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FJH DEVELOPING BAND

Grade 1.5

MEGIDDO

(15th CENTURY BC)

Jack Wilds

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 | 2 - Bells |
| 5 - B \flat Clarinet 2 | 4 - Percussion 1 |
| 2 - B \flat Bass Clarinet | Tom-toms |
| 4 - E \flat Alto Saxophone | Bass Drum |
| 2 - B \flat Tenor Saxophone | Slapstick |
| 2 - E \flat Baritone Saxophone | Vibraslap |
| 4 - B \flat Trumpet 1 | 3 - Percussion 2 |
| 4 - B \flat Trumpet 2 | Tambourine |
| 4 - F Horn | Triangle |
| 4 - Trombone | Tam-tam |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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The Composer

Jack Wilds received his Bachelor of Music Studies from the Butler School of Music at the University of Texas at Austin. During this time, he studied composition with Dr. Donald Grantham and arranging with Professor Glenn Richter.

Two recent band compositions written by Mr. Wilds were selected for the 2013 J.W. Pepper Editor's Choice List, and they have been performed at festivals and U.I.L. competitions across the state of Texas. His trombone ensemble composition, *Leviathan*, will be performed at the 2013 International Trombone Festival. Mr. Wilds' music for trombone ensemble is published by Kagarice Brass Editions.

In addition to his work as a composer, Mr. Wilds is an Assistant Band Director at Jack C. Hays High School in Buda, Texas. He currently resides in Kyle, Texas with his wife Noel and his son Thomas.

Program Notes

Megiddo has been the site of numerous conflicts, including the first recorded battle in history. During the 15th century BC, the Egyptian pharaoh Thutmose III met and routed a coalition of rebellious Canaanites under the leadership of the king of Kadesh. The records of this clash are scrawled in hieroglyphics in the Hall of Annals at the Temple of Amun-Rah. They detail an Egyptian victory which helped to solidify Egypt's hegemony over a massive swath of the Middle East. Megiddo has loomed large in the human consciousness since this initial clash, and the term Armageddon is derived from the name of this site.

Megiddo relies on the D-Phrygian mode and primitive percussion sounds to capture the essence of this historic battle. It begins with an air of quiet mystery and quickly swells, mimicking the anticipation of the battle to come. The melody is stated in fullness for the first time at measure 29. Take great care to balance to the melody and do not allow the percussion to dominate the sound completely. A new groove is established at measure 45 leading into a pointillistic section. The dynamics should be followed very carefully here to achieve the full effect, and the bell part and tambourine must hold a steady tempo throughout. The wind parts in this section are derived from bits of the melody presented at measure 29.

An episode begins at measure 56 in which the low brass part is the most important line. At measure 71, the alto saxophone line should be brought to the fore so the tritone is very audible. Allow the tam-tam to ring in the last measure for several seconds before damping it.

MEGIDDO

(15th Century BC)

JACK WILDS
(ASCAP)

Mysterious (♩ = 82)

Flute

Oboe

B♭ Clarinets 1
2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Mysterious (♩ = 82)

B♭ Trumpets 1
2

F Horn

Trombone
Baritone /
Euphonium
Bassoon

Tuba

Timpani
(A, D)

Bells

Percussion 1
(Tom-toms, Bass Drum,
Slapstick, Vibraslap)

Percussion 2
(Tambourine,
Triangle, Tam-tam)



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Fl. *mp*

Ob. *mp*

Cls. 1
2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mf*

Tpts. 1
2 *mf*

Hn.

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Timp.

Bells *mp*

Perc. 1 *mp*

Perc. 2 *mp*

5 6 7 8

10

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

9

11

12

f

f

f

sfz

mp

ff

mf

sfz

mp

f

mf

mf

sfz

mp

ff

mf

sfz

mp

ff

mf

f

ff

f

f

Tam-tam

f

Fl. rit.

Ob.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2 rit.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2 Tri.

