

FULL SCORE

Symphonic Band

Grade 4



CARL FISCHER
PERFORMANCE
SERIES

Gilgamesh

Gregory B. Rudgers

SPS38

INSTRUMENTATION

Full Score	1
Flute 1/Piccolo	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	3
Trumpet 2 in B \flat	3
Trumpet 3 in B \flat	3
Horn 1 in F	2
Horn 2 in F	2
Horn 3 in F	2
Horn 4 in F	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Baritone T.C. in B \flat	2
Baritone B.C.	3
Tuba	4
Mallet Percussion 1	2
Bells, Suspended Cymbal	
Mallet Percussion 2	2
Marimba, Chimes	
Timpani	1

CARL FISCHER®

Program Notes

Gilgamesh was inspired by the tradition of comradeship and brotherhood found in the ancient Sumerian epic, *Gilgamesh*, and the Verdi opera, *La Forza del destino*. In both, the dominant theme is the loyalty, bravery, and lasting friendship of men thrown together by fate. In *Gilgamesh*, the title character, a king in the kingdom of Uruk, first wages a heroic struggle against Enkidu, a wild man of the forest. Their battle lasts for days until they are both forced to admit that they have met their equal, and they then become fast friends. Wondrous adventures ensue, as they slay the great bull of heaven, and fell the cedar forest of the gods. But alas, the gods become jealous of Enkidu and strike him down. Gilgamesh weeps bitter tears and seeks to find the answer to eternal life, only to be informed by the gods that death is their most important gift to man.

In *La Forza del destino*, Don Alvaro and Don Carlo are thrown together as two soldiers in the midst of a battle, not knowing that Don Alvaro has accidentally killed Don Carlo's father and been the lover of Leonora, Don Carlo's sister. They too have grand adventures until their friendship is destroyed by the discovery of their fateful history.

All melodic material in the work has been derived from the Verdi opera's main theme, first heard here in its entirety in mm. 3–6 in the tuba and bassoon. This theme is presented several times, most notably in the last few measures. Other melodic material is derived from the four diatonic ascending tones in the theme.

Performance Notes

Care should be taken to maintain an expressive, *legato* style with the exception of the few *marcato* notes in m. 60 and beyond. Feel free to employ *rubato* throughout the entire work, especially at the ends of phrases. Capturing the tragic theme of the work will be best achieved by maintaining strict control over the dynamics, and not letting the *crescendo* reach its peak until m. 60. Measures 60 and 61 should be performed without *decrescendo*. From those measures to the end, the tempo should slow down, and the dynamics should recede in a gradual reduction to the peaceful and delicate last tones.

Dedication

Edward J. Gobrecht studied bassoon at the Curtis Institute of Music and went on to perform with both the New Orleans and Baltimore Symphonies. He was the professor of bassoon and the conductor of the famed Ithaca College Concert Band in Ithaca, where he taught for many years. For many years, I have been fortunate to call him my teacher, my friend, and my colleague. While we have not slain any monsters, or fought any heroic battles, his friendship has been an important part of my life, and his innate sense of artistry has been a true inspiration. *La Forza del destino* is his favorite overture.

—Gregory B. Rudgers
Ithaca, New York

About the Composer

Greg Rudgers graduated from Ithaca College in 1970 and also holds degrees and advanced study from Elmira College, and Northwestern University respectively. He directed bands, orchestras, jazz bands, and marching bands in the public schools for many years and is currently on the adjunct faculty of Roberts Wesleyan College in Rochester, New York where he teaches composition to Music Education masters degree candidates, and the Ithaca College School of Music in the Music Education Department. Mr. Rudgers is a sought-after guest conductor and clinician and has conducted honor bands and delivered clinics throughout the Northeast. He is a published author with articles in *The Music Educator's Journal*, *Teaching Music*, *The Instrumentalist*, *The School Music News*, and other state journals. He composes and arranges for concert band, wind ensemble, orchestra, string orchestra, and also writes solos and ensembles.

