

Revolution

Overture in the Romantic Style

Gary D. Ziek

1 Full Score	3 Trumpet 1
1 Piccolo	3 Trumpet 2
3 Flute 1	3 Trumpet 3
3 Flute 2	2 F Horn 1
1 Oboe 1	2 F Horn 2
1 Oboe 2	3 Trombone 1
1 Bassoon 1	3 Trombone 2
1 Bassoon 2	2 Euphonium B.C.
3 Clarinet 1	1 Euphonium T.C.
3 Clarinet 2	5 Tuba
3 Clarinet 3	1 Timpani
2 Bass Clarinet	3 Percussion 1 – Snare Drum, Bass Drum
2 Alto Saxophone 1	4 Percussion 2 – Tam-tam, Woodblock, Tambourine, Suspended Cymbal
2 Alto Saxophone 2	4 Percussion 3 – Triangle, Woodblock, Crash Cymbals, Sleigh Bells
2 Tenor Saxophone	2 Mallets 1 – Chimes, Bells
1 Baritone Saxophone	1 Mallets 2 – Xylophone

Extra Part - P3017901

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Program Notes

Revolution (Overture in the Romantic Style) is bold in spirit, and like most revolutions, combines passionate, hopeful and anxious undercurrents. The piece begins with mounting layers of musical tension, which lead to an initial statement of the melody in the low brass and woodwinds, followed by the trumpet section. The theme goes through a series of episodes, leading back to the initial melodic statement that concludes in a dashing and intrepid manner. The style abruptly changes in the middle portion of the piece, which is in the style of a waltz. The waltz begins delicately, with an inverted variation of the melody in the flute section. Over the course of this section, the waltz transforms into a much more foreboding (and even sinister) dance, which pushes to a frenzied conclusion. The percussion section brings leads the listener to a recapitulation of the opening material. The piece then concludes with decidedly triumphant coda.

About the Composer

Dr. Gary D. Ziek, Professor of Music, is the Director of Bands and Professor of Trumpet at Emporia State University. Dr. Ziek was the recipient of the Roe R. Cross Distinguished Professor Award for 2008-2009.

He received his Doctor of Musical Arts Degree in Wind Conducting from Michigan State University. He received his Master of Arts in Trumpet Performance and his Bachelor of Science in Music Education from the Indiana University of Pennsylvania. Dr. Ziek served in the United States Army and was a member of the Continental Army Band at Fort Monroe, Virginia.

He has performed and conducted in over twenty five states, as well as in France, Germany, Switzerland, Italy, Austria, Canada and China.

His compositions and arrangements have been played throughout the United States. International performances of his works include recent concerts in China, Belgium, The Netherlands, Japan, Singapore and Taiwan (The National Symphony of Taiwan).

Dr. Ziek is a Bach Trumpet Artist, and performs on a Model 37 Stradivarius.

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2

Picc. Fl. 1 and 2

Ob. 1
2

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlt. 1

Mlt. 2

7 8 9 10 11 12

Revolution

Fls. only ————— +Picc. top line
 $\approx$

[illegible]

This musical score is for the percussion and multi-measure instruments of 'The Sound of Silence'. It spans measures 13 to 18. The percussion section includes:

- Temp.** (Timpani): Features a melodic line starting in measure 17, marked *mf* and *f*.
- Perc. 1**: Includes Woodblock (marked *p* in measure 13, *f* in measure 15, *mf* and *f* in measure 17) and Tambourine (marked *mf* and *f* in measure 17).
- Perc. 2**: Includes Crash Cymbals (marked *p* in measure 13, *f* in measure 15, *mf* in measure 17).
- Perc. 3**: Includes Crash Cymbals (marked *mf* in measure 17).
- Mlt. 1** and **Mlt. 2**: Multi-measure instruments. Mlt. 2 includes a Xylophone part (marked *mp* and *f* in measures 15 and 17).

The score uses a key signature of two flats (B-flat and E-flat) and a common time signature (C). Dynamics range from *p* (piano) to *f* (forte). The percussion parts are characterized by a mix of steady rhythms and melodic lines, particularly in the woodblock and timpani.

