



Hear and download this
piece at www.fjhmusic.com

FJH YOUNG BAND

Grade 2

THE LAST STAGECOACH HEIST

Travis J. Weller

Instrumentation

1 - Conductor's Full Score	4 - Trombone 1
4 - Flute 1	4 - Trombone 2
4 - Flute 2	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B♭ Clarinet 1	1 - Timpani
5 - B♭ Clarinet 2	1 - Xylophone
2 - B♭ Bass Clarinet	2 - Percussion 1 Snare Drum Bass Drum
2 - E♭ Alto Saxophone 1	2 - Percussion 2 Suspended Cymbal Crash Cymbals
2 - E♭ Alto Saxophone 2	3 - Percussion 3 Tambourine Temple Blocks Slapstick
2 - B♭ Tenor Saxophone	
2 - E♭ Baritone Saxophone	
4 - B♭ Trumpet 1	
4 - B♭ Trumpet 2	
4 - F Horn	

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Travis J. Weller is an active arranger, composer, educator and advocate of music education. He has been the Director of Bands at Mercer Area Middle-Senior High School since August of 1995. He earned his Bachelor's Degree in Music Education from Grove City College, and graduated from Duquense University with a Master's Degree in Music Education. In addition to his teaching duties at Mercer, Travis is a Doctorate in Philosophy Candidate in Music Education at Kent State University.

At Mercer, he is the Director of the Middle School Concert Band, Senior High Concert Band, and Senior High Wind Ensemble. He also instructs the extra-curricular marching band, pep band, chamber winds, and jazz ensemble. Travis has served as a District President and County Representative for PMEA. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has been a guest speaker in music education at various colleges and universities for secondary methods classes and PMEA workshops, and presented at the 2009 & 2011 PMEA State Conference. He is in frequent demand as a clinician, guest conductor, and for commissioned works for concert band. He has been a guest conductor for a number of Honor Bands across the Eastern United States, and was the composer-in-residence for the East Stroudsburg School District Composer Series.

Travis' compositions have received many awards. In 2009, his composition *Journey to the Prairie* received 3rd place in the 2nd Annual Frank Ticheli Composition Contest, and he is a three-time ASCAP Plus Award Winner. His pieces for concert band have been performed by groups ranging from elementary to the collegiate level. Notable performances have been given by Grove City College Wind Ensemble, Westminster College Wind Ensemble, the River City Youth Brass Band (Pittsburgh), the Marks Concert Band (Hermitage, PA.), The Florida State Summer Wind Ensemble, the Carnegie Mellon Pre-College Summer Wind Ensemble, The VanderCook College Symphonic Band (2009 Midwest Clinic), The West Ridge Middle School Wind Ensemble (2010 Midwest Clinic), and the Youngstown State University (OH) Concert Band.

Travis resides in Mercer with his wife Beth, their three daughters and a son.

Program Notes

In the late 1800's, the American Old West provided a backdrop for a host of legendary colorