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FJH YOUNG BAND

Grade 2.5

SOLSTICE DANCE

Jack Wilds

Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
4 - Flute 1	2 - Baritone / Euphonium
4 - Flute 2	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B \flat Clarinet 1	1 - Bells
5 - B \flat Clarinet 2	1 - Vibraphone
2 - B \flat Bass Clarinet	2 - Percussion 1 Bongos Bass Drum
2 - E \flat Alto Saxophone 1	4 - Percussion 2 Maracas Tambourine Suspended Cymbal Triangle Slapstick Crash Cymbals
2 - E \flat Alto Saxophone 2	
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	

FJH is now using a high-speed sorting system for parts.
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

Jack Wilds (b. 1986) received his B.M. in Music Education from the University of Texas at Austin, where he studied composition with Dr. Donald Grantham. His music has been performed at state educators' conferences across the country and in international venues including the Midwest Clinic, the International Trombone Festival, and the Slider Asia Clinic in Hong Kong. His works for concert band have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100. He regularly accepts commissions for new works in a variety of media. In addition to his career as a composer Mr. Wilds is an active clinician and music educator. He lives in Kyle, Texas with his family.

Program Notes

Solstice Dance is a depiction of what I imagine a winter solstice ceremony might look like at the megalithic passage tomb at Newgrange in Ireland. The passage tomb is a structure constructed of massive stones that creates a tunnel into a dark chamber. When the sun rises on the winter solstice each year, the light strikes the doorway and creates a single beam of light which stretches down the length of the passageway, terminating in a small alcove. In order to achieve this aesthetically striking effect, the neolithic people of Newgrange labored for generations dragging stones across daunting hills without the aid of wheels. The people who began this project were never able to see it come to fruition.

The piece begins with two fortissimo strikes on the timpani and bass drum which evoke a ritual gathering drum. This will become a recurring motive throughout the piece. The glissando in the timpani part should be slow and brought out. The motive introduced by the clarinets in the 3rd measure is derived from the main melody fully played for the first time by the flutes in measure 16. The ascending notes in this motive should be brought out above the others, so the 1st clarinet part should be the most prominent in the sound. In measure 4, the flutes introduce another motive that will be used throughout the course of the piece. It should be played with emphasis and a slight lift on the dotted eighth note.

The introduction builds to a head at measure 10. The accented notes here should be connected with strong fronts. The decrescendo at measure 12 should be quick and dramatic to set the stage for the bongos. Throughout the next section, all grace notes should be played with full tone and strong energy even at lower dynamic levels. At measure 32, the timpani and bass drum parts should be brought to the fore. The trombone grace notes should be played as glissandi.

At measure 40, an abrupt change in orchestration occurs and the euphoniums and horns should decrescendo quickly to make way for the higher timbres. The new percussion colors are vital here and should be emphasized. The piece builds to a wild crescendo from measures 44 to 51. The triplet figures are most important in this section.

A percussion groove begins at measure 55. Hand claps enter loudly a few measures later but should come down in volume dramatically after the first couple of measures. All subtle changes in the percussion groove should be played with emphasis as they first enter then fade back to equal volume with the other parts. The wind parts here are an elaboration on earlier material, but the hypnotic percussion groove is the main event in this section.

The remainder of the piece should build in intensity to the end. For maximal effect, percussion dynamics should be followed with carefully in measures 92, 94, and 96.

SOLSTICE DANCE

JACK WILDS
(ASCAP)

Mysterious ($\text{♩} = 52$)

rit. 4 A tempo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Euph.

Mysterious ($\text{♩} = 52$) rit. 4 A tempo

B♭ Trumpets 1 2

F Horn

Euph.

Trombones 1 2

Baritone / Euphonium

Tuba

Timpani
(A, D, E)

Bells

Vibraphone

Percussion 1
(Bongos, Bass Drum)

Percussion 2
(Maracas, Tambourine, Suspended Cymbal, Triangle, Slapstick, Crash Cymbals)

Bongos

B.D.

Maracas

1 2 3 4 5 6

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rit. A tempo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

mf *f* *ff* *pesante* *div.* *sfz* *p*

12 Relentless (♩ = 136)

This musical score is for the piece "Relentless" in 4/4 time, with a tempo of 136 beats per minute. The score is divided into two systems. The first system includes parts for Flute (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpts.), Horn (Hn.), Trombone (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, and Timpani (Timp.). The second system includes Bells, Vibraphone (Vibes.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The woodwinds and strings (not shown) play sustained notes in the first system, with dynamics ranging from *p* to *mf*. The percussion parts feature a driving rhythmic pattern in the second system, starting with a forte (*f*) dynamic and transitioning to a mezzo-forte (*mf*) dynamic. A large red watermark reading "Preview Only" is overlaid diagonally across the entire score.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

Tambourine

mf

f

18 19 21 22 23

24

Fls. 1 2

Ob. *mf*

Bsn. *f*

Cls. 1 *mp* *f mp* *f mp*

2 *mp* *f mp* *f mp*

B. Cl. *f*

A. Saxes 1 *mp* *f mp* *f mp*

2 *mp* *f mp* *f mp*

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

B. Sax. *f*

24

Tpts. 1 *f*

2 *f*

Hn. *f* *fp* *f*

Tbns. 1 *f*

2 *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Bells

Vibes.

