

Grade

3½

# Music for Concert Band

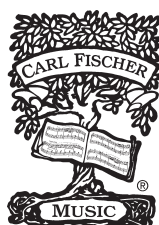
CPS287F

# Highland Castle Echoes

Patrick Glenn Harper

## INSTRUMENTATION

|  |   |
|--|---|
| Flute 1.....                               | 4 |
| Flute 2.....                               | 4 |
| Oboe.....                                  | 2 |
| Clarinet 1 in B♭.....                      | 4 |
| Clarinet 2 in B♭.....                      | 4 |
| Clarinet 3 in B♭.....                      | 4 |
| Bass Clarinet in B♭.....                   | 2 |
| Bassoon.....                               | 2 |
| Alto Saxophone 1 in E♭.....                | 2 |
| Alto Saxophone 2 in E♭.....                | 2 |
| Tenor Saxophone in B♭.....                 | 2 |
| Baritone Saxophone in E♭.....              | 2 |
| Trumpet 1 in B♭.....                       | 4 |
| Trumpet 2 in B♭.....                       | 4 |
| Trumpet 3 in B♭.....                       | 4 |
| Horn 1 in F.....                           | 2 |
| Horn 2 in F.....                           | 2 |
| Trombone 1.....                            | 3 |
| Trombone 2.....                            | 3 |
| Euphonium.....                             | 3 |
| Euphonium T.C. in B♭.....                  | 2 |
| Tuba.....                                  | 3 |
| Mallet Percussion.....                     | 2 |
| Xylophone, Glockenspiel                    |   |
| Timpani.....                               | 1 |
| Percussion 1.....                          | 1 |
| Tom-tom                                    |   |
| Percussion 2.....                          | 2 |
| Snare Drum, Bass Drum                      |   |
| Percussion 3.....                          | 3 |
| Tambourine, Gong, Wind Chimes              |   |
| Percussion 4.....                          | 3 |
| Triangle, Suspended Cymbal, Crash Cymbals) |   |



CARL FISCHER

## Performance Notes

*Highland Castle Echoes* invites audiences on a captivating musical journey through the storied landscapes of the Scottish Highlands. From the majestic opening fanfare to the lyrical middle section and upbeat  $\frac{12}{8}$  dance sections, the composition weaves a rich tapestry of sounds that evoke images of misty glens, ancient castles, and soaring peaks.

In all of the  $\frac{12}{8}$  sections, lean hard on the accented quarter notes when there is a quarter note slurred into an eighth note.

In mm. 10–17, make sure the clarinet melody is heard clearly. The dynamic of *mp* can be increased to *mf* according to the needs of your ensemble.

In mm. 18, 20, and 22, stress the accent on the third beat in the saxophones and horns. (Do this again at the end of the piece when this figure returns.)

In mm. 38–40, the trumpet and horn parts may be optionally reduced to one player per part to achieve a brass trio sound.

Measures 42–76 should be played very expressively, in a lyrical legato fashion. Feel free to take liberties with the tempo throughout for musical effect.

Measure 67 into 68 should be a massive build! Make sure the gong is heard on m. 68.

In mm. 105–107, make sure to really bring out the accents in the low brass and low reeds that occur on eighth notes tied to dotted quarter notes on the next downbeat.

## About the Composer

Patrick Glenn Harper (b. 1977) is a music educator, arranger, and composer of instrumental music for marching band, concert band, percussion ensemble, jazz band, and chamber ensembles. His compositions have been performed by high school and college ensembles, military service bands, and community groups all over the world. Patrick has also composed professionally for multimedia applications, promotional videos, apps, and video games. He is an educator in the Huntsville, Alabama area, where he has served as a high school band director for over 16 years. His education includes a Bachelor's degree in Music Education and a Master of Arts in Music Education from the University of North Alabama. He lives in Meridianville, Alabama with his wife Kendra, and their two children, Hadley and Deacon.