19 Triumphantly !

Picc. Fl. 1 and 2

Ob. 1 and 2

Bsn. 1 and 2

Cl. 1 and 2

B. Cl.

A. Sax. 1 and 2

T. Sax.

B. Sax.

Tpt. 1 and 2

F. Hn. 1 and 2

Tbn. 1 and 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlt. 1

Mlt. 2

19 20 21 22 23 24 25

mf *f* *mf* *mf*

27

Revolution

Fls. and Picc. a3

Picc. Fl. 1 and 2 *f*

Ob. 1 2 *f*

Bsn. 1 2 *f* *mp* *f* *mp* *f*

Cl. 1 *f* *mp* *f* *mp* *f*

Cl. 2 3 *f* *mp* *f* *mp* *f*

B. Cl. *f* *mp* *f* *mp* *f*

A. Sx. 1 2 *f*

T. Sx. *f*

B. Sx. *f* *mp* *f* *mp*

Tpt. 1 *f* *mp* *f* *mp* *f*

Tpt. 2 3 *f* *mp* *f* *mp* *f*

F Hn. 1 2

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

Euph. *f* *mp* *f* *mp* *f*

Tba. *f* *mp* *f* *mp* *f*

Timp. *mp* *mf*

Perc. 1 *f* *f* *mp* *f* *mp* *f*

Perc. 2

Perc. 3 *f*

Bells

Glock. *f*

Mlt. 2

26 27 28 29 30 31 32

5

43

Fl. 1 + Picc. top line

44

8

Picc.
Fl. 1 and 2

Ob. 1
2

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock.

Mlt. 2

to Chimes

to Sleigh Bells

45 46 47 48 49 50

53 With a sense of motion

53 With a sense of motion

53 With a sense of motion

Picc. Fl. 1 and 2 *mf* *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 3 *mf* *f*

B. Cl. *mf* *f*

A. Sx. 1 2 *mf* *f*

T. Sx. *f* *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *f* *f*

Tpt. 2 3 *f* *f*

F. Hn. 1 2 *mf* *f*

Tbn. 1 2 *f* *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *f*

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

Perc. 2

Perc. 3 *mf* to Cr. Cyms.

Chim.

Mlt. 2 *mf*

59 60 61 62 63 64 65 66

Revolution

Fl. 1 + Picc. top line

69 ^{a3}

Picc. Fl. 1 and 2 *mf* *f* *ff* *a3*

Ob. 1 *mp* *f* *f*

Bsn. 1 *p* *f* *f*

Cl. 1 *mp* *f* *f*

Cl. 2 *mp* *f* *f*

B. Cl. *p* *f* *f*

A. Sx. 1 *p* *f* *f*

T. Sx. *p* *f* *f*

B. Sx. *p* *f* *f*

Tpt. 1 *mp* *f* *f* *a2*

Tpt. 2 *mp* *f* *f*

F Hn. 1 *p* *f* *f*

Tbn. 1 *p* *f* *f* *a2*

Euph. *p* *f* *f*

Tba. *p* *f* *f*

Timp. *p* *f* *f* **69**

Perc. 1 *p* *f* *f* *to Woodblock*

Perc. 2 *Crash Cymbals*

Perc. 3 *f*

Chim. *Bells* *mf* *f*

Mlt. 2 *f*

67 68 69 *ff* 70 71 72 73

77

77

// **83 Pensively** ♩ = 138

87 Fl. 1 only

13

95

+ Picc, top line

95

103 Faster ♩ = 156

15

115

115

123 Faster; Frenzied ♩ = 166

123 Faster; Frenzied ♩ = 166

to Bells

Fl. 1 + Picc. top line

18

Revolution

139 A tempo ♩ = 148

143 ^{a3}

Picc. Fl. 1 and 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Tpt. 1 2 3

F Hn. 1 2

Tbn. 1 2

Euph.

Tba.

139 A tempo ♩ = 148

143 ^{a3}

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock.

Mlt. 2

139 140 141 142 143

19

Fl. 1 + Picc. top line

Revolution

Fl. 1 + Picc. top line

Picc. Fl. 1 and 2

Ob. 1 2

Bsn. 1 2

Cl. 1

Cl. 2 3

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 3

F Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock.

Mlt. 2

144 145 146 147 148 149

mf

to Woodblock

151

Fl. 1 + Picc. top line

Revolution

Picc. Fl. 1 and 2 *a3*

Ob. 1/2 *f*

Bsn. 1/2 *f*

Cl. 1 *f*

Cl. 2/3 *f*

B. Cl. *f*

A. Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2/3 *a2* *f*

F Hn. 1/2 *f*

Tbn. 1/2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f* Cr. Cyms.

Glock. *ff* to Chimes

Mlt. 2 *ff*

150 151 152 153 154

159

159

166