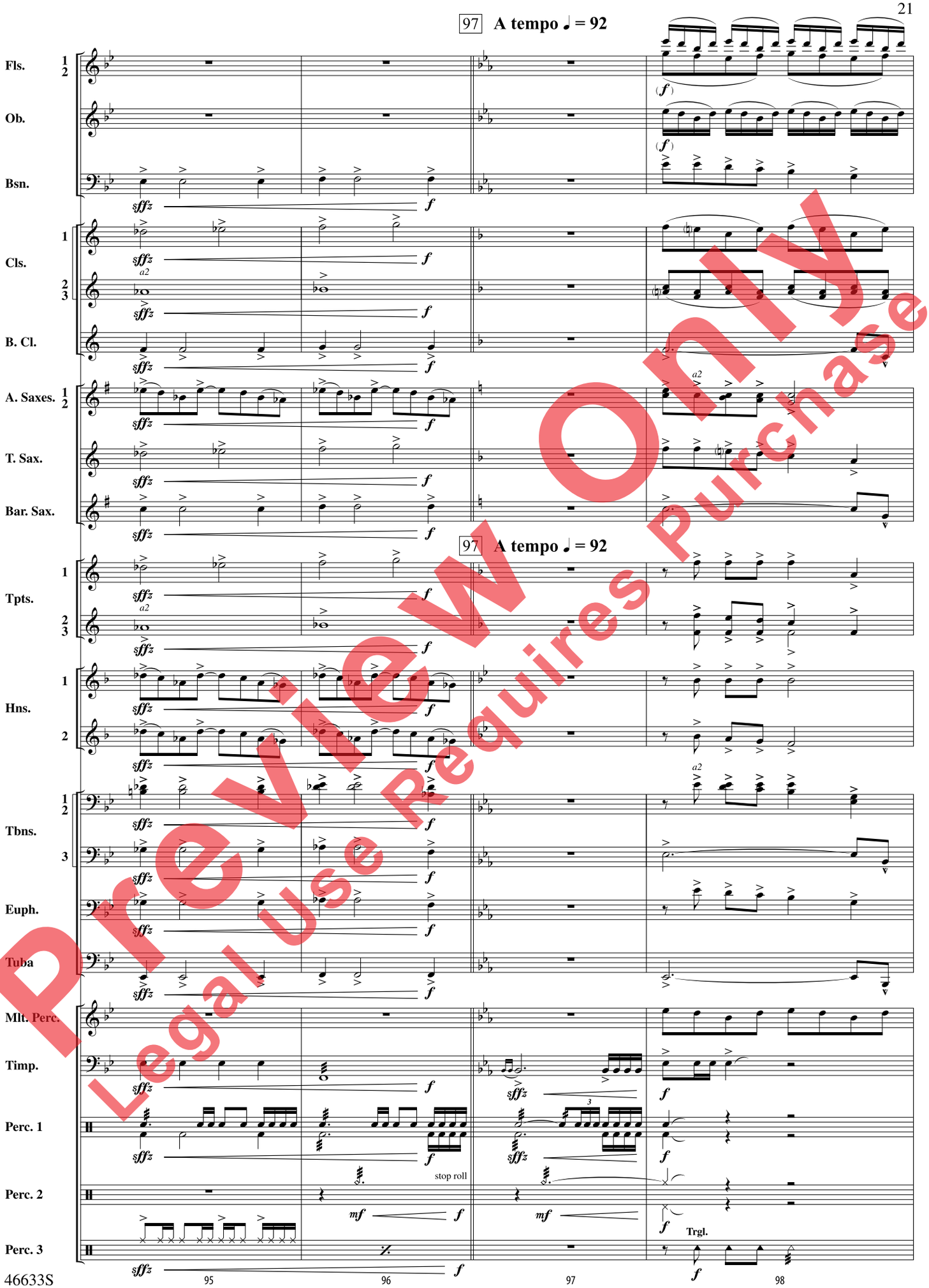

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