



An Unending Legacy

BARRY MILNER (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 1st Flute
- 1 2nd Flute
- 1 Oboe
- 1 1st B \flat Clarinet
- 1 2nd B \flat Clarinet
- 1 3rd B \flat Clarinet
- 1 Bassoon
- 2 1st F Horn
- 2 2nd F Horn

- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet
- 1 3rd B \flat Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Tuba
- 1 Mallet Percussion (Glockenspiel)
- 1 Timpani (G-B \flat -D-F)

- 2 Percussion (Wind Chimes/Crash Cymbals, Suspended Cymbal)
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

A "legacy," according to *Webster's Dictionary*, is defined as: "something transmitted by or received from a predecessor." Educators and other members of the education community have the awesome responsibility to educate and help students on their path to greatness. This, in essence, is a "legacy," but the connotation of the word only implies one or two generations. The word "unending" implies something eternal; it begins with one passing on what they learned to another, then another and then another. Educators, more than most professions, have the power to shape and change a person's life. It is this *Unending Legacy* that will cultivate the minds of today for a brighter tomorrow.

NOTES TO THE CONDUCTOR

This beautiful, serene melody represents the ongoing and awesome legacy embedded in the profession of education. What we teach and pass on to our children affects the country, the world and the future. The hope, the responsibility and the wonder are effectively communicated in this lovely original work. Perhaps perform this in honor of a special teacher at your school or ask the audience to thankfully remember someone who has had a profound impact on their lives as they listen.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

An Unending Legacy

CONDUCTOR SCORE

Barry Milner (ASCAP)

Duration - 4:35

6

With quiet reverence (♩ = 72)

Flutes I, II

Oboe

B♭ Clarinets I, II, III

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Glockenspiel)

Timpani (G-B♭-D-F)

Percussion (Wind Chimes, Crash Cymbals, Suspended Cymbal)

Plastic Mallets

Tune: G-B♭-D-F

Wind Chimes

p *legato* *pp*

With quiet reverence (♩ = 72)

6

Violins I, II

Viola

Cello

String Bass

p *con sord.* *pp* *div.* *mp* *pizz.*

1 2 3 4 5 6 7 8

11

Fls. I II

Ob.

Cls. I II III

Bsn.

pp *p*

pp

pp *p*

pp

pp

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Sus. Cym.

pp *mp*

11

Vlns. I II

Vla.

Cello

Str. Bass

senza sord.

ppp

ppp

ppp

pp

div.

4

V

V

Fls. I II

Ob. I II

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vns. I II

Vla.

Cello

Str. Bass

21

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Cls. III
Bsn.

Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba

Mlt. Perc.
Timp.
Perc.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

23 24 25 26 *p* 27 28 29



30

Fls. I *p* *pp*

Fls. II *p* *pp*

Ob. *p* *pp*

Cls. I

Cls. II *ppp*

Cls. III *ppp*

Bsn. *ppp*

Hns. I *ppp*

Hns. II *ppp*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. *mp*

Timp.

Perc.

30

Vlns. I *p*

Vlns. II *p*

Vla. *pp* *p*

Cello

Str. Bass

38

43

Fls. I, II
Ob.
Cls. I, II, III
Bsn.

Hns. I, II
Tpts. I, II, III
Tbns. I, II, III
Tuba

Mlt. Perc.
Timp.
Perc.

38

43

Vlns. I, II
Vla.
Cello
Str. Bass

38 39 40 41 42 43 44

The image displays a page of a musical score for an orchestra, spanning measures 45 to 50. The instruments listed on the left are: Fls. I & II, Ob., Cls. I, II, & III, Bsn., Hns. I & II, Tpts. I, II, & III, Tbn. I, II, & III, Tuba, Mit. Perc., Timp., Perc., Vlns. I & II, Vla., Cello, and Str. Bass. The score includes various musical notations such as dynamics (pp, p), articulation (accents), and performance instructions (Soli). A large, diagonal watermark reading "PREVIEW ONLY" is overlaid across the score, with the text "Legal Use Requires Purchase" written below it.

This musical score page features the following instruments and parts:

- Fls. (Flutes):** I and II parts, both starting with a *p* dynamic.
- Ob. (Oboe):** I part, starting with a *pp* dynamic.
- Cls. (Clarinets):** I, II, and III parts, all starting with a *p* dynamic.
- Bsn. (Bassoon):** I part, starting with a *p* dynamic.
- Hns. (Horns):** I and II parts.
- Tpts. (Trumpets):** I, II, and III parts.
- Tbns. (Trombones):** I, II, and III parts.
- Tuba:** I part.
- Mlt. Perc. (Multiple Percussion):** I part.
- Timp. (Timpani):** I part.
- Perc. (Percussion):** II part.
- Vlns. (Violins):** I and II parts.
- Vla. (Viola):** I part, starting with a *mp* dynamic.
- Cello:** I part.
- Str. Bass (String Bass):** I part.

The score includes various musical notations such as dynamics (*pp*, *p*, *mp*), articulation marks (accents, slurs), and performance instructions (e.g., *V*, *4*).

61

Fls. I, II

Ob.

Cls. I, II, III

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc.

pp, p, mp, mf, f, ppp, Wind Chimes

61

Vlns. I, II

Vla.

Cello

Str. Bass

-1, 3, -2, V, ord., div., mf, f, p, pizz., mf

Fls. I II

Ob.

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

69

Fls. I *f*

Fls. II *f*

Ob.

Cls. I *f*

Cls. II *f*

Cls. III *f*

Bsn. *f*

Hns. I *f*

Hns. II *f*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. *p* *mf*

Sus. Cym.

Vlns. I *ff*

Vlns. II *ff*

Vla. *f*

Cello *f* arco *f*

Str. Bass *f* arco *f*

68 69 70 71 72



77 L'istesso tempo (♩ = 72)

Fls. I II

Ob.

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

poco a poco cresc.

mf *sfz* *mf* *f*

p *mf* *mp* *f*

fp *f* *ff*

fp *f* *f*

fp *f* *f*

fp *f* *f*

fp *f* *f*

fp *f* *f*

fp *f* *f*

mf *f* *f*

p *f* *f*

Cr. Cyms. >

77 L'istesso tempo (♩ = 72)

Vlns. I II

Vla.

Cello

Str. Bass

poco a poco cresc.

mf *f* *ff*

mf *fp* *ff*

mf *fp* *f*

mf *fp* *f*

fp *f* *f*

Fls. I II

Ob.

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

p *mp* *pp* *f*

4 2 V

85

Fls. I II

Ob.

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mit. Perc.

Timp.

Perc.

85

Vlns. I II

Vla.

Cello

Str. Bass

4

Solo

pp

p

pp

p

pp

83

84

85

86

87

88

89

Fls. I II

Ob.

Cls. I II III

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

mp sfz mp f pp

mp sfz mp f pp

mp sfz mp f pp

mf < fp f mp

p fp f pp

p fp f pp

p fp f pp

p fp f pp

pp f

Vlns. I II

Vla.

Cello

Str. Bass

p sfz p ff p

p sfz p ff p

sfz mp ff dim.

fp ff dim.

fp ff dim.

rall.

102

Fls. I

Fls. II

Ob.

Cls. II

Cls. III

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc.

rall.

102

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Fls. I II

Ob. *p* *ppp*

Cls. I II III *ppp* *ppp*

Bsn. *ppp*

Hns. I II *pp* *ppp* *pp* *ppp*

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Solo *p*

Timp. *pp*

Perc.

Vlns. I II *pp* *ppp*

Vla. (V) *ppp*

Cello (V) *ppp*

Str. Bass pizz. pizz.

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