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FJH YOUNG BAND

Grade 2

TALES OF A MEDIEVAL WARRIOR

- I. A CALL FOR KNIGHTS
- II. COURTING A LADY
- III. WINNING THE JOUST

Travis J. Weller

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Timpani |
| 5 - B \flat Clarinet 1 | 1 - Bells |
| 5 - B \flat Clarinet 2 | 2 - Percussion 1
Snare Drum
Bass Drum |
| 2 - B \flat Bass Clarinet | 2 - Percussion 2
Crash Cymbals
Suspended Cymbal |
| 2 - E \flat Alto Saxophone | 3 - Percussion 3
Triangle
Bell Shaker
Tambourine |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 4 - B \flat Trumpet 1 | |
| 4 - B \flat Trumpet 2 | |
| 4 - F Horn | |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |

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As a result, all single page parts are collated before multiple page parts.

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.

About the Music

Tales of a Medieval Warrior is a three-movement programmatic work that seeks to capture the life and times of the heroic knights of the Middle Ages. Knights would arise from being the son of a noble, serve time as a squire to an older knight, and after proving himself worthy ascend to a position of being the defender of the weak and champion of the kingdom.

I. A Call for Knights

During his time as squire, a young man would train, ride horses, and begin carrying a sword until such time he could be knighted. A *Call for Knights* depicts a celebratory day, as a lord dubs the squire and his journey into knighthood begins. The opening 16 measures reflect a fanfare full of the pomp and ceremony befitting a new knight. The section beginning at measure 17 retains a medieval dancelike quality indicative of the celebration that follows the knighting ceremony. The opening fanfare returns at measure 25, and a brazen countermelody emerges from horn, tenor saxophone, and trombone to bring the opening movement to a stirring conclusion.

II. Courting a Lady

The Code of Chivalry was a system of morals around which the knight's daily life revolved, which included honor, bravery, courtly manners, and gallantry toward women. While a fierce and brave warrior in battle, the medieval knight was also expected to be a cultured, devout, loyal, and courteous man according to the Code of Chivalry. With this in mind, the knight was expected to court a young maiden during his time of service to his lord. The relationship of the knight and his lady was crucial because she provided an influential voice to the knight, became head of the castle in his absence, and counseled over many private issues. The second movement follows the form and style of a pavane, with a repeat of the A section included at the end. Directors may wish to utilize only one or two players per part until measure 25 for variety in ensemble timbre and contrast.

III. Winning the Joust

Jousting was a medieval sport that was often part of tournaments in which knights participated during the Middle Ages. These tournaments required the knight to display many of the same skills he would use in combat. The joust, which offered large sums of prize money, required a tremendous amount of individual skills. For many knights the joust was how they made their fame and fortune, and for others it was how they lost their life. The third movement begins with two knights sizing each other up from across the tiltyard. At measure 11, the signal is given for the knights to begin the joust. Unless otherwise noted, the ensemble should strive to perform all passages with a marcato articulation.

Travis J. Weller

TALES OF A MEDIEVAL WARRIOR

I. A Call for Knights

TRAVIS WELLER
(ASCAP)

Maestoso (♩ = 80)

Flute

Oboe

Bassoon

B♭ Clarinets 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso (♩ = 80)

B♭ Trumpets 1/2

F Horn

Trombones 1/2

Baritone/Euphonium

Tuba

Timpani (F, C, E♭)

Bells

Percussion 1 (Snare Drum, Bass Drum) S.D. (snare off) B.D.

Percussion 2 (Crash Cymbals, Suspended Cymbal) Cr. Cym.

Percussion 3 (Triangle, Bell Shaker, Tambourine)



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Musical score for a woodwind and percussion ensemble, measures 6-11. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cls. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Trombones 1 and 2 (Tbns. 1, 2), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Bell Shaker. The score features dynamic markings such as *fp* (fortissimo piano), *f* (forte), and *mp* (mezzo-piano). A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

12 13 14 15 16 17 *mf*

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1
2

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

Tpts. 1
2

Hn.

Tpbs. 1
2

Bar./Euph.

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1

Perc. 2 *p*

Perc. 3

18 19 20 21 22 23

div. *ff* 25

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

24 25 26 27 28

mf *ff* *f* *p*

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

Cls. 1 *fp* *ff*

2

B. Cl. *fp* *ff*

A. Sax. *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

Tpts. 1 *fp* *ff*

2

Hn. *fp* *ff*

Tbns. 1 *fp* *ff*

2

Bar./ Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *fp* *ff*

Bells *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

29 30 33 34

II. Courting a Lady

In a stately manner, sostenuto ($\text{♩} = 70$)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cls. 1/2), and Bass Clarinet (B. Cl.). The brass section includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 and 2 (Tpts. 1/2), Horns (Hn.), Trombones 1 and 2 (Tbns. 1/2), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Timpani (Timp.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is in 4/4 time with a tempo of 70 beats per minute. The key signature has two flats. The woodwinds and strings (not fully visible) play a melody starting with a *mp legato* dynamic, which then shifts to *mf* and includes a *div.* (divisi) section. The percussion parts include timpani rolls and snare patterns, with specific instructions like 'S.D. snare off' and 'B.D. dampen'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

9

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sax.

T. Sax.

B. Sax.

9

Tpts. 1 *mp legato*

Tpts. 2 *mf*

Hn. *mp legato*

Tbns. 1 *mp legato*

Tbns. 2 *mf*

Bar./Euph. *mp legato*

Tuba *mf legato*

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2 Cr. Cym. *mf*

Perc. 3 *mp*

Tambourine *mp*

Tri. *mp*

8 10 11 14

25 Majestic and sustained

This page contains the musical score for rehearsal mark 25, titled "Majestic and sustained". The score is for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbns. 1 & 2 (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score begins at measure 22 and ends at measure 28. The key signature is three flats (B-flat major or D-flat minor). The tempo and mood are "Majestic and sustained". The dynamic markings are *f* (forte) and *mp* (mezzo-piano). The percussion parts include various rhythmic patterns and mallet work.

Fl. *div.* 33 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 33 *mp*

2 *mp*

Hn. *mp*

Tbns. 1 *mp*

2 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2 *f* *mp* *mp*

Perc. 3 *f* *mp*

29 30 31 *f* 32 33 *mp* 34 35



III. Winning the Joust

Maestoso (♩ = 70)

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.
(F, C, Eb)

Bells
plastic mallets

Perc. 1
S.D.
snare off

B.D.

Perc. 2
Cr. Cym.

Perc. 3
Tri.

Sus. Cym.

f *fp* *f*

tr

2 3 4 *f* 5 6

11 Allegro (♩. = 120)

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11 Allegro (♩. = 120)

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

7 8 9 *f* 10 11 12

Fl.

Ob.

Bsn. *mf*

Cls. 1 2

B. Cl. *mf*

A. Sax.

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2

Hn.

Tbns. 1 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

13 14 15 *mf* 16 17 18

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21

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

19 *mf* 20 Tamb. *f* 22 23 24

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./Euph.
Tuba
Timp.
Bells
Perc. 1
Perc. 2
Perc. 3

mf
f marcato
marcato
marcato
marcato
marcato
marcato
marcato
marcato
p
f

25 26 27 28 29 30

Fl. *f marcato*

Ob. *f marcato*

Bsn. *f marcato*

Cls. 1 *f marcato*
2

B. Cl. *f marcato*

A. Sax. *f marcato*

T. Sax. *f marcato*

B. Sax. *f marcato*

Tpts. 1
2

Hn. *f marcato*

Tbns. 1
2

Bar./
Euph. *f marcato*

Tuba *f marcato*

Timp. *f marcato*

Bells *f marcato*

Perc. 1 *f marcato*

Perc. 2 *f marcato*

Perc. 3 *f marcato*

31 32 *f* 33 34 35 36 *f*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

37 38 39 40 41 42

mp

f

f

45

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

43

mp *f* *mp*

Musical score for orchestra, measures 49-54. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cls. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Trombones 1 and 2 (Tbns. 1, 2), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is in 4/4 time and features a variety of dynamics including *f*, *fp*, and *tr*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Fl. *tr*
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax. *fp* *f*
T. Sax.
B. Sax. *f*
Tpts. 1
2 *fp* *f*
Hn.
Tbns. 1
2
Bar./Euph.
Tuba
Timp. *f*
Bells
Perc. 1
Perc. 2 *p* *mf* *f*
Perc. 3

55 56 57 58 59 60

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

61 62 63 *mp* 64 65 66

tr

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

mp *f*

p *f*

mp *f*

Fl. *fp* *tr*

Ob. *f*

Bsn.

Cls. 1 *fp* *tr*
2

B. Cl.

A. Sax. *fp*

T. Sax.

B. Sax.

Tpts. 1 *fp*
2

Hn. *fp*

Tbns. 1
2

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1 *fp*

Perc. 2 *f*

Perc. 3 *mp*

67 68 69 70 71 72

Fl. *f*

Ob.

Bsn. *fp* *f*

Cls. 1 *f*

2

B. Cl. *fp* *f*

A. Sax. *f*

T. Sax. *fp* *f*

B. Sax. *fp* *f*

Tpts. 1 *f*

2

Hn. *f*

Tbns. 1 *fp* *f*

2

Bar./ Euph. *fp* *f*

Tuba *fp* *f*

Timp.

Bells *mf*

Perc. 1 *fp* *f*

Perc. 2 *mf* *f*

Perc. 3

73 *p* *f* 77