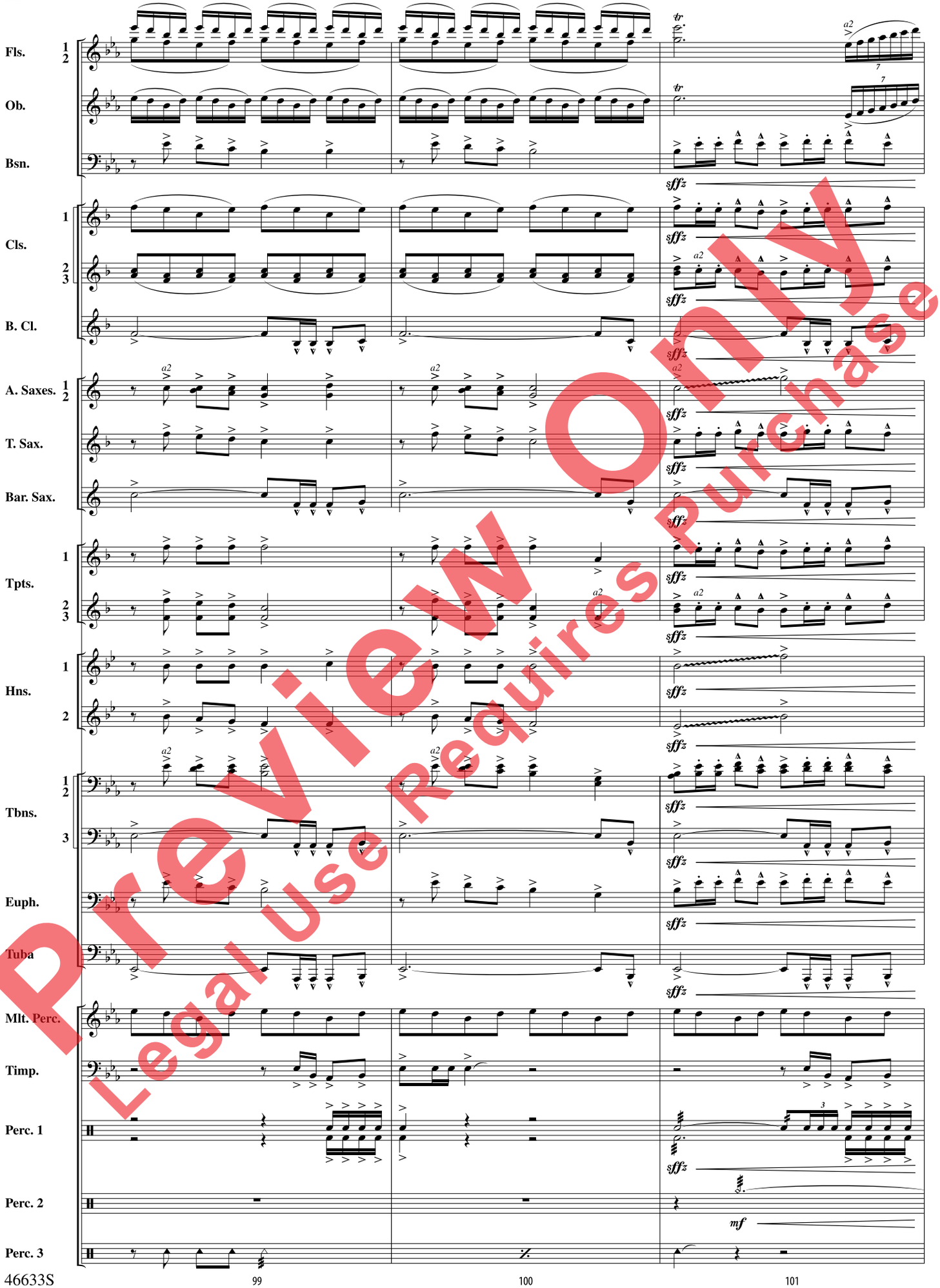

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