## Highland Castle Echoes

PATRICK GLENN HARPER

**Flute** 1 2  $\text{♩} = 128$   $a_2$

**Oboe**  $f$

**Bassoon**  $f$

**Clarinet in B $\flat$**  1 2 3  $f$   $a_2$

**Bass Clarinet in B $\flat$**   $f$

**Alto Saxophone in E $\flat$**  1 2  $f$   $a_2$

**Tenor Saxophone in B $\flat$**   $f$

**Baritone Saxophone in E $\flat$**   $f$

**Trumpet in B $\flat$**  1 2 3  $f$   $a_2$

**Horn in F** 1 2  $f$   $a_2$

**Trombone** 1 2  $f$   $a_2$

**Euphonium**  $f$

**Tuba**  $f$

**Mallet Percussion**  
(Xylophone, Glockenspiel)

**Timpani**  
(A $\flat$ , C, E $\flat$ , F)  $f$

(2 Tom-toms) 1  $f$

(Snare Drum, Bass Drum) 2 S.D.  $f$  B.D.  $f$

**Percussion**  
(Tambourine, Gong, Wind Chimes) 3  $f$  Gong

(Triangle, Sus. Cymbal, Crash Cyms.) 4  $f$  Cr. Cyms. to Sus. Cym.

1 2 3 4

5

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

5

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

Sus. Cym.

Tri.

*mp* *f* *mp*

*pp* *f*

Fl. 1 2 *p*

Ob. *p*

Bsn. *p* *mp*

Cl. in B $\flat$  1 *p* *mp*  
2 *p* *a2* *mp*  
3 *p* *mp*

B. Cl. in B $\flat$  *p*

A. Sax. 1 in E $\flat$  2 *p*

T. Sax. in B $\flat$  *p* *mp*

Bar. Sax. in E $\flat$  *p* *mp*

Tpt. in B $\flat$  1 *p*  
2 *p*  
3 *p*

Hn. in F 1 *p*  
2 *p*

Tbn. 1 *p*  
2 *p*

Euph. *p* Ten. Sax.

Tuba *p*

Mall. Perc. *mp*

Timp. *mp* *mf* *mp*

Perc. 1 *mp* *mf* *mp*  
2 *mp* *mf* *mp*  
3 *mp*  
4 *pp* *mf*

snare off

14

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

14

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba B. Cl.

Mall. Perc.

Timp.

Perc. 1 2 3 4

*mp*

*mp*

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Fl. 1 2

Ob.

Bsn.

Cl. in Bb 1 2 3

B. Cl. in Bb

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

pp mf

21



Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

pp

f

mp

mf

snare on

For Promotional Use Only

30



Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

to Glock.

*mp*

*p*

*mf* Play

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*pp*

42 ♩ = 64

Fl. 1 2 *mf* *a2*

Ob.

Bsn. *pp* *mp*

Cl. in B $\flat$  1 *p* *pp* *mp* *a2*

2 3 *p* *pp* *mp*

B. Cl. in B $\flat$  *p* *pp* *mp*

A. Sax. 1 in E $\flat$  2 *p* *pp* *a2* *p*

T. Sax. in B $\flat$  *p* *pp*

Bar. Sax. in E $\flat$  *p* *pp* *B. Cl.* *mp*

42 ♩ = 64

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph. *B. Cl.* *mp*

Tuba *p*

Mall. Perc.

Timp.

Perc. 1 2 3 4 *mf* *p*

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

*pp*

*pp*

*pp*

*pp*

*mp*

*p*

*mf*

*a2*

*mp*

*a2*

*p*

*a2*

*p*

*pp*

*p*

*p*

*pp*

*pp*

*mp*

*pp*

*mf*

Play

retune C to B $\flat$



*pp*



**68** ♩ = 64

Fl. 1 2 *mp*

Ob.

Bsn.

Cl. in B $\flat$  1 2 3 *mp*

B. Cl. in B $\flat$  *mp*

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$  *mp*

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph. *mp*

Tuba *p*

Mall. Perc.

Timp. retune B $\flat$  to C

Perc. 1 2 3 4 *mp* Wind Chimes

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*mp*

Fl. 1 2 *a2* *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Cl. in B $\flat$  1 *Play* *mp* *mf* *mp*

2 *a2* *mp* *mf* *mp*

3 *mp* *mf* *mp*

B. Cl. in B $\flat$  *mp* *mf* *mp*

A. Sax. 1 in E $\flat$  2 *mp* *mf* *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$  *mp*

Tpt. in B $\flat$  1 *pp* *mf*

2 *pp* *mf*

3 *pp* *mf*

Hn. in F 1 *pp* *mf*

2 *pp* *mf*

Tbn. 1 2 *pp* *mf*

Euph. *pp* *mf*

Tuba *pp* *mf*

Mall. Perc. *mf* to Xyl. Xyl. *mp*

Timp. *pp* *mf* *pp*

Perc. 1 *pp* *mf* *pp*

2 *pp* *mf* *pp*

3 *pp* *mf* *pp*

4 *pp* *mf* *pp*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B. Cl. in Bb), Alto Saxophone 1 in Eb (A. Sax. 1 in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), Baritone Saxophone in Eb (Bar. Sax. in Eb), Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mall. Perc.), and Timpani (Timp.). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and crescendo/decrescendo hairpins. A large red watermark reading "For Promotional Use Only" is overlaid diagonally across the page.

