

ACCOLADE

William Himes

Instrumentation:

- 1 – Conductor
- 8 – Flute
- 2 – Oboe
- 6 – B♭ Clarinet 1
- 6 – B♭ Clarinet 2
- 1 – E♭ Alto Clarinet
- 2 – B♭ Bass Clarinet
- 2 – Bassoon
- 2 – E♭ Alto Saxophone 1
- 2 – E♭ Alto Saxophone 2
- 2 – B♭ Tenor Saxophone
- 1 – E♭ Baritone Saxophone
- 4 – B♭ Trumpet 1
- 4 – B♭ Trumpet 2
- 4 – F Horn
- 3 – Trombone 1
- 3 – Trombone 2
- 2 – Euphonium B.C.
- 2 – B♭ Euphonium T.C.
- 1 – Flexible Bass Line
- 4 – Tuba
- 2 – Mallet Percussion
- 1 – Timpani
- 3 – Percussion 1
- 3 – Percussion 2

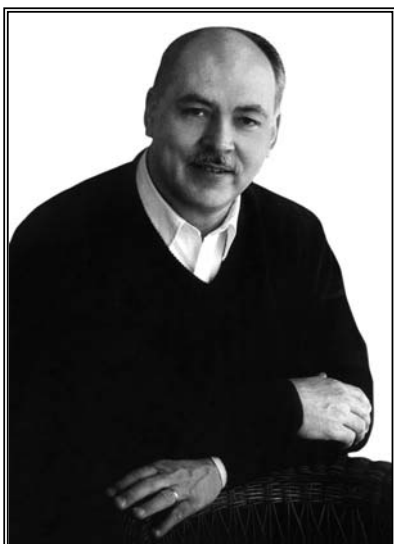
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WILLIAM HIMES

Well known for his compositions and arrangements, William Himes has more than seventy publications to his credit. These, along with numerous manuscripts awaiting publication, are continually featured on international broadcasts and recordings.

Since 1977, Mr. Himes has been music director of the Salvation Army's Central Territory, which encompasses the eleven Midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble that he has led on successful tours of Panama, Mexico, Chile, Canada, Singapore, the Philippines, Hong Kong, England and Australia. The band's 1987 tour of England included performances in Royal Albert Hall and Buckingham Palace, where Mr. Himes was privileged to meet Her Majesty Queen Elizabeth.

Mr. Himes earned his Bachelor and Master of Music degrees at the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan, where he was also adjunct lecturer in low brass at the University of Michigan–Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician and euphonium soloist, and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway and the United Kingdom.

William Himes

ACCOLADE

PROGRAM NOTE

This overture was commissioned to honor the life of dedicated and visionary music educator R. Paul Barber (1944-2006), who taught music and directed the fine arts program for the Farmington (MI) Public Schools for 37 years. The title of the work is both elegant and appropriate, "accolade" being defined as a mark of acknowledgment of significant achievement, an expression of honor and praise.

NOTE TO THE CONDUCTOR

ACCOLADE explores a range of moods and styles that are clearly defined by the expression markings used throughout the piece.

Measures 1 - 38: *Majestic*

The music opens with a fanfare in accented marcato style. This gives way to a noble, sustained section at m. 12 that is an augmentation of the fanfare, and is accompanied with a gentle pulsating rhythm pattern in the low woodwinds (cued in euphonium and tuba).

Measures 39 - 90: *With fire; Fierce*

Compositions are often the result of influences and choices. Two influences reflected here come from the fact that Paul Barber was a loyal alumnus of the University of Michigan – hence the subtle references to "The Victors" in the clarinets and trumpets (beginning at m. 51), as well as the prominent role given to the trombones (Barber's principal instrument) at mm. 67-74 and elsewhere. Overall, this section should be quick, bold and aggressive, without being harsh or blatant.

Measures 83 - 89:

A brief canon serves as a transition to a quiet, reflective section.

Measures 90-105: *Tenderly*

The opening motif is transformed to a lyrical theme in minor mode. Directors are encouraged to make the most of this opportunity for warm expression by focusing on gentle balance and transparency.

Measures 106 - 109:

This brief transition hints at the return to the opening fanfare; however, the style should remain sustained until the final section that begins at m. 110.

Measures 110 - end: *Triumphantly*

Although accents abound as the music returns to the opening mood, the style should also be sustained and noble – befitting the life of the musician honored here.

ACCOLADE

Commissioned in memory of R. Paul Barber, a dedicated and visionary music educator,
by Dunkel, East, Power and Warner Middle School band programs, Farmington Public Schools, Michigan.

CONDUCTOR

Moderately fast and majestic (♩ = 108)

William Himes (ASCAP)

2

3

4

5

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately fast and majestic (♩ = 108)

2

3

4

5

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion
Bells
Xylophone

Timpani (2)

Percussion 1
S.D., B.D.,
Maracas, Tamb.

Percussion 2
Susp. Cym., Claves, Bongos,
Triangle, Tamb., Crash Cym.

11 12 13 14 15

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

p sost.

p sost.

p sost.

p

sim.

sim.

p sost.

p sost.

2

4

2

4

11 12 13 14 15

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Bsn.

Bs. Cl.

sim.

p

sim.

sim.

p

sim.

2

4

2

4

2

4

2

4

16 17 18 19 20

Flute *p* sost. *mp* div.

Oboe *p* sost. *mp*

Clar. 1 *mp* sost.

Clar. 2 *mp* sost.

Alto Clar. *mp* sost.

Bass Clar. 6 *mp* sost.

Bsn. 6 *mp* sost.

Alto Sax. 1, 2 *mp* sost. a2

Ten. Sax. *mp* sost.

Bari. Sax. *mp* sost.

16 17 18 19 20

Tpt. 1 *p* sost. *mp* div.

