

Hillpoint Fantasy

By Jared Spears

Your students will enjoy the lighthearted contemporary feel of this overture by Jared Spears. Syncopated rhythms, varied harmonic textures (F major), and contrasting styles and articulations will keep everyone interested and involved. The expressive middle section (Andante misterioso) provides a special opportunity for first-time wind players to learn the soloistic approach to orchestral playing. The percussion parts are active, musical, and essential to the texture and structure of the piece. The string parts are all in the first position, but the changing meters and bowings (spiccato included) will challenge the more advanced players.

Dr. Jared Spears is a professor of music at Arkansas State University at Jonesboro. He has taught theory, history, composition, and instrumental music at all educational levels, from elementary school through college. He has received several prestigious composition and teaching awards, and has composed over 200 original works for orchestra, band, chorus, and assorted chamber ensembles. A majority of his works are published in the United States and Europe, and his music has been performed and recorded worldwide. He is in demand as a clinician, lecturer, and conductor throughout the United States and Canada.

INSTRUMENTATION

Conductor Score.....	1	Tuba	1
Flute I.....	1	Mallets (Bells & Triangle)	1
Flute II.....	1	Percussion I (Snare Drum, Bass Drum).....	2
Oboe	1	Percussion II (3 Tom-Toms, Sus. Cymbal) ..	2
B♭ Clarinet I.....	1	Timpani	1
B♭ Clarinet II.....	1	Violin I	8
Bassoon.....	1	Violin II	8
B♭ Bass Clarinet (Optional)	1	Violin III (Viola tr).....	3
F Horn I.....	1	Alternate Violin.....	3
F Horn II.....	1	Viola	5
B♭ Trumpet I.....	1	Alternate Viola.....	3
B♭ Trumpet II.....	1	Cello	5
Trombone I.....	1	Alternate Cello	3
Trombone II.....	1	String Bass.....	5

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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

HIGHLAND/ETLING CONCERT ORCHESTRA SERIES

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate parts have been provided.

- All bowings and fingerings are in the score and parts.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- Hooked/linked bows are usually marked: $\vee\vee$ or $\cap\cap$
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable.)

- x = extended hand position (cello)
- = shift
- 1-4 = standard fingerings (used as reminders or position indicators)
- (1-4) = alternate fingerings (usually more advanced)
- (\cap)/(\vee) = staggered bow changes on long notes/slurs or lift/retake over a rest
- = lift/retake
- \uparrow / \downarrow = high/low finger placement

We hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcomed.

Hillpoint Fantasy

FULL SCORE
Duration -4:00

Jared Spears
(ASCAP)

Allegro ♩ = 126 (Ca.)

Flutes I, II

Oboe

B♭ Clarinets I, II

Bassoon (opt. Bass Clarinet)

Horns in F I, II

B♭ Trumpets I, II

Trombones I, II

Tuba

Timpani (2)
Mallets (Orch. Bells & Triangle)

Snare Drum
Bass Drum

Sus. Cymbal
3 Tom Toms

Violins I, II

Viola (Violin III)

Cello

String Bass

3 Tom Toms/Yarn mallets

B.D.

Tria.

S.D.

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17 *(allegro)* 18 19 20 21

Fls. I *p cresc.* *f*

Fls. II *mp* *f*

Ob. I *p cresc.* *f*

Ob. II *p cresc.* *f*

Cls. I *p cresc.* *f*

Cls. II *p* *mf* *mp* *f*

Bsn. *fp cresc.* *mf-p* *cresc.* *f*

Hns. I *p* *mf* *p* *f*

Hns. II *p cresc.* *mf* *p cresc.* *f*

Tpts. I *mp* *f*

Tpts. II *mp* *f*

Trbs. I *fp cresc.* *mf-p cresc.* *f*

Trbs. II *fp cresc.* *mf-p cresc.* *f*

Tuba *fp cresc.* *mf-p cresc.* *f*

Timp. *fp cresc.* *mf-p cresc.* *f*

Perc. *f* *mp* *mf-p cresc.* *p* *cresc.* *mf* *f* *p* *f (l.v.)*

Sus.Cym. *mp* *f*

Vlins. I *mp* *f* *p*

Vlins. II *mp* *mf* *f* *p*

Vla. *p cresc.* *mf* *p cresc.* *f* *p*

Cello *fp cresc.* *mf p* *cresc.* *f*

Str. Bass *fp cresc.* *mf p* *cresc.* *f*

22 23 24 25 26 27

Fls. I *mp* *mp*

Fls. II

Ob. *mp*

Cls. I *mp*

Cls. II *mf*

Bsn. *p* *mp* *p*

Hns. I *mp*

Hns. II

Tpts. I *mf*

Tpts. II

Trbs. I *mp* *mf dim.* *mp*

Trbs. II *mp*

Tuba *p*

Timp. *p* *mp* *p*

Perc. *p* *mp*

Vlns. I *simile* *mp* *p*

Vlns. II *simile* *mp* *p*

Vla. *mp* *mp* *p*

Cello *Soli* *mp* *pizz.* *mf dim.* *mp*

Str. Bass *p* *p* *mp* *p*

Play on D.S. only

34 35 36 37 38 39

Fls. I II

Ob.

Cls. I II

Bsn.

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

mf *f* *f* *f* *f* *f*

57 58 59 60 61 62

Fls. I *mf* *mp* *mp* *mf*

Fls. II

Ob. *mp* *mf*

Cls. I *mf* *mp* *mp* *mf*

Cls. II *mp* *mf*

Bsn. *mp* *mf*

Hns. I *mf*

Hns. II

Tpts. I *mf* (open) *>*

Tpts. II

Trbs. I *mp* *mf*

Trbs. II *mp* *mf*

Tuba *mf*

Timp.

Perc. *mp* *p* *mp* *p* *mp* *p* *mp* *mf* *mf*

Vlns. I *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

Vlns. II *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

Vla. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

Cello *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

Str. Bass *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

This musical score page covers measures 63 through 68. The instruments and their parts are as follows:

- Flutes (Fls.):** I and II parts, starting with a melodic line in measure 63.
- Oboe (Ob.):** I part, mirroring the flute lines.
- Clarinets (Cls.):** I and II parts, providing harmonic support.
- Bassoon (Bsn.):** I part, playing a lower melodic line.
- Horns (Hns.):** I and II parts, playing sustained chords.
- Trumpets (Tpts.):** I and II parts, with the first part marked "open" and playing a rhythmic pattern.
- Trumpets (Trbs.):** I and II parts, playing sustained notes.
- Tuba:** I part, playing a low, sustained note.
- Timpani (Timp.):** I part, playing a rhythmic pattern.
- Percussion (Perc.):** I part, playing a rhythmic pattern.
- Violins (Vlns.):** I and II parts, playing a melodic line.
- Viola (Vla.):** I part, playing a melodic line.
- Cello:** I part, playing a melodic line.
- String Bass (Str. Bass):** I part, playing a melodic line.

Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *mp* (piano). A large red watermark "Preview Requires Purchase" is overlaid on the score.

Coda
76 77 78 79 80

Fls. I, II
Ob.
Cls. I, II
Bsn.
Hns. I, II
Tpts. I, II
Trbs. I, II
Tuba
Timp.
Perc.
Vlns. I, II
Vla.
Cello
Str. Bass

ff, *f*, *fp*, *cresc.*, *p*

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