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FJH CONCERT BAND SERIES

Grade 3.5

A FRONTIER FOUGHT AND A CITY FOUND

Travis J. Weller

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 4 - B \flat Clarinet 1 | 1 - Timpani |
| 4 - B \flat Clarinet 2 | 1 - Xylophone |
| 4 - B \flat Clarinet 3 | 1 - Chimes |
| 2 - B \flat Bass Clarinet | 2 - Percussion 1
Snare Drum
Bass Drum |
| 2 - E \flat Alto Saxophone 1 | 2 - Percussion 2
Suspended Cymbal
Crash Cymbals |
| 2 - E \flat Alto Saxophone 2 | 2 - Percussion 3
Triangle
Tom-toms |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |
| 2 - F Horn 1 | |
| 2 - F Horn 2 | |

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Travis J. Weller is an active composer, arranger, educator, and advocate of music education. He has been the director of bands at Mercer Area Middle–Senior High School in Pennsylvania since August of 1995. Travis earned his bachelor's degree in music education with a concentration in tuba and conducting from Grove City College, and master's degree in music education from Duquesne University. He is currently pursuing a doctorate in music education at Kent State University.

Travis has served as district president and county representative for the Pennsylvania Music Educators Association, and is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has been a guest speaker in music education at various colleges and universities for secondary methods classes and workshops, and has presented at the 2009 PMEA State Conference.

In 2009, Travis's piece *Journey to the Prairie* won Third Prize in the 2nd International Frank Ticheli Composition Contest. Notable performances of his works have been given by Grove City College Wind Ensemble, Westminster College Wind Ensemble, River City Youth Brass Band (Pittsburgh), the Marks Concert Band (Hermitage, PA), VanderCook College Symphonic Wind Ensemble (Chicago), and the Carnegie Mellon Pre-College Summer Wind Ensemble (Pittsburgh).

Travis resides in Mercer with his wife, Beth, their three daughters, and their son.

The History of the Frontier Fought

The French and Indian War (1754–1763) was part of the Seven Years' War, its name referring to the two forces opposing the British in North America: the royal French forces and the various tribes of American Indians with whom they were allied. There was significant interest on the part of both French and English leaders to expand their territories (chiefly because of commercial pursuits that matched their economic interests) through use of trading posts and forts stretching from Mississippi to the Appalachian Mountains and from Canada to the Gulf of Mexico.

Fort Duquesne was established by the French in 1754 at the junction of the Allegheny and Monongahela rivers (known as the Point in modern-day Pittsburgh, Pennsylvania). The strategic location of Fort Duquesne at the forks of the river gave the French a strategic stronghold in the new territory and made it a coveted location by the British. From 1754–1756, there were a number of unsuccessful expeditions (including one led by a then 21-year-old George Washington) by British forces, as the French and their Indian Allies repeatedly beat the British forces back.

In 1756, the fortunes of war changed for Great Britain thanks in part to four different events: The arrival of William Pitt as Secretary of State for Great Britain gave the war effort new leadership and focus. The French began to neglect the campaign in North America due to conflicts arising to the north in Canada. The Treaty of Easton led to the American Indians renouncing their allegiance to French allies. And the most important factor was the arrival of General John Forbes and his able assistant the Swiss soldier of fortune Henry Boquet (both of whom have streets named after them in the city).

Because Forbes was older and began experiencing health issues, Boquet was able to execute the General's plans and strategy in the field of battle. The Forbes Expedition cut a new road to Fort Duquesne and built a series of forts to ensure a secure communication and supply line to the Ohio River. From a high vantage point above the city in late November, Boquet and Forbes watched an astonishing sight as the French, resigning themselves to defeat at the hands of the British, destroyed their own Fort Duquesne by burning it to the ground. The Forbes Expedition in November of 1758 marked the British capture of the forks of the Ohio, upon which was built the much larger Fort Pitt, named after Secretary of State William Pitt.

The Piece

The original work was debuted by the River City Youth Brass Band under the direction of Mr. Drew Fennell in May of 2009. It was written as part of the city of Pittsburgh's 250th Anniversary Celebration.

The piece contains two main themes, each beating the other back and gaining ground in the frontier. The soldiers of France are symbolized by the recurring theme based on the French national anthem. The vision of William Pitt and his appointed General Forbes are encapsulated in the brief trumpet (optional flugelhorn) solo at measure 50. The full melody stated by trumpets at measure 80 is the final arrival of the British forces at the Point. The theme should be expressed with an air of nobility and determination, reflecting the personalities of both men for whom it is written.

The beginning of the piece depicts early morning along the banks of the Monongahela and Ohio rivers. The muted fanfares of the French Army are married with drums of native Shawnee and Iroquois Indians who have become allies. In the absence of French horn for the opening solo, flugelhorn or muted trumpet may be utilized.

The action intensifies quickly at measure 18 as the long battle for the frontier begins. Many of the parts are marked *marcato* and, unless otherwise notated by an accent or *staccato*, should be articulated in a marked or stressed style. Throughout the opening foray, the French are at the advantage and continually beat back British advances.

At measure 50, there are signs of hope, as shades of the theme for Pitt and Forbes make their first triumphant entrance. The vision and tenacity of these men to complete the objective with which they were charged comes to the foreground during measures 74–80. The Forbes Expedition finally arrives at the Point at measure 80, signaling the end of French control at the forks of the Ohio.