Tpt. 2 *mp* sost.

F Hrn. *mp* sost.

Tbn. 1 *mp* sost.

Tbn. 2 *mp* sost.

Euph. B.C. 6 *Play* *mp* sost.

Tuba 6 *Play - div.* *mp* sost.

Mallet Perc. Plastic mallets *p* *mp*

Timp. 6 *mp*

Perc. 1 6 8 *mp*

Perc. 2 *p* *mp*

26 27 28 29 30

Flute *div.*

Oboe *f*

Clar. 1 *f*

Clar. 2 *f*

Alto Clar. *f*

Bass Clar. *f*

Bsn. *f*

Alto Sax. 1, 2 *f* F Horn

Ten. Sax. *f*

Bari. Sax. *f*

26 27 28 29 30

Tpt. 1 *f*

Tpt. 2 *f*

F Hrn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. B.C. *f*

Tuba *f*

Mallet Perc. Brass mallets

Timp. Hard mallets *mf*

Perc. 1 Snare on *f*

Perc. 2 *f*

36

37

38 *Accel.*

39 With fire (♩ = 126)

40

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

36

37

38 *Accel.*

39 With fire (♩ = 126)

40

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Claves
Bongos

46

47

48

49

50

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

46

47

48

49

50

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

51 52 53 54 55

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

51 52 53 54 55

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

61 62 63 64 65

Flute

Oboe

Clar. 1

Clar. 2 *div.*

Alto Clar. *sim.*

Bass Clar. *sim.*

Bsn. *sim.*

Alto Sax. 1, 2 *sim.*

Ten. Sax. *sim.*

Bari. Sax. *sim.*

61 62 63 64 65

Tpt. 1

Tpt. 2

F Hrn. *sim.*

Tbn. 1 *sim.*

Tbn. 2 *sim.*

Euph. B.C. *sim.*

Tuba *sim.*

Mallet Perc. *sim.*

Timp. *sim.*

Perc. 1 *sim.*

Perc. 2 *sim.*

a2

66 67 **Fierce Marcato** 68 69 70

Flute *div.* *ff*

Oboe *ff*

Clar. 1 *ff*

Clar. 2 *div.* *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

Alto Sax. 1, 2 *div.* *ff* *a2*

Ten. Sax. *ff*

Bari. Sax. *ff*

66 67 **Fierce Marcato** 68 69 70

Tpt. 1 *ff*

Tpt. 2 *div.* *ff*

F Hrn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. B.C. *ff*

Tuba *ff*

Mallet Perc. *ff*

Timp. *ff*

Perc. 1 *f* *S.D.* *ff*

Perc. 2 *ff*

71 72 73 74

Flute *div.*

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2 *div.*

Ten. Sax.

Bari. Sax.

71 72 73 74

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

FOR PREVIEW

75 76 77 78 79

Flute *mf*

Oboe *mf*

Clar. 1 *mf*

Clar. 2 *mf* *div.*

Alto Clar. *mf* *sim.*

Bass Clar. *mf* *sim.*

Bsn. *mf* *sim.*

Alto Sax. 1, 2 *mf* *div.* *sim.* *a2*

Ten. Sax. *mf* *sim.*

Bari. Sax. *mf* *sim.*

75 76 77 78 79

Tpt. 1 *mf*

Tpt. 2 *mf*

F Hrn. *mf* *sim.*

Tbn. 1 *mf* *sim.*

Tbn. 2 *mf* *sim.*

Euph. B.C. *mf* *sim.*

Tuba *mf* *sim.*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mf* *Maracas* *Tamb.*

Perc. 2 *mf*

90 Tenderly (♩ = 108) 91

92

93

94

95

Flute

p

Oboe

Clar. 1

p

A. Sax.

Clar. 2

p

Alto Clar.

Bass Clar.

Bsn.

p

2

4

6

Bsn.

p

2

4

6

Alto Sax. 1, 2

1^o

p

Ten. Sax.

Bari. Sax.

90 Tenderly (♩ = 108) 91

92

93

94

95

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Bsn.

p

2

4

6

Tuba

Mallet Perc.

Soft mallets

2

4

6

Timp.

p

Perc. 1

pp

Perc. 2

96 97 98 99 100

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

p

Play

p

Play

p

Euph.

p

96 97 98 99 100

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

p

Play

p

p

Play

p

Bs. Cl., Bsn.

p

Bells - Plastic mallets

p

Triangle

p

101 102 103 104 105

Flute

Oboe

Clar. 1

Clar. 2

Alto Clar.

Bass Clar.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

101 102 103 104 105

Tpt. 1

Tpt. 2

F Hrn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

div.

All - a2

p

Play

p

Play

To Xylo.

div.

p

117 118 *Rall.* 119 120 *Rit.* 121

Flute *mf* sub. *cresc.* *ff*

Oboe *mf* sub. *cresc.* *ff*

Clar. 1 *mf* sub. *cresc.* *ff*

Clar. 2 *mf* sub. *cresc.* *ff*

Alto Clar. *mf* *cresc.* *ff*

Bass Clar. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

Alto Sax. 1, 2 *mf* sub. *cresc.* *ff*

Ten. Sax. *mf* *cresc.* *ff*

Bari. Sax. *mf* *cresc.* *ff*

117 118 *Rall.* 119 120 *Rit.* 121

Tpt. 1 *mf* sub. *cresc.* *ff*

Tpt. 2 *mf* sub. *cresc.* *ff*

F Hrn. *mf* sub. *cresc.* *ff*

Tbn. 1 *mf* *cresc.* *ff*

Tbn. 2 *mf* *cresc.* *ff*

Euph. B.C. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Mallet Perc. *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Perc. 1 *mf* *cresc.* *ff*

Perc. 2 *ff*

Crash Cym.

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