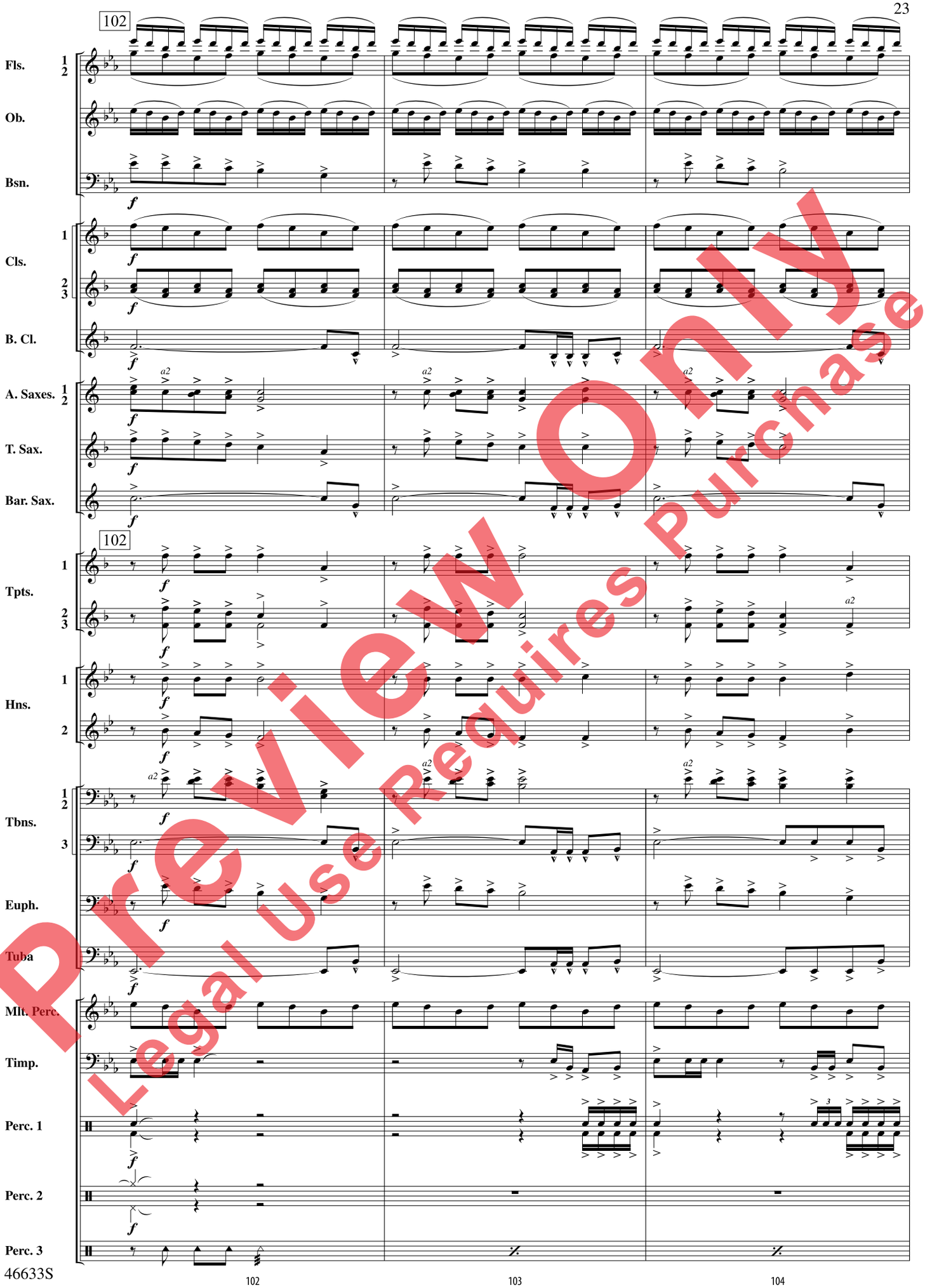

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