Perc. 1 *f*

Perc. 2 *f* Mrs.

24 25 26 27 28

This musical score page covers measures 29 through 33. The instruments listed are:

- Flutes (Fls.) 1 & 2
- Oboes (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls.) 1 & 2
- Bass Clarinet (B. Cl.)
- Saxophones (A. Saxes) 1 & 2
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.) 1 & 2
- Horn (Hn.)
- Trombones (Tbns.) 1 & 2
- Baritone/Euphonium (Bar./Euph.)
- Tuba
- Timpani (Timp.)
- Bells
- Vibraphone (Vibes.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 32 is marked with a box containing the number 32. Dynamic markings include *f* (forte), *pp* (pianissimo), and *f* (forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

36

Fls. 1
2

Ob.

Bsn. *mf*

Cls. 1 *ff*
2 *ff*

B. Cl. *mf*

A. Saxes 1
2

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *f*
2 *f*

Hn. *ff*

Tbns. 1 *mf*
2 *mf*

Bar. / Euph. *ff*
mf

Tuba *mf*

Timp. *mf*

Bells

Vibes.

Perc. 1 *mf*

Perc. 2

Sus. Cym. *pp* *f*

34

37

38

This page contains a musical score for an orchestra, spanning measures 39 to 43. The instruments listed on the left are: Flutes (1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (1 and 2), Horns (Hn.), Trombones (1 and 2), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Vibraphone (Vibes.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

44

Fls. 1
2

Ob.

Bsn. *f*

Cls. 1
2

B. Cl. *f*

A. Saxes 1
2 *f*

T. Sax. *f*

B. Sax. *f*

44

Tpts. 1
2

Hn.

Tbns. 1
2 *f*

Bar. / Euph. *f*

Tuba *f* div.

Timp. *mf* *ff* *mf* *ff*

Bells

Vibes.

Perc. 1 head *mf* *ff* *mf* *ff*

Perc. 2 Slapstick

44 45 47 48

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

49 50 51 52 53 mp

55

Fls. 1
2

Ob.

Bsn.

ff

p

clap

f

clap

f

clap

Cl. 1
2

B. Cl.

ff

p

clap

f

clap

f

clap

A. Saxes 1
2

T. Sax.

B. Sax.

clap

f

clap

f

55

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. / Euph.

Tuba

ff

p

ff

p

ff

p

ff

p

clap

f

clap

f

clap

f

clap

f

Timp.

ff

f

Bells

f

Vibes.

f

Perc. 1

f

Perc. 2

f

55 ff 56 57 58 59 f 60

63

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

mp

mf

f

st. mute

p

f

pp

tr

rim

slap stick

f

61 62 64 65 66

71

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

67 Mrcs. 68 69 70 71 72

mp

mf

p

f

clap

st. mute

This page contains the musical score for measures 73 through 77. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboes, Bassoons, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones (1 and 2), Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Bells, Vibraphone, and two Percussion parts (Perc. 1 and Perc. 2). The score features various dynamics such as *f*, *p*, *mf*, *pp*, and *mp*, along with articulation marks like accents and slurs. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page. Measure numbers 73, 74, 75, and 77 are indicated at the bottom of the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

78 79 82 83

pp *mf*

mf *mf* *mf* *mf*

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85

Fls. 1 2 *pp cresc. poco a poco*

Ob. *pp cresc. poco a poco*

Bsn. *mf*

Cls. 1 *mf*

2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax.

B. Sax. *mf*

85

Tpts. 1 *mf* open

2 Tpt. 1 *mf*

Hn.

Tbns. 1 2 *mf* open

Bar. / Euph. *mf*

Tuba *mf*

Timp.

Bells *mf*

Vibes.

Perc. 1 *mf* Tri.

Perc. 2 *mf*

84 85 86 87 88

91

Fls. 1, 2

Ob.

Bsn.

Cl. 1, 2

B. Cl.

A. Saxes 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2

Hn.

Tbns. 1, 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibes.

Perc. 1

Perc. 2

f, *mf*, *ff*, *fp*

play

head

89 90 91



Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Bar. / Euph. *ff*

Tuba *ff*

Timp. *fp* *ff* *mp* *ff* *fff*

Bells *ff*

Vibes. *ff*

Perc. 1 *fp* *ff* *mp* *ff* *fff*

Perc. 2 *fp* *ff* Tri. *ff* *fff* dampen

94 Sus. Cym. 95 96 98