Though forcibly removed, the French's remaining influence on the region surrounding Pittsburgh remains seen in the names of streets, communities, and buildings. The final soundings of the French national anthem (measure 97) serve as a reminder of their part of the cultural heritage of this great city. The tenacity and determination to overcome obstacles of both Forbes and Boquet combined with the vision for the future of Pitt are qualities still seen in the people of Pittsburgh today.

Travis J. Weller

A FRONTIER FOUGHT AND A CITY FOUND

TRAVIS J. WELLER
(ASCAP)

Solemn (♩ = 76)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F, Ab, C, Eb)

Xylophone

Chimes

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Percussion 3 (Triangle, Tom-toms)

stagger breath

tr

pp

p

Solemn (♩ = 76) opt.-1 player

mp

mf st. mute

Hns 1 & 2

opt.-1 on a part

p

opt.-1 on a part

mp

mf

p

opt.-1 player

p

stagger breath

p

p

mp

mp

p

B.D.

p

Tom-toms

mp

3

4

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

5 *mf* *mp* 7 8 9

Picc. *mp* *f*

Fls. 1 *mp* *f*

2 *mp* *f*

Ob. *mp* *f* div.

Bsn. *mp* *f*

Cls. 1

2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

Tpts. 1 *f* tutti

2 *mf* *f* play open

3 *mf* *f*

Hns. 1 *mf* *f* tutti

2 *mf* *f* tutti

Tbns. 1 *mp* *f* tutti

2 *mp* *f*

3 *mp* *f*

Bar./ Euph. *mf* *f* tutti

Tuba *mf* *f*

Timp. *f*

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3 Triangle *f*

10 *f* 12 *f* 14



Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

25 26 29

f *mf* *p*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

30 31 33 34

f

Tri.

p *f*

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42

f

mf

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45

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Ob. *mf*

Bsn. *mf*

Oboe *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

A. Saxes 1

A. Saxes 2

T. Sax. *mf*

B. Sax. *mf*

45

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mf*

Hns. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Xyl.

Ch.

Perc. 1 *mp* *mf*

Perc. 2 *p* *f*

Perc. 3 *mf*

43 44 45 46 47 48

56

Picc. *mp* *tr* *f*

Fls. 1 *mp* *tr* *f*

Fls. 2 *mp* *tr* *f*

Ob. *tr* *f*

Bsn. *f* *marcato*

Clars. 1 *play* *tr* *f*

Clars. 2 *tr* *f*

Clars. 3 *mp* *tr* *f*

B. Cl. *f* *marcato*

A. Saxes 1 *f* *marcato*

A. Saxes 2 *f* *marcato*

T. Sax. *f* *marcato*

B. Sax. *f* *marcato*

Tpts. 1 *tutti* *f* *marcato*

Tpts. 2 *f* *marcato*

Tpts. 3 *f* *marcato*

Hns. 1 *f* *marcato*

Hns. 2 *f* *marcato*

Tbns. 1 *f* *marcato*

Tbns. 2 *f* *marcato*

Tbns. 3 *f* *marcato*

Bar./Euph. *f* *marcato*

Tuba *f* *marcato*

Timp. *f* *marcato*

Xyl. *f* *marcato*

Ch. *mp* *f*

Perc. 1 *mf* *f*

Perc. 2 *p* *f*

Perc. 3 *f*

54 *mf* 57 *f* 58



Picc. *f* *mf* *f*

Fls. 1 *f* *mf* *f*

2 *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f* *mf* *f*

Cls. 1 *f* *mf* *f* *div.*

2 *f* *mf* *f*

3 *f* *mf* *f* #8 *fp* *f*

B. Cl. *f* *mf* *f* *fp* *f*

A. Saxes 1 *f* *mf* *f*

2 *f* *mf* *f*

T. Sax. *f* *mf* *f* *fp* *f*

B. Sax. *f* *mf* *f* *fp* *f*

Tpts. 1 *f* *mf* *f* *fp* *f*

2 *f* *mf* *f* *fp* *f*

3 *f* *mf* *f* *fp* *f* #8

Hns. 1 *f* *mf* *f* *fp* *f* #8

2 *f* *mf* *f* *fp* *f* #8

Tbns. 1 *f* *mf* *f* *fp* *f* #8

2 *f* *mf* *f* *fp* *f* #8

3 *f* *mf* *f* *fp* *f* #8

Bar./Euph. *f* *mf* *f* *fp* *f*

Tuba *f* *mf* *f* *fp* *f*

Timp. *f* *mf* *f*

Xyl. *f* *mf* *f*

Ch. *f* *mf* *f*

Perc. 1 *f* *mf* *f*

Perc. 2 *f* *p* *f*

Perc. 3 *f* *p* *f*

64 *f* 65 *fp* 68 *f*



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

69 70 71 72 73

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

74 *f* 75 76 *mf* *p*

This is a page of a musical score for a full orchestra, spanning measures 78 to 81. The score is written for various instruments, including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Xylophone, Chimes, and three different Percussion parts (Perc. 1, 2, and 3). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is used throughout the score. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. A box containing the number "80" is located at the top right of the page, above the Piccolo staff.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

82 83 84 85 86

94

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

94

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

92 93 95

mf *f* *mp* *f*

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Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbps. 1
2
3

Bar./Euph.

Tuba

Timp.

Xyl.

Ch.

Perc. 1

Perc. 2

Perc. 3

mf *ff* *tr* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *p* *ff*

100 101 102

