

RWS DEVELOPING BAND SERIES

Grade: 2.5

Conductor Score: RWS-2440-01

Hawthorn Hill

(Concert March)

Bryce Newton

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(Concert March)

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INSTRUMENTATION

Conductor Score.....	1	B ^b Trumpet 2	5
Flute.....	10	F Horn.....	4
Oboe.....	2	Trombone 1.....	3
B ^b Clarinet 1	4	Trombone 2.....	3
B ^b Clarinet 2-3.....	8	Euphonium B.C.	2
B ^b Bass Clarinet.....	2	Euphonium T.C.	2
Bassoon.....	2	Tuba.....	4
E ^b Alto Saxophone 1-2.....	6	Mallet Percussion: Bells.....	4
B ^b Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum, Woodblock.....	3
E ^b Baritone Saxophone.....	2	Percussion 2: Crash Cymbals, Triangle.....	2
B ^b Trumpet 1	5		

PROGRAM NOTE

Hawthorn Hill is a beautiful mansion located just south of Dayton, Ohio, and associated with Orville Wright and the Wright family. While both Orville and Wilbur Wright were involved in planning the home, Wilbur died of typhoid fever on May 30, 1912, at age 45.

Upon completion in 1914, Hawthorn Hill became the residence of Orville, his sister Katharine, and their father, Bishop Milton Wright. The mansion welcomed Charles Lindbergh, Henry Ford, Thomas Edison, and other influential figures.

When Orville died on January 30, 1948, the National Cash Register (NCR) purchased Hawthorn Hill as a corporate guest house. In August 2006, NCR gifted Hawthorn Hill to the Wright Family Foundation, which is managed by the Wright brothers' great-grandniece, Amanda Wright Lane, and great-grandnephew, Stephen Wright. In 2013, the homeownership was transferred to Dayton History, an organization established to preserve and celebrate the region's history. Dayton History now offers public tours of the beautiful and historical estate.

NOTES TO CONDUCTOR

In the first strain, experiment with detached note length in the low voices between the dotted quarter and eighth note figures, such as in measures 11 and 15. Be sure that the voices that enter the 2nd time through are given space to be heard during that segment.

In the second strain, the accents in the melody should contain plenty of weight to emphasize the downbeats. Dynamic contrast from the ensemble at measure 35 will add excitement leading into the trio. As with many marches, resist the common tendency to let the tempo slow down at the softer dynamic levels.

In the trio, the clarinets should be the prominent voice throughout, with the other instruments supporting and enhancing their melody.

Measure 63 brings us to the "dog fight," and the low voices should shine here while maintaining the separation between the dotted quarter and eighth note patterns as before.

The final strain should be full of energy and momentum to bring the piece to an exciting conclusion.

I hope that you and your ensemble find *Hawthorn Hill* a rewarding musical experience. Please visit my composer page at rwsmusic.com to connect. Best wishes for an outstanding performance.



ABOUT THE COMPOSER



Bryce Newton is a composer, arranger, and music educator in Dayton, Ohio. He currently serves on the faculty of the Kettering City Schools as the District Coordinator of Music, where he supervises the K-12 music program.

Previously, Bryce served as a band director for 18 years, leading concert, marching, and jazz ensembles.

Mr. Newton's compositions have been performed across the globe, including at the Midwest International Band & Orchestra convention in Chicago, as well as the Thailand International Band & Orchestra Festival. He was named a composer of a "top 100" new work for wind band in 2020 by *Bandworld Magazine*.

Most recently, two of his works for band and orchestra were featured as "Top Music Education Products" for 2023 by *School Band & Orchestra Magazine*. Mr. Newton's compositions are on state festival lists in Texas, Indiana, and his home state of Ohio. His music for concert and jazz ensembles is published with the RWS Music Company and the C.L. Barnhouse Company.

Bryce received a Bachelor of Music in Music Education from Miami University in Oxford, Ohio, where he studied music composition and arranging with composer David Shaffer.



HAWTHORN HILL

Conductor Score
RWS-2440-00

(Concert March)

Bryce Newton (ASCAP)

Bright March $\text{♩} = 132$

This page contains the conductor score for the Concert March "Hawthorn Hill" by Bryce Newton. The score is for a full band and includes parts for the following instruments:

- Flute
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2-3
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone 1-2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn
- Trombone 1
- Trombone 2
- Euphonium B.C.
- Tuba
- Mallet Percussion Bells
- Percussion 1 (Snare Drum, Bass Drum, Woodblock)
- Percussion 2 (Crash Cymbals, Triangle)

The score is in 2/4 time with a tempo of 132 beats per minute. It features a key signature of one sharp (F#). The music is divided into two systems, each starting with a "Bright March" section. Dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