89

Fl. 1 2

Ob. *f*

Bsn. *f*

Cl. in B $\flat$  1 2 3 *mf*

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2 *a2*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

89

Tpt. in B $\flat$  1 2 3 *mf* *a2*

Hn. in F 1 2 *a2*

Tbn. 1 2 *a2*

Euph.

Tuba

Mall. Perc. *f*

Timp.

Perc. 1 2 3 4 *mp* *mp* *mp* *pp*

Fl. 1 2 *f* *mp* *a2*

Ob. *f* *mp*

Bsn. *f* *mp*

Cl. in B $\flat$  1 *mp* *a2*  
2 *mp*  
3 *mp*

B. Cl. in B $\flat$  *f* *mp* *a2*

A. Sax. 1 in E $\flat$  2 *mp* *a2*

T. Sax. in B $\flat$  *f* *mp*

Bar. Sax. in E $\flat$  *f* *mp*

Tpt. in B $\flat$  1 *f*  
2 *f*  
3 *f*

Hn. in F 1 *f* *a2*  
2 *f* *a2* *mp*

Tbn. 1 *f*  
2 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mall. Perc. *p*

Timp. *f* *mp*

Perc. 1 *f* *mp*  
2 *f* *mf*  
3 *f* *mp*  
4 *f* *mp* *pp*

99

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

99

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

retune A $\flat$  to G

pp



Fl. 1 2 *mp*

Ob. *mp*

Bsn. *mf*

Cl. in B $\flat$  1 *mf* *mp*

2 3 *mf* *mp*

B. Cl. in B $\flat$  *mf*

A. Sax. 1 in E $\flat$  2 *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

Tpt. in B $\flat$  1 *mp* a2

2 3 *mp*

Hn. in F 1 *mf*

2

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mp*

Timp.

Perc. 1 *mf*

2

3

4 *mf*

Fl. 1 2

Ob. *f*

Bsn. *f*

Cl. in B $\flat$  1 2 3 *f*

B. Cl. in B $\flat$  *f*

A. Sax. 1 in E $\flat$  2 *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

Tpt. in B $\flat$  1 2 3 *f*

Hn. in F 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 3 4 *f*

Cr. Cyms. *f*

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Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 3 4

pp ff

## Quiet Pride

QUINCY C. HILLIARD

**Andante espressivo** ( $\text{♩} = 60-72$ )

Piccolo

Flute 1  
2

Oboe

Bassoon

Clarinet 1  
in B $\flat$   
2  
3

Bass Clarinet  
in B $\flat$

Contrabass  
Clarinet in B $\flat$

Alto  
Saxophone  
in E $\flat$   
(Soprano  
Saxophone  
in B $\flat$ \*)

Tenor  
Saxophone in B $\flat$

Baritone  
Saxophone in E $\flat$

Trumpet  
in B $\flat$   
1  
2  
3

Horn  
in F  
1  
2

Trombone  
1  
2  
3

Euphonium

Tuba

Mallet  
Percussion 1  
(Chimes, Bells)

Mallet  
Percussion 2  
(Vibraphone)

Timpani

(Snare Drum,  
Bass Drum)

(Ssn. Cymbal,  
Crash Cymb.)

Percussion  
(Claves, Wind  
Chimes)

(3 Concert  
Tom-toms)

1 2 3 4 5

\* Part available for Contra Alto Clarinet in E $\flat$ .  
\*\* Alto Saxophone 1 doubles Soprano Saxophone.

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**9 (3+2)**

Picc.

Fl. 1  
2

Ob.

Bsn.

CL  
in B $\flat$   
1  
2  
3

B. CL  
in B $\flat$

Ch. CL  
in B $\flat$

A. Sax.  
in E $\flat$   
1  
2

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$   
1  
2  
3

Hr.  
in F  
1  
2

Tbn.  
1  
2  
3

Euph.

Tuba

Mall.  
Perc. 1

Mall.  
Perc. 2

Timp.

1

2

3

4

Chimes

Wind Chimes

Claves

short ———— fast

6 7 8 9 10 11

CPS285F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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ISBN 978-1-4911-6647-5



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