

FULL SCORE

Concert Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 3.5

The Long Ships

A Viking Saga

Gene Milford

CPS221
INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	8
Clarinet 3 in B $\flat$	8
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion	4
Bells, Xylophone, Marimba, Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Crash Cymbals, Suspended Cymbals, Triangle, Tam-Tam, Anvil	

CARL FISCHER®

About the Composition

The Vikings or Norsemen were the great explorers, warriors and traders of the European Medieval Age. In their iconic “long ships” they travel from their Scandinavian home lands as far west as Greenland and New Foundland, south into the Mediterranean and East through Russia to the Black Sea. The Vikings were also the scourge of the era and the cry “the Long Ships are coming” sent fear through coastal and river communities throughout Great Britain and Europe. The Norse sagas, tales of gods and heroes, have inspired musicians and authors through the centuries.

The Long Ships: A Viking Saga portrays the drama and excitement of the adventures of Viking heroes and great tales of Norse mythology.

The anvil in Percussion 2 should be struck with a large metal hammer. A low sounding anvil is preferred but a break drum can be substituted.

About the Composer

Gene Milford, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron, and has also served on the faculty of Kent State University and Hiram College. He holds degrees from Kent State University including a Masters of Arts in Music History and a Ph.D in Music Education.

An instrumental music educator with 30 years of experience, his ensembles consistently received superior ratings at adjudicated events and performed at state and national professional conferences. Dr. Milford has served as guest conductor, clinician, and adjudicator and presented clinic sessions at regional and national conferences. His articles on music education have appeared in *Triad*, *The Instrumentalist*, *Dialogues in Instrumental Music Education*, and *Contributions to Music Education*.

As a composer and arranger Dr. Milford has received numerous commissions, grants and awards and has works for band, orchestra, choir and ensembles in the catalogues of eight publishers. His professional affiliations include the Ohio Music Education Association, where he has served as a district president and on numerous committees at both the district and state level: ASBDA, having served as state chair, NBA, Phi Beta Mu, Phi Kappa Lambda, and ASCAP. He was the 2006 inductee to the Ohio Band Directors Hall of Fame.

The Long Ships

A Viking Saga

GENE MILFORD

Maestoso ♩ = 112

Flute 1 2

Oboe

Clarinet in B♭ 1 2 3

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭ 1 2

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion
(Bells, Xylophone, Marimba, Chimes)

Timpani

Percussion
(Snare Drum, Bass Drum)
(Crash Cymbals, Suspended Cymbal, Triangle, Tam-Tam, Anvil)

Maestoso ♩ = 112

1 **2** **3** **4** **5** **6**

f **f** **f** **f** **f** **f**

Cr. Cym. **T.-tam**

9

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

9

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Bells

Tri.

Sus. Cym.

f

p

7 8 9 10 11 12

15

meno mosso

Fl. 1 2 *ff*

Ob. *ff*

Cl. in B $\flat$ 1 *ff* *div.* *unis.* *f* *ff* *p*
2 *f* *a2* *f* *ff* *p*
3 *f* *f* *p*

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

Bsn. *f*

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

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

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

Tpt. in B $\flat$ 1 *ff* *div.* *f* *ff* *p*
2 *a2* *f*
3 *ff*

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

Trb. 1 *a2* *f*
2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. Chimes *f* Marimba

Timp. *mf* *ff*

Perc. 1 *ff* *mf*
2 *Cr. Cym.* *ff* *T.-tam* *f* *Sus. Cym. w/SD stick* *T.-tam* *mf*

CPS221F 13 14 15 16 17 18

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Bells

Tri.

mf *p* *mp* *p* *pp*

a2

3

26 Allegro ♩ = 144

Fl.

Ob.

Cl.
in B♭

B. Cl.
in B♭

Bsn.

A. Sax. 1
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

26 Allegro ♩ = 144

Tpt.
in B♭

Hn.
in F

Trb.

Euph.

Tuba

Mall.
Perc.

Xyl.

Timp.

Perc.

Snares on

Sus. Cym. w/SD stick

35

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

35

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Xyl.

Bells

Timp.

Perc. 1 2

f

Fl.

Ob.

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

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

Bsn.

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

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

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

**Tpt.
in B $\flat$**

**Hn.
in F**

Trb.

Euph.

Tuba

**Mall.
Perc.**

Timp.

Perc.

Cr. Cym.

Tri.

Marimba

f

p

pp

mp

a2

3

40

41

42

43

49 52

Fl. 1 2 *f*

Ob. *f*

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

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

Bsn. *f*

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

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

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

49 52

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

Hn. in F 1 a2 2 a2

Trb. 1 2 *f* a2

Euph. *f*

Tuba *f*

Mall. Perc. Xyl. Bells

Timp. *f*

Perc. 1 Cr. Cym. 2 *f*

49 50 51 52 53 54 *mf*

CPS221F

73

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

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

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym. (normal with yarn mallets)

Cr. Cym.

77

78

79

15

For Personal Use Only

84

85 *accel.*

Fl. 1 2 *mf*

Ob.

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

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

Bsn. *pp* *p* *mp*

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

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

Bar. Sax. in E $\flat$

85 *accel.* *div.*

Tpt. in B $\flat$ 1 2 3 *pp* *mp*

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

Trb. 1 2 *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mall. Perc. *Bells* *Marimba* *mf* *pp* *p* *mp*

Timp. *p* *f*

Perc. 1 *Snares off* *pp* *f* *Anvil* *fff*

2

97 100

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

97 100

Tpt. in Bb 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Bells

For Educational Use Only

rall. *molto rit.* 106 Maestoso ♩ = 112

Fl.
Ob.
Cl.
in B♭
B. Cl.
in B♭
Bsn.
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
rall. *molto rit.* 106 Maestoso ♩ = 112
Tpt.
in B♭
Hn.
in F
Trb.
Euph.
Tuba
Mall.
Perc.
Timp.
Perc.
mf 102 103 104 105 106 107

[illegible]

114

123

Fl. 1 2 *ff*

Ob. *ff*

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

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

Bsn. *ff*

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

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

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

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

Hn. in F 1 2 *ff*

Trb. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. Bells *ff* Xyl. *ff*

Timp. *ff*

Perc. 1 2 *ff* Anvil

119 *mf* 120 121 122 123 *ff*

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

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

Trb. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

124 125 126 127 128 129

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