

# Ultimate Valor

By JaRod Hall

## INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone T.C.
- 4 Tuba
- 2 Bells
- 2 Chimes
- 3 Percussion 1  
(Snare Drum, Opt. Field Drum, Bass Drum)
- 3 Percussion 2  
(Suspended Cymbal, Crash Cymbals/  
Triangle)
- 2 Timpani  
(Tune: F, B $\flat$ , E $\flat$ )

## WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E $\flat$  Alto Clarinet
- E $\flat$  Contra Alto Clarinet
- B $\flat$  Contra Bass Clarinet
- E $\flat$  Horn
- B $\flat$  Trombone B.C.
- B $\flat$  Trombone T.C.
- B $\flat$  Baritone B.C.
- E $\flat$  Tuba B.C.
- E $\flat$  Tuba T.C.
- B $\flat$  Tuba B.C.
- B $\flat$  Tuba T.C.
- String Bass

## PROGRAM NOTES

This piece is dedicated to Philip Black, a former soprano bugler in the United States Commandant's Own Marine Drum and Bugle Corps. Philip was a friend of mine from our hometown in Carrollton, Texas. Though he attended my rival schools, Dan F. Long Middle School and Newman Smith High School, he had a way of bringing joy and light wherever he went. When news of his passing began to circulate, Dan F. Long band directors Jonathan Adamo and Brandon Jones reached out to me to commission this work in his honor, to be performed by the very band that gave him his start—the Long MS Band.

Composing music for a fallen friend is hard. My goal was to highlight the strength of his character and his warm personality with each melody, to illustrate his kindred spirit with each harmony, and to paint the picture of who Philip was and will always be. He was a marine. He was a trumpet player. Most importantly, however, he was a son, a kind soul, and a fierce friend.

## NOTES TO THE CONDUCTOR

The piece begins with the majesty and fervor of a parade. I chose this exciting mood because that's the feeling I had when I first met Philip: he was a trumpet soloist in the very first All-Region band I ever played in. The band itself sounded amazing, but Philip's sound and style—even as an 8th grader—were absolutely breathtaking.

As the tempo slows to a somber funeral march, the percussion provides a familiar, steady processional beat, leading to a trumpet solo. This melody draws upon the melody of "Taps," a bugle call played to signal "lights out" at the end of the day for the military. Symbolically, it is also played at military funerals as one final "lights out." The music marches to a chorale section, where hints of the Newman Smith alma mater are weaved into the musical texture.

The final section combines the chorale melody with the beginning fanfare theme in the original key of E $\flat$ —said to be the key of love and devotion. Eventually, I raise the key center a whole step to F, often called the key of victory. We end, finally, with a rhythmically augmented version of "The Marine's Hymn," wherein the woodwinds play the words "from the halls of Montezuma," answered by the low-voiced "...to the shores of Tripoli."

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# Ultimate Valor

By JaRod Hall (ASCAP)

**Majestically** ♩ = 96

Duration 9:00

Majestically ♩ = 96

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestically ♩ = 96

1 B♭ Trumpets

2 F Horn

Trombone

Baritone

Tuba

Bells (w/hard plastic mallets)

Chimes

Percussion 1 (Snare Drum, Opt. Field Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals/Triangle)

Timpani

Tune: F, B♭, E♭

1 2 3 4



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Chimes

Perc. 1

Perc. 2

Timp.

*f*

*mf*

*mf*

9

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 *mf* *f*

2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

9

1 *mf* *f*

2 *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

(Bar. Sax.) *mf* *f*

Tuba *mf* *f*

Bells *mf* *f*

Chimes *f*

Perc. 1 *f*

Perc. 2 *p* *f*

Timp. *mf* *f*

Suspended Cymbal (w/mallets) *p* *f*

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**[16] Reverently ♩ = 76**

rit.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

Chimes

Perc. 1 +Opt. Field Drum

Perc. 2

Timpani

mf

mf

mf

mf

mf

f

mf

Solo legato

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Chimes

Perc. 1

Perc. 2

Timp.

*mp*

*mf*

*mp*

*mp*

27



30

Fl. *mp* legato *mf*

Ob. *mp* legato *mf* Play

Bsn. *mp*

1 *Play* *mp* *mf*

Cls. *mp* *Play* *mf*

2 *mp* *mf* *Play*

B. Cl. *mp*

A. Sax. *Play*

T. Sax. *mp*

Bar. Sax. *mp*

30

1 *All* *mf*

Tpts. *mp*

2 *All* *mp*

Hn. *All* *mf*

Tbn. *All* *mp*

Bar. *All* *mp*

Tuba *All* *mp*

Bells

Chimes

Perc. 1 *p*

Perc. 2 *p* *mp* Triangle

Timp.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Chimes

Perc. 1

Perc. 2

Timp.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

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38

Fl.

Ob.

Bsn.

*mf*

1

Cls.

2

B. Cl.

*mf*

A. Sax.

*mf*

T. Sax.

*mf*

Bar. Sax.

*mf*

38

1

Tpts.

*mf*

2

*mf*

Hn.

*mf*

Tbn.

*mf*

Bar.

*mf*

Tuba

*mf*

Bells

*mf*

Chimes

*mf*

*distantly*

Perc. 1

*mf*

Perc. 2

*mf*

Timp.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Chimes

Perc. 1

Perc. 2

Timp.

rit.

*p*

*p*

50916S

42

43

44

45

46 Joyously ♩ = 82

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

46 Joyously ♩ = 82

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Bells *f*

Chimes *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cyms. *f*

Timp. *f*

Change: B $\flat$  to C

*p*

50

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

Cls. *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

50

1 *ff*

Tpts. *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bells *ff*

Chimes *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

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Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

1 Cls. *ff* *p* *ff*

2 Cls. *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

A. Sax. *ff* *p* *ff*

T. Sax. *ff* *p* *ff*

Bar. Sax. *ff* *p* *ff*

1 Tpts. *ff* *p* *ff*

2 Tpts. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Bar. *ff* *p* *ff*

Tuba *ff* *p* *ff*

Bells *p* *ff*

Chimes *p* *mf* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Timp. *p* *ff*

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