

Rick Kirby

SPIRIT OF THE HIGHLANDS

INSTRUMENTATION

- | | |
|---------------------------|--------------------------------|
| 1 – Conductor | 2 – Euphonium BC |
| 6 – Flute | 4 – Tuba |
| 2 – Oboe | 1 – Timpani |
| 4 – B♭ Clarinet 1 | 3 – Percussion 1 |
| 4 – B♭ Clarinet 2 | <i>Orchestra Bells, Crash</i> |
| 2 – B♭ Bass Clarinet | <i>Cymbals, Xylophone,</i> |
| 4 – E♭ Alto Saxophone | <i>Chimes, Suspended</i> |
| 2 – B♭ Tenor Saxophone | <i>Cymbal</i> |
| 1 – E♭ Baritone Saxophone | 3 – Percussion 2 |
| 2 – Bassoon | <i>Wind Chimes (or Bell</i> |
| 3 – B♭ Trumpet 1 | <i>Tree), Snare Drum, Bass</i> |
| 3 – B♭ Trumpet 2 | <i>Drum, Suspended Cymbal</i> |
| 4 – F Horn | 3 – Percussion 3 |
| 3 – Trombone 1 | <i>Triangle, 2 Tom-toms,</i> |
| 3 – Trombone 2 | <i>Suspended Cymbal, Crash</i> |
| 1 – Euphonium TC | <i>Cymbals</i> |

Program Notes

Spirit of the Highlands is a musical portrait of the Highlands of Scotland and the spirit of its people. It uses the traditional Scottish folk melody, *Loch Lomond*, in the beginning slow section and original material in the fast and final section. *Loch Lomond* returns with a slightly different character near the end of the composition.

Performance Suggestions

1. This piece may be performed with as few as three percussionists but is most effective when all parts are played. The percussion parts are in the following order of importance:
 - a. Snare drum
 - b. Timpani
 - c. Crash cymbals and suspended cymbal
 - d. Mallet parts
 - e. Bass drum part
 - f. Tenor drum part
2. Be sure that the players observe the dynamic and articulation markings.
3. If a baritone saxophone player has difficulty with some of the low notes, have the player play those notes up an octave.
4. At measure 123, be sure that the woodwind and xylophone parts can be heard. Adjust the dynamics of the other instruments if necessary.
5. The opening alto saxophone solo may be played on the bagpipes for a very effective addition to the performance.

*Hark where the night is falling
Hark hear the pipes a calling
Loudly and proudly calling down thru the glen
There where the hills are sleeping
Now feel the blood a-leaping
High as the spirits of the old highland men.*

(From Scotland the Brave)

The Middle Level Concert Band at the University of Wisconsin-Milwaukee Summer Music Institute, Cynthia Eisenmann, Director, first performed this piece in 2001.

Rick Kirby

For the University of Wisconsin-Milwaukee Summer Institute Concert Band, Cynthia Eisenmann, Director

Slowly $\text{♩} = 84$

Flute

Oboe

in B $\flat$ 1

in B $\flat$ 2

Clarinet

Ophone

Ophone

Ophone

Bassoon

1 2 3 4 5 6

in B $\flat$ 1

in B $\flat$ 2

orn in F

abone 1

abone 2

onionium

Tuba

B. Sax., B. Cl.

mp

Sus. Cym.

Wind Chimes or Bell Tree

mp

mf

11

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28 *rit.* 7

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

28 29 30 31 32 33

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

p

mp

34 Slower

Fl. *ff*

Ob. *ff*

B^b Cl. 1 *ff*

B^b Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Bsn. *ff*

34 35 36 37 38 39 40

B^b Tpt. 1 *ff*

B^b Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*
Crash Cym.

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49 Fast ♩ = 116 - 120

Fl.

Ob.

B♯ Cl. 1

B♯ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

49 50 51 52 53 54 55 56

B♯ Tpt. 1 *tutti*

B♯ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim.

Perc. 1

Perc. 2

Perc. 3

Crash Cym.

