

RWS VERY BEGINNING BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2217-01

# Over The Hills

Alexandre Carlin

**RWS**  
Very Beginning Band Series

RWS MUSIC  
COMPANY

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Alexandre Carlin

## INSTRUMENTATION

|                                   |    |  |   |
|-----------------------------------|----|--|---|
| Conductor Score .....             | 1  | F Horn .....                               | 4 |
| Flute .....                       | 10 | Trombone.....                              | 6 |
| Oboe (opt. Flute 2).....          | 2  | Euphonium B.C.....                         | 2 |
| B $\flat$ Clarinet .....          | 12 | Euphonium T.C.....                         | 2 |
| B $\flat$ Bass Clarinet.....      | 2  | Tuba .....                                 | 4 |
| Bassoon .....                     | 2  | Mallet Percussion: Bells.....              | 4 |
| E $\flat$ Alto Saxophone.....     | 8  | Timpani.....                               | 1 |
| B $\flat$ Tenor Saxophone .....   | 2  | Percussion 1: Snare Drum, Bass Drum.....   | 3 |
| E $\flat$ Baritone Saxophone..... | 2  | Percussion 2: Crash Cymbals, Triangle..... | 2 |
| B $\flat$ Trumpet .....           | 10 |  |   |

## PROGRAM NOTE

Inspired by the title of a work by famous composer Percy Grainger, *Over The Hills* depicts a group of children taking a nice long walk in the countryside. The march character of the piece reflects enthusiasm of the children walking, as well as the young musicians playing the music!

## NOTES TO CONDUCTOR

The accented eighth notes in measures 1 and 2 must be short enough to let the bass drum and cymbal be heard as if they were playing "solo". This provides an opportunity to teach and reinforce note lengths and accents.

It is important to make sure that the students are concentrated on the dynamics notated throughout the piece. For example, from the second beat of measure 23 to measure 40, contrast is important between the lower instruments playing stronger dynamics, and the upper instruments answering more softly.

In the sections beginning at measures 5 and 41, the flutes and oboe play second time only. Please be sure the students are aware of their counter-melodic responsibilities. In addition, note the dynamic contrast notated at measure 41 between the first and second time through this section of the march.

Please remind the percussionists that in the march style, they must drive the band!

I wish you and the band a wonderful performance. *Alexandre Carlin*

## ABOUT THE COMPOSER



**Alexandre Carlin** is a French music educator, composer and band conductor. Since 1996, he has served as Director of the Société Musicale B.O., conducting concert bands at all levels as well as administrating the music school. He also serves as a music teacher at Charles de Gaulle Middle School and Rotrou High School.

Mr. Carlin is a member of the Society of Authors, Composers and Publishers of Music (SACEM), the performing rights organization in France, with original works for concert band, brass band and young band.

Mr. Carlin has won multiple awards for his compositions. In 2019, he was awarded the 2nd prize in the World Association for Symphonic Bands and Ensembles International Composition Competition for his *Concerto For Euphonium*.



# OVER THE HILLS

## Conductor Score

RWS-2217-00

Alexandre Carlin

March ♩ = 116

5 *2nd x only*

The conductor score is arranged in a standard orchestral layout. It includes parts for Flute, Oboe (opt. Flute 2), B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone, Euphonium B.C., and Tuba. The percussion section is divided into Mallet Percussion (Bells), Timpani (B, F), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals, Triangle). The score is in 2/4 time with a tempo of 116 beats per minute. A repeat sign with a first ending bracket and a '5' in a box is placed above measures 5 and 6. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.

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Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax.

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mal.  
*mf*

Timp.

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16

1. 2.

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax.

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

17 18 19 20 21 22 23

*f*

24

Fl. *p*

Ob. *p*

B♭ Cl. *p*

B♭ B. Cl. *p* *f*

Bsn. *p* *f*

E♭ A. Sax. *f* *p* *f*

B♭ T. Sax. *f* *p* *f*

E♭ B. Sax. *p* *f*

24

B♭ Tpt. *p*

F Hn. *f* *p* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mal. *p*

Timp. *f* *p*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mal. *mf*

Timp. *f* *mf*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

1. 2.

33 34 35 36 37 38 39 40

41

2nd x only

Fl. *p-f*

Ob. *p-f*  
2nd x only

B $\flat$  Cl. *p-f*

B $\flat$  B. Cl. *p-f*

Bsn. *p-f*

E $\flat$  A. Sax. *p-f*

B $\flat$  T. Sax. *p-f*

E $\flat$  B. Sax. *p-f*

41

B $\flat$  Tpt. *p-f*

F Hn. *p-f*

Tbn. *p-f*

Euph. *p-f*

Tuba *p-f*

Mal. *p-f*

Timp. *p-f*

Perc. 1 *p-f*

Perc. 2 *p-f*  
Tri.

Cr. Cym. 2nd x only



Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax.

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

50 51 52 53 54 55 56

57

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax.

B $\flat$  T. Sax.

E $\flat$  B. Sax.

57

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64 65

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Sax.

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70 71 72 73

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