17 Tumultuous (♩ = 140)

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. 1 *ff* *f*

Cl. 2 *ff* *p*

B. Cl. *ff* *p*

A. Sax. *ff* *f*

T. Sax. *ff* *mf* *p*

B. Sax. *ff* *p*

17 Tumultuous (♩ = 140)

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. *ff* *mf* *p*

Tbn. *ff* *p*

Bar. / Euph. *ff* *p*

Bsn. *ff* *p*

Tuba *ff* *p*

Timp. *ff* *p*

Bells *ff* *mp*

Perc. 1 *ff* *p*

Perc. 2 *ff* *Tam.* *Tamb.* *mp*

ff 18 19 20 *mp*

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Tam.

p

mp

mp

mp

mp

22 23 24 25 26

Fl. *f* *tr*

Ob. *f* *tr*

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

32 33 34 35 36

37

Fl. *ff*

Ob. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

37

Tpts. 1 2 *ff*

Hn. *ff*

Tbn. Bar. / Euph. Bsn. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

38 39 40 41

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. / Euph. / Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

pp

pp

pp

pp

pp

pp

pp

pp

pp

mf

mf

ff

pp

mf

42

44

46



Fl. *p* *mf*

Ob. *mf*

Cls. 1 2 *p* *pp*

B. Cl. *p*

A. Sax. *p* *mf* *pp*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2 *p* *mf*

Hn. *p*

Tbn. Bar. / Euph. Bsn. + Tbn. / Euph. *p*

Tuba *p*

Timp. *mf*

Bells

Perc. 1 *mf* on the rim *p*

Perc. 2 Tri. *mf*

47 48 49 50

Fl. *f*

Ob. *f*

Cl. 1 *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

2 *f*

Hn. *f*

Tbn. Bar. / Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells

Perc. 1 *f*

Slapstick

Vibraslap

on head

strike w/ triangle beater

Perc. 2 *f*

Tam.

strike w/ mallet

51 52 54

56

Fl. *mf*

Ob. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

B. Sax. *mf*

56

Tpts. 1 2 *mf*

Hn.

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Timp. *mf*

Bells

Perc. 1 *mf*

Perc. 2

55 *mf* 57 58

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Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

f

mf

59 60 61 62

63

Fl. *ff*

Ob. *ff*

Cls. 1 *ff*

2

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

63

Tpts. 1 *ff*

2

Hn. *ff*

Tbn. Bar. / Euph. Bsn. *ff*

Tuba *ff*

Timp. *ff* *p*

Bells *ff* *p*

Perc. 1 *ff* *p*

Perc. 2 *ff*

64 65 66

This page contains a musical score for page 18, featuring woodwinds, brass, and percussion parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), 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), Horn (Hn.), Trombone, Baritone, Euphonium, and Bassoon (Tbn. Bar. / Euph. Bsn.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The woodwinds and brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts include a steady eighth-note pattern for Perc. 1 and Perc. 2, and a more complex pattern for Timp. The dynamic marking *ff* (fortissimo) is present in several parts, including Fl., Ob., Timp., and Perc. 1. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

Musical score for orchestral instruments. The score is divided into two systems, each starting at measure 71. The instruments listed are:

- Fl. (Flute)
- Ob. (Oboe)
- 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)
- Tbn. Bar. / Euph. Bsn. (Trombone, Baritone, Euphonium, Bassoon)
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score includes dynamic markings such as *f* (forte) and *fz* (forzando), and articulation marks like accents (*>*) and slurs. Measure numbers 73 and 74 are indicated at the bottom of the page.

This musical score page contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone, Baritone, and Euphonium (Tbn. Bar. / Euph. Bsn.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). It features various dynamics such as *f* (forte) and *ff* (fortissimo), and includes trills (tr) and accents (^). The measures are numbered 75 through 79 at the bottom of the page.

75

76

77

78

79