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9

Fl. (2nd time only) *mf*

Ob. (2nd time only) *mf*

Clar. 1 (2nd time only) *mf*

Clar. 2-3 (2nd time only) *mf*

B. Cl. *mp* *mf*

Bsn. (2nd time only) *mp* *mf*

A. Sax 1-2 *mp* *mf*

T. Sax *mp* *mf*

B. Sax *mp* *mf*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

F. Hn. *mp*

Tbn. 1 (2nd time only) *mp* *mf*

Tbn. 2 (2nd time only) *mp* *mf*

Euph. B.C. (2nd time only) *mp* *mf*

Tuba *mp* *mf*

Mlt. (2nd time only) *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mf*



Fl. *mf* *f* *sfz* *f* *mf*

Ob. *mf* *f* *sfz* *f* *mf*

Clar. 1 *mf* *f* *sfz* *f* *mf*

Clar. 2-3 *mf* *f* *sfz* *f* *mf*

B. Cl. *mp* *mf* *sfz* *f* *sub. mp*

Bsn. *mp* *mf* *sfz* *f* *sub. mp*

A. Sax 1-2 *mp* *mf* *sfz* *f* *sub. mp*

T. Sax *mp* *mf* *sfz* *f* *sub. mp*

B. Sax *mp* *mf* *sfz* *f* *sub. mp*

Trpt. 1 *mp* *mf* *sfz* *f* *sub. mp*

Trpt. 2 *mp* *mf* *sfz* *f* *sub. mp*

F. Hn. *mp* *mf* *sfz* *f* *sub. mp*

Tbn. 1 *mp* *mf* *sfz* *f* *sub. mp*

Tbn. 2 *mp* *mf* *sfz* *f* *sub. mp*

Euph. B.C. *mp* *mf* *sfz* *f* *sub. mp*

Tuba *mp* *mf* *sfz* *f* *sub. mp*

Mlt. *mf* *f* *sfz* *f* *mf*

Perc. 1 *mp* *mf* *sfz* *f* *sub. mp*

Perc. 2

13 14 15 16 17 18

Fl. *f*

Ob. *f*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *mf* *mp* *mf* *mp*

Bsn. *mf* *mp*

A. Sax 1-2 *mf* *mp* *mf* *mp*

T. Sax *mf* *mp* *mf* *mp*

B. Sax *mf* *mp* *mf* *mp*

Trpt. 1 *mf* *mp* *mf* *mp*

Trpt. 2 *mf* *mp* *mf* *mp*

F. Hn. *mf* *mp* *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Euph. B.C. *mf* *mp*

Tuba *mf* *mp* *mf* *mp*

Mlt. *f*

Perc. 1 *mf* *mp* *mf* *mp*

Perc. 2 *mf*

19 20 21 22 23 24

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

37 38 39 40 41 42

f *sfz*

43 Trio

Fl. *f* *mp* (2nd time only)

Ob. *f* *mp* (2nd time only)

Clar. 1 *mp*

Clar. 2-3 *mp*

B. Cl. *f* *sub. p* *mf* *sub. p*

Bsn. *f* *sub. p* *mf* *sub. p*

A. Sax 1-2 *f* *p* (2nd time only)

T. Sax *f* *p* *mp*

B. Sax *f* *sub. p* *mf* *sub. p*

43 Trio

Trpt. 1 *f* *mp* Tacet 1st time; 2nd time with St. Mute

Trpt. 2 *f* *mp* Tacet 1st time; 2nd time with St. Mute

F. Hn. *f* *p* (2nd time only)

Tbn. 1 *f* *p* *mf*

Tbn. 2 *f* *p* *mf*

Euph. B.C. *f* *p* *mf*

Tuba *f* *sub. p* *mf* *sub. p*

Mlt.

Perc. 1 Woodblock *mp*

Perc. 2 Triangle

43 44 45 *mp* 46 47 48

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

p *mf* *sub. p*

49 50 51 52 53 54

Fl. *play* *mp* *sfz*

Ob. *play* *mp* *sfz*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *sfz*

Bsn. *sfz*

A. Sax 1-2 *play* *mp* *sfz*

T. Sax *sfz*

B. Sax *sfz*

Trpt. 1 *play (Open)* *mp* *sfz*

Trpt. 2 *play (Open)* *mp* *sfz*

F. Hn. *play* *mp* *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Euph. B.C. *sfz*

Tuba *sfz*

Mlt.

Perc. 1 *S.D.* *mp* *sfz* *S.D.* *B.D.* *mp*

Perc. 2

1 2

55 56 57 58 59 60

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

67 68 69 70 71 72

79

Fl. *f*

Ob. *f*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1-2 *f*

T. Sax *f*

B. Sax *f*

79

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Perc. 1 *f*

Perc. 2 *f*

79 80 81 82 83 84

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

85 86 87 88 89 90

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

97 98 99 100 101

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

102 103 104 105 106

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

107 108 109 110 111

Fl.

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Perc. 1

Perc. 2

112 113 114 115 116

dampen

Choke

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