S. D. *p*

B. D. *f*

Two Toms *mp* *f*

mf

mf

mf

57

Fl. *ff* *mf*

Ob. *ff* *mf*

B^b Cl. 1 *ff* *mf*

B^b Cl. 2 *ff* *mf*

B. Cl. *ff*

A. Sx. *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff*

Bsn. *ff*

57 58 59 60 61 62 63

B^b Tpt. 1 *ff* *mf*

B^b Tpt. 2 *ff* *mf*

Hn. *ff*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Euph. *ff*

Tba. *ff*

no roll

Tim. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Triangle *mf*

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12

64

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

64

65

66

67

68

69

70

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Two Toms

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71 72 Flute or Picc. solo *mp*

Fl.

Ob.

B^b Cl. 1 *p*

B^b Cl. 2 *p*

B. Cl.

A. Sx.

T. Sx. *p*

B. Sx.

Bsn.

71 72 73 74 75 76 77 78

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tba. *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

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79 *tutti* *mf*

Fl.

Ob.

B^b Cl. 1 *mf*

B^b Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *p* *mf*

T. Sx. *mf*

B. Sx.

Bsn.

79 80 81 82 83 84 85 86

B^b Tpt. 1

B^b Tpt. 2

Hn. *p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 Bells *p* *mf*

Perc. 2 Sus. Cym. *p* *mf*

Perc. 3

87 89

Fl. *fp* *ff*

Ob. *fp* *ff*

B^b Cl. 1 *fp* *ff*

B^b Cl. 2 *fp* *ff*

B. Cl. *ff*

A. Sx. *fp* *ff*

T. Sx. *fp* *ff*

B. Sx. *mf* *ff*

Bsn. *mf* *ff*

87 88 89 90 91 92 93

B^b Tpt. 1 *ff*

B^b Tpt. 2 *ff*

Hn. *fp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *fp* *ff*

Perc. 2 S. D. B. D. *ff*

Perc. 3 Sus. Cym. *mf* *ff*

Toms *ff*

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101

Fl. *mf* *cresc. poco a poco*

Ob. *mf* *cresc. poco a poco*

B^b Cl. 1 *mf* *cresc. poco a poco*

B^b Cl. 2 *mf* *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sx. *cresc. poco a poco*

T. Sx. *cresc. poco a poco*

B. Sx. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

101 102 103 104 105 106

B^b Tpt. 1

B^b Tpt. 2

Hn. *cresc. poco a poco*

Tbn. 1 *cresc. poco a poco*

Tbn. 2 *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tba. *cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. 1 *Xylophone* *mf* *cresc. poco a poco*

Perc. 2 *mf*

Perc. 3 *cresc. poco a poco*

107

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

107

108

109

110

111

112

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Temp.

Perc. 1

Perc. 2

Perc. 3

Crash Cym.

113 114 115 116 117 118

Fl. *p* *div.* *ff*

Ob. *p* *div.* *ff*

B⁺ Cl. 1 *p*

B⁺ Cl. 2 *p*

B. Cl. *mf*

A. Sx. *p*

T. Sx. *mf*

B. Sx. *mp*

Bsn. *mf*

B⁺ Tpt. 1 *p* *ff*

B⁺ Tpt. 2 *p* *ff*

Hn. *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mf*

Tba. *mf*

Timp. *f*

Perc. 1 *p* *ff* *mf*

Perc. 2 *mf*

Perc. 3 *Sus. Cym.* *mf*

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126

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

126 127 128 129 130 131

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

p *ff* *p* *ff*

132 135

solo or tutti
mf
mp
mp

Fl.
Ob.
B^b Cl. 1
B^b Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.

132 133 134 135 136 137 138

B^b Tpt. 1
B^b Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Euph.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3

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147 148 149 150 151 152 153 154

Fl. *fp*

Ob. *fp*

B^b Cl. 1 *div.* *fp*

B^b Cl. 2 *fp*

B. Cl. *ff* *fp*

A. Sx. *fp*

T. Sx. *fp*

B. Sx. *ff* *fp*

Bsn. *ff* *fp*

B^b Tpt. 1 *fp*

B^b Tpt. 2 *fp*

Hn. *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

Euph. *fp*

Tba. *ff* *fp*

Tim. *f*

Perc. 1 *ff* Chimes *f*

Perc. 2 *ff*

Perc. 3 *fff* Crash Cym. *ff*