



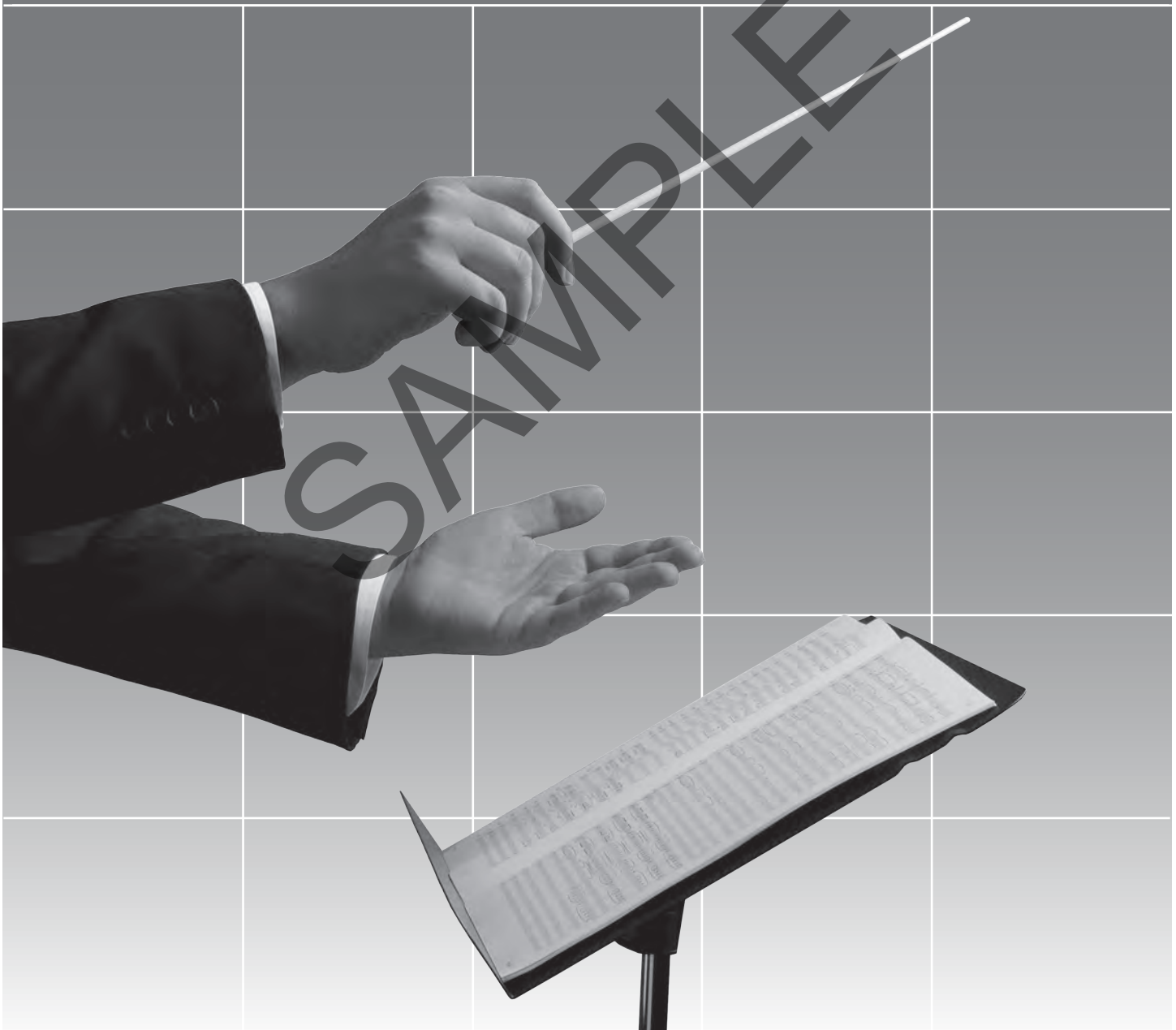
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 3
WB586F

HEATHER ARCHER HOEFLER

Cape Fear Boulevard

Correlated with TRADITION OF EXCELLENCE™ Book 3, Page 28



About the Composer



Ron Fallica Photography

Heather Archer Hoefle is originally from Indianapolis, Indiana. She holds a bachelor's degree in Flute Performance and Audio Technology from Indiana University in Bloomington, teaching certification from DePaul University in Chicago, and a master's degree in Music Education from VanderCook College of Music in Chicago. She has presented at the Midwest Band and Orchestra Clinic as well as TMEA and other state and regional conferences. As a composer with over 30 years experience as a band director, she fulfills commissions, adjudicates, works as a clinician throughout the country, and conducts regional, district, and All-State honor bands. Heather currently lives in Wilmington, North Carolina.

