



High Point

March

GENE MILFORD

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	2
Percussion 1	2
Snare Drum, Bass Drum	2
Percussion	2
Crash Cymbals, Triangle	

About the Composer



Gene Milford, a native of Canton, Ohio, is a Senior Lecturer in Music at The University of Akron. He holds degrees from Kent State University including a Masters of Arts in Music History and a PhD in Music Education.

A public school, instrumental, music educator with 30 years of experience, his ensembles consistently receive superior ratings at adjudicated events and are performed at state and national professional conferences. Dr. Milford has served as guest conductor, clinician, and adjudicator and presented clinic sessions at regional and national conferences. His articles on music education have appeared in *Triad*, *The Instrumentalist*, *Dialogues in Instrumental Music Education*, and *Contributions to Music Education*.

As a composer and arranger, he has received numerous commissions, grants, and awards and has more than 100 published works for band, orchestra, choir, and small ensembles. Many of his compositions appear on state required lists. His professional affiliations include the Ohio Music Education Association, where he has served as a district president and on numerous committees at both the district and state level; American School Band Directors Association (ASBDA), having served as state chair, National Band Association, Phi Beta Mu, Phi Kappa Lambda, and the American Society of Composers, Authors and Publishers (ASCAP), having received the ASCAP Plus Award. He was the 2006 inductee to the Ohio Band Directors Hall of Fame.

High Point March

The Summit or High Point is the musical goal of each of us as individual musicians or for our band, whether a performer or conductor. We are always trying to improve and give the best possible performance.

High Point is a traditional style march with all the characteristics that continue to make marches an important part of the band repertoire, and popular with players audiences; tuneful melodies, snappy rhythms and interesting parts for each section. (Including the horns). I believe that marches have a continuing relevance and place in the teaching and the performances of bands.

As with any performance, obvious dynamic contrast is essential for an exciting and musical performance. In addition to the indicated dynamics, an alternate performance of the final strain (m.75) could be to play the first presentation at the forte level as marked, insert a subito piano at the three pickup notes to the repeat, begin a crescendo at m.81 culminating in double forte at m.83 - to the end.

The tempo is a suggestion, a slightly faster or slower tempo will also work depending on the level of the performers and preference of the conductor.



gene.milford



Wingert-Jones Publications

Recordings are available on all major streaming services.

March Tempo $\text{♩} = 128$

(March)

GENE MILFORD
(ASCAP)

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: A: B: E:)

Mallets
(Bells)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals)

Snare Drum

Bass Drum

Crash Cymbals

March Tempo $\text{♩} = 128$

1 2 3 4 5 6

CBW2403FS

5

19

CBW2403FS

26

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

26

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

37

CBW2403FS

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

51

51

p

pp

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

pp

59

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

59

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

67

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

67

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

75

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

72 73 74 75 76 77 78

CBW2403FS

83

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

83

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2