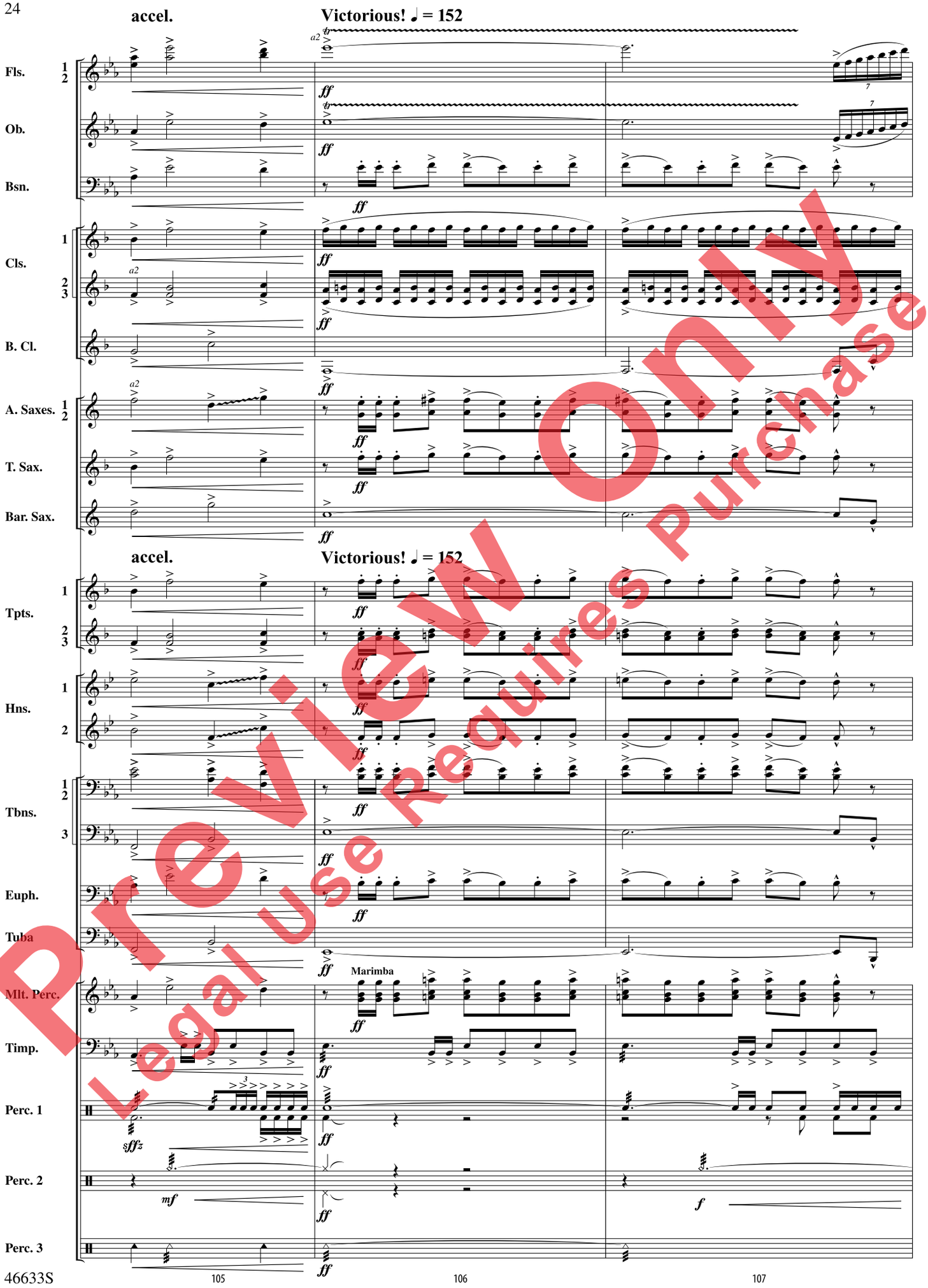

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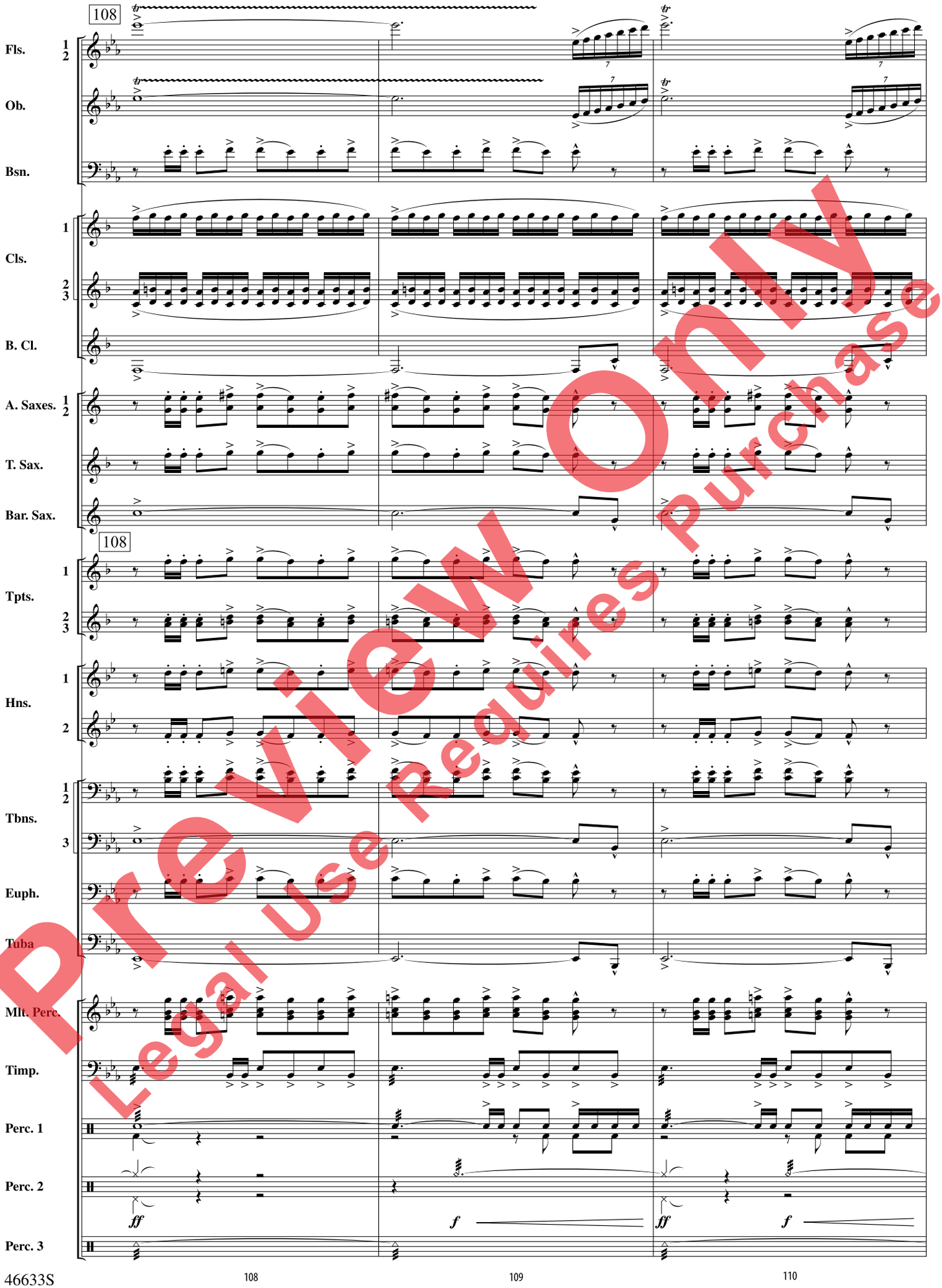

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