About the Composition

Cape Fear Boulevard is a street on the island of Carolina Beach, North Carolina that runs perpendicular to the Atlantic Ocean. This area, south of Wilmington, got the name "Cape Fear" because of an expedition in 1585 led by Sir Richard Grenville, during which the ship nearly wrecked on the shoals.

At the end of the boulevard is a ferris wheel, boardwalk, carnival rides in the summer, bars, restaurants, and the beautiful expanse of the beach. In the 1970's, Carolina Beach was crime-ridden (hence the 1970's cop show vibe), but over time it has become a family-friendly vacation destination. Houses painted every color of the rainbow, vibrant murals, and live music create a festive atmosphere.

This place, with dark history juxtaposed with its current festive atmosphere, is special to me personally because my husband and I were inspired to make this area our home after vacationing there.

Notes to the Conductor

The percussion groove, primarily in the hi-hat and ride cymbal parts, is key to the success of this piece. Use hard mallets on the xylophone, as this is an important part with solos in measures 4–10 and 77–78.

The piece can be conducted in fast four, but if your band is ready I would encourage you to conduct in two so the groove doesn't sound hurried. Conduct the $\frac{3}{8}$ measures in one.

Measures 35–51 contain three elements: the bass line, the 70s cop show theme with the whole notes, and the busier high brass and woodwind part. To keep it in balance, make sure the low woodwinds, horn, and euphonium aren't overpowered by the upper brass and woodwinds.

Measure 116 contains a vocal part in the percussion section. This is meant to replicate the "one two three four!" shouted by drum set players to start rock band tunes. If your group is small, the hi-hat player can shout it alone. In larger groups, more percussionists can join in. Either way, it needs to be energetic so the audience understands what is happening.

Dedication

Commissioned by the Iowa Bandmasters Association for the 2025 8th Grade All-Iowa Honor Band.

Correlation with TRADITION OF EXCELLENCE™

Cape Fear Boulevard correlates with *Tradition of Excellence* Book 3, page 28.

Be sure to review the Concert Etiquette on page 20.

Cape Fear Boulevard

Approx. performance time—3:10

Heather Archer Hoefle
(ASCAP)

Allegro molto, as a retro cop show (♩ = 148)

Flutes (+Piccolo) 2 3 4 5 6

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet *mf*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mf*

Allegro molto, as a retro cop show (♩ = 148)

B♭ Trumpets 1 2 3

F Horn 1 2

Trombones 1 2 *a2* *mf*

Euphonium *mf*

Tuba *mf*

Allegro molto, as a retro cop show (♩ = 148)

Xylophone *mf* Solo

Hi-Hat (closed) (open) *mf*

Ride Cymbal *mf*

4 Concert Toms *mf* Solo

Snare Drum

Bass Drum

Shakers

Fls. (Picc.)

Ob.

B \flat Cls.

1 2

3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes

1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts.

1 2 3

F Hn.

1 2

Trbs.

1 2

Euph.

Tuba

Xyl.

H-H.

R. Cym.

4 Toms

S.D.

B.D.

13 14 15 16 17 18

unis.

div.

mf

mf

mf

a2

mf dry B.D. sound throughout

21

Fls. (Picc.) 19 20 21 22 23 24

Ob.

mp

mp

1 2 3

B \flat Cls.

Alto Sax cue *mp* Play *mp*

E \flat A. Cl.

B \flat B. Cl.

mp

mp

Bsn.

mp

1 2

E \flat A. Saxes *mp*

B \flat T. Sax.

E \flat B. Sax.

mp

mp

21

1 2 3

B \flat Tpts.

Solo or Soli *mp*

1 2

F Hn.

mp

1 2

Trbs.

Euph.

Tuba

21

Xyl.

H-H. R. Cym. *f* *mp*

4 Toms *f* *mp*

S.D. B.D. *f* *mp*

25 26 27 28 29 30

Fls. (Picc.) *mp* *mf*

Ob. *mp* *mf*

1 2 3 *mp* *mf*

B \flat Cls. *mp* *mf*

E \flat A. Cl. *mp* *mf*

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

Bsn. *mp* *mf*

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

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

(Tutti) 29

1 2 3 *mp* *a2*

B \flat Tpts. *mp*

F Hn. 1 2

Trbs. 1 2 *mp*

Euph. *mp*

Tuba *mp*

29

Xyl.

H-H.
R. Cym.

4 Toms

S.D.
B.D.

43

Fls. (Picc.) 44 45 46 47 48 div.

Ob.

B \flat Cls. 1 2 3 a2

E \flat A. Cl. *f*

B \flat B. Cl.

Bsn. *f*

E \flat A. Saxes 1 2 a2

B \flat T. Sax. *f*

E \flat B. Sax.

