



Tower Hill Overture

DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

1 Conductor	2 2nd E♭ Alto Saxophone	1 Baritone T.C.
3 1st Flute	1 B♭ Tenor Saxophone	4 Tuba
3 2nd Flute	1 E♭ Baritone Saxophone	2 Mallet Percussion (Bells, Chimes)
2 Oboe	3 1st B♭ Trumpet	1 Timpani
2 Bassoon	3 2nd B♭ Trumpet	1 Snare Drum
3 1st B♭ Clarinet	3 3rd B♭ Trumpet	1 Bass Drum
3 2nd B♭ Clarinet	2 1st Horn in F	1 Cymbals (Crash)
3 3rd B♭ Clarinet	2 2nd Horn in F	3 Accessory Percussion (Triangle, Suspended Cymbal, Tambourine)
1 E♭ Alto Clarinet	3 1st Trombone	
2 B♭ Bass Clarinet	3 2nd Trombone	
2 1st E♭ Alto Saxophone	2 Baritone	

PROGRAM NOTES

Probably London England's number one "must see" is the magnificent Tower of London and its environs. From a vantage point atop Tower Hill, outside the walled fortress (parts of which date back nine centuries), one can reflect upon its rich history as a castle, a prison, an arsenal, a garrison, and of course the repository of the splendid Crown Jewels.

Tower Hill Overture echoes these themes of the Tower, from a bustling community of, at times, nearly a thousand people within its walls, to a link in time of Kings and Queens, of pomp and ceremony.

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For J. Michael Fiske

TOWER HILL OVERTURE

CONDUCTOR

DOUGLAS E. WAGNER (ASCAP)

With confidence ♩ = ca. 120

C Flutes

Oboe

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto
Saxophones

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

Horns in F

Trombones

Baritone

Tuba

Mallet Percussion
(Bells, Chimes)

Timpani

Accessory Percussion
(Triangle, Susp. Cym.,
Tambourine)

Cymbals

Snare Drum

Bass Drum

With confidence ♩ = ca. 120

Triangle

1

2

3

4

BD9605C

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Fls. 1 2 ^{a2} 6

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 6

Hns. in F 1 2 ^{div.}

Tbns. 1 2

Bar.

Tuba

Mlt. Perc. ^{Bells} *f*

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

Fls. 1 2 $\frac{10}{\%}$ *mf*

Ob. *mf*

Cls. 1 2 3 *mf* *mp* *mp*

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 $\frac{10}{\%}$ *mf* *mf* *mf*

Hns. in F 1 2 *mp*

Tbns. 1 2 *mp* *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Acc. Perc.

Cyms.

S.D. *mp*

B.D. *mp*

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

18

1 2 3

Tpts.

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Susp. Cym.

Acc. Perc.

Cyms.

S.D.

B.D.

Fls. 1 2 *div.*

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

26

Fls. 1 2 *a2* *mp*

Ob. *mp*

Cls. 1 2 3 *mp*

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

26

Tpts. 1 2 3 *mp*

Hns. in F 1 2 *mp*

Tbns. 1 2 *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Acc. Perc.

Cyms.

S.D. *mp*

B.D.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

[illegible]

Fls. 1 2 *f* *To Coda* $\oplus$ div.

Ob. *f*

Cls. 1 2 3 *f*

A. Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f* *To Coda* $\oplus$

Hns. in F 1 2 *f*

Tbns. 1 2 *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Acc. Perc. *f*

Cyms. *f*

S.D. *f*

B.D. *f*

42

Fls. 1 2 *mf*

Ob. *mf*

Cls. 1 2 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

42

Tpts. 1 2 3 *mf*

Hns. in F 1 2 *mf*

Tbns. 1 2 *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Acc. Perc. *mf*

Cyms. *mf*

S.D. *mf*

B.D. *mf*

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

Chimes

Tune: A $\flat$ to F

div.

mf

f

mp

50

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Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

54

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

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div.

Bells

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

62

62

BD9605C

72

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Acc. Perc.

Cyms.

S.D.

B.D.

72

[illegible]

Fls. 1 2 *a2* *D.S. al Coda*

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *D.S. al Coda*

Hns. in F 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp. (Solo)

Acc. Perc.

Cyms. ch

S.D.

B.D.

Coda

Coda

Coda

Coda

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoons (Bsn.), Saxophones (A. Sax., T. Sax., Bar. Sax.), Trumpets (Tpts.), Trombones (Tbns.), Baritone (Bar.), Tuba, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Acc. Perc. (Acc. Perc.), Cym. (Cym.), S.D. (S.D.), and B.D. (B.D.). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). A large, diagonal watermark reading 'Legal Use Requires Purchase' is overlaid on the page.

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