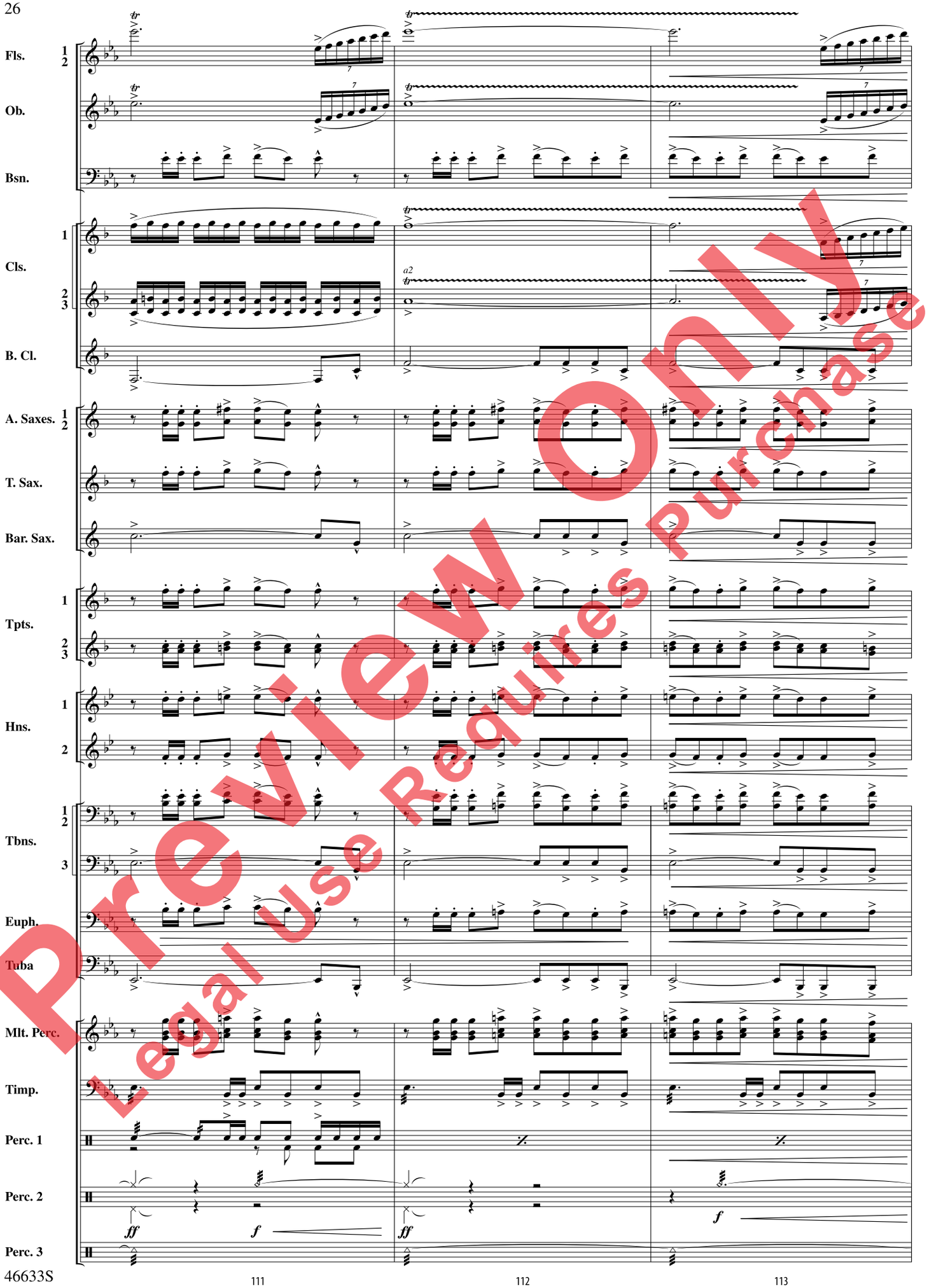

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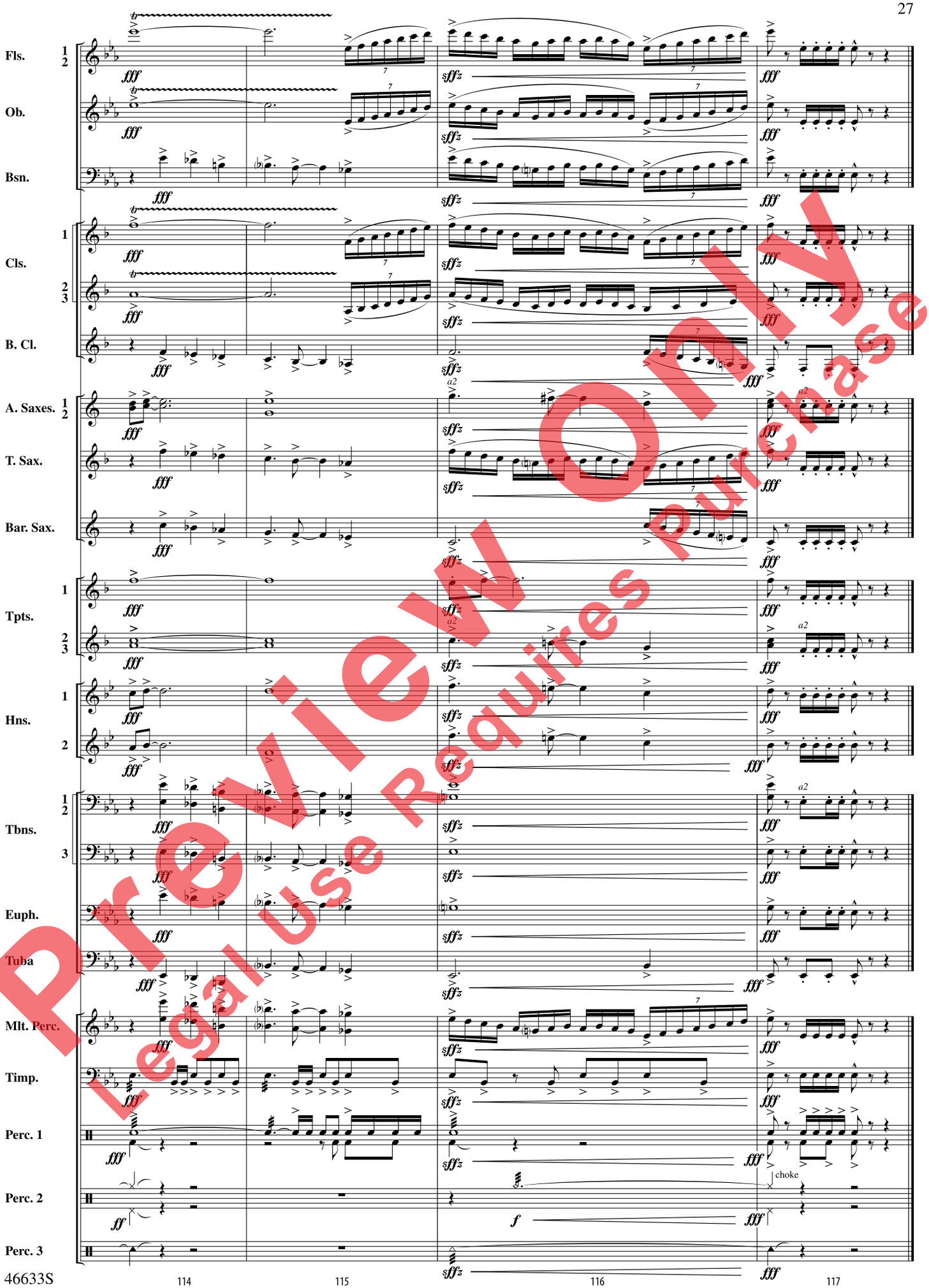

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