43

B \flat Tpts. 1 2 3

F Hn. 1 2 *f*

Trbs. 1 2

Euph. *f*

Tuba

43

Xyl.

H-H. R. Cym.

4 Toms

S.D. B.D. *mf*

55 unis. *f* 56 57 58 59 *mp* 60

Fls. (Picc.)

Ob.

1 2 *f* *mp* a2

B \flat Cls.

3 *f* *mp*

E \flat A. Cl.

B \flat B. Cl. *f* *mp*

Bsn. *f* *mp*

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

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

1 2 *mp*

B \flat Tpts.

3 a2 *mp* a2

F Hn. 1 2 *mp* a2

1 2 a2 *mp*

Trbs.

Euph. *mp*

Tuba *mp*

Xyl.

H-H. R. Cym. *mp*

4 Toms *mp*

S.D. B.D. Shakers *f* *mp*

to B.D. B.D.

61

Fls. (Picc.) *f*

Ob. *f*

1 2 B♭ Cls. *f*

3

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f*

1 2 E♭ A. Saxes *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

61

1 B♭ Tpts. *f*

2 3 *f*

1 2 F Hn. *f*

2 *a2*

1 2 Trbns. *f*

Euph. *f*

Tuba *f*

61

Xyl. *f*

H-H. R. Cym. *f* *mf*

4 Toms *f*

S.D. B.D. *f*

67 68 69 70 71 72

Fls. (Picc.)

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

67

B♭ Tpts. 1 2 3

F Hn. 1 2

Trb. 1 2

Euph.

Tuba

67

Xyl.

H-H. R. Cym.

4 Toms

S.D. B.D.

mf *mf* B.D. to Shakers

85 unis. 86 87 88 89 90

Fls. (Picc.) *mp* *mf* *fp*

Ob. *mp* *mf* *fp*

1 2 B \flat Cls. *mf* *fp*

3 Eb A. Cl. *mp* *mf* *fp*

B \flat B. Cl. *mf* *fp*

Bsn. *mp* *mf* *fp*

1 2 Eb A. Saxes *a2* *mf* *f*

B \flat T. Sax. *mf* *fp*

1 2 Eb B. Sax. *mf* *fp*

1 2 3 B \flat Tpts. *mp* *mf* *a2*

1 2 F Hn. *mf* *a2* *f*

1 2 Trbs. *mf* *a2* *fp*

Euph. *mf* *fp*

Tuba *mf* *fp*

Xyl. *mf*

H-H. R. Cym. *mf*

4 Toms *mf*

S.D. B.D. Shakers *mf* on head to B.D. B.D. *mf*

98 99 100 101 102 103 104

Fls. (Picc.)

Ob.

1 2 B♭ Cls.

3 Eb A. Cl.

B♭ B. Cl.

Bsn.

1 2 Eb A. Saxes

B♭ T. Sax.

Eb B. Sax.

1 2 3 B♭ Tpts.

1 2 F Hn.

1 2 Trbs.

Euph.

Tuba

Xyl.

H-H. R. Cym.

4 Toms

S.D. B.D.

ff *f* *a2* *Play* *f*

105

Fls. (Picc.)

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

105

B \flat Tpts. 1 2 3

F Hn. 1 2

Trbs. 1 2

Euph.

Tuba

105

Xyl.

H-H. R. Cym.

4 Toms

S.D. B.D.

Fls. (Picc.)

Ob.

B♭ Cls.

1 2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes

1 2

B♭ T. Sax.

E♭ B. Sax.

Bb Tpts.

1 2 3

F Hn.

1 2

Trbs.

1 2

Euph.

Tuba

Xyl.

H-H. R. Cym.

4 Toms

S.D. B.D.

110 111 112 113 114

f *a2*

113

113

113

f

115 116 117 118 119 120 121

Fls. (Picc.) *fp* *ff*

Ob. *fp* *ff*

B \flat Cls. 1 2 3 *fp* *ff* a2

E \flat A. Cl. *fp* *ff*

B \flat B. Cl. *fp* *ff*

Bsn. *fp* *ff*

E \flat A. Saxes 1 2 *fp* *ff*

B \flat T. Sax. *fp* *ff*

E \flat B. Sax. *fp* *ff*

B \flat Tpts. 1 2 3 *fp* *ff*

F Hn. 1 2 *fp* *ff* a2 a2

Trbs. 1 2 *fp* *ff* a2

Euph. *fp* *ff*

Tuba *fp* *ff*

Xyl. *fp* *ff*

H-H. R. Cym. *ff* Play + opt. Solo Shout choke

4 Toms *fff* Play One! Two! Three! Four! *ff* Play choke

S.D. B.D. *ff* Play One! Two! Three! Four!

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