Gilgamesh

GREGORY B. RUDGERS

♩ = 64

1 2
Flute, Piccolo

Oboe

1 2 3
Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

1 2
Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

♩ = 64

1 2 3
Trumpet in B \flat

1 2 3 4
Horn in F

1 2 3
Trombone

Baritone

Tuba

(Bells, Suspended Cymbal)
Mallet Percussion (Marimba, Chimes)

1 2
Timpani

p 1 2 3 4 5 6

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9

Fl., Picc. 1 2
 Ob.
 Cl. in B \flat 1 2 3
 B. Cl. in B \flat
 Bsn.
 A. Sax. in E \flat 1 2
 T. Sax. in B \flat
 Bar. Sax. in E \flat

9

Tpt. in B \flat 1 2 3
 Hn. in F 1 2 3 4
 Tbn. 1 2 3
 Bar.
 Tuba
 Mlt. Perc. 1 2
 Timp.

Fl., Picc. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

15 16 17 18 19 20 21

Detailed description: This page of a musical score covers measures 15 through 21. It features staves for various instruments: Flute/Piccolo (1 and 2), Oboe, Clarinet in B-flat (1, 2, and 3), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat (1 and 2), Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Trumpet in B-flat (1, 2, and 3), Horn in F (1, 2, 3, and 4), Trombone (1, 2, and 3), Baritone, Tuba, Mallet Percussion (1 and 2), and Timpani. The woodwinds and saxophones have active parts with notes and slurs, while the brass instruments (Tpt., Hn., Tbn., Bar., Tuba) and Mlt. Perc. are mostly silent, indicated by rests. The score is written in a key signature of one sharp (F#) and a common time signature.

SPS38F

22

Fl., Picc. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

22

Tpt. in B \flat 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

mp 22 23 24 25 *mf* 26 27 28 29

SPS38F

46 Legato e sostenuto

+ Piccolo

Fl., Picc. 1
2

Ob.

Cl. 1
in B \flat

2
3

B. Cl.
in B \flat

Bsn.

A. Sax.
in E \flat 1
2

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Senza Sordino

Tpt. 1
in B \flat

2
3

Hn. 1
in F

2
3
4

Tbn. 1
2

3

Bar.

Tuba

Mlt. Perc. 1

2

Timp.

43

44

mp 45

mf 46

47

-Piccolo

Fl., Picc. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

63 64 65 66 67 68 69

mp *p* *pp*

SPS38F

Full Score

Victory

(Nike)

LAUREN KEISER

3

Allegro con moto $\text{♩} = 125-130$

Flute 1, 2 (Picc.)

Oboe

Clarinet 1 in B \flat

Clarinet 2, 3 in B \flat

Bass Clarinet in B \flat

Bassoon

Alto Saxophone 1 in E \flat

Alto Saxophone 2 in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet 1 in B \flat

Trumpet 2, 3 in B \flat

Horn 1, 2 in F

Horn 3, 4 in F

Trombone 1, 2

Bass Trombone

Baritone

Tuba

Mallet Percussion (Xylophone)

Timpani (C, F, B)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Cowbell, Triangle, Tom-toms, Woodblock)

Xyl.

1 2 3 4 5 6 7 8 9

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SPS42F

4

Fl. 1, 2

Ob.

CL 1 in B \flat

CL 2, 3 in B \flat

B. CL in B \flat

Bsn.

A. Sax. 1 in E \flat

A. Sax. 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

10 11 12 13 14 15 16

SPS42F

5

20

Fl. 1, 2

Ob.

CL 1 in B \flat

CL 2, 3 in B \flat

B. CL in B \flat

Bsn.

A. Sax. 1 in E \flat

A. Sax. 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

17 18 19 20 21 22

SPS42F

6

Fl. 1, 2

Ob.

CL 1 in B \flat

CL 2, 3 in B \flat

B. CL in B \flat

Bsn.

A. Sax. 1 in E \flat

A. Sax. 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

23 24 25 26 27 28

SPS42F

SPS38F

Full Score

Dedicated to the Quincey Park Band, Pam Pitter, Conductor
Way down yonder in New Orleans

**HARRY CREAMER
and J. LAYTON**
Arranged by Jerry Nowak

3

Moderately, in a swing-jazz style $\text{♩} = 112$

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SPS41F

4

SPS41F

5

SPS41F

SPS38F

6

SPS41F

Dedicated to the Ithaca High School Concert Band
Night Fantasy
 A Companion to Warren Benson's *Night Song*

GREGORY B. RUDGERS

Adagietto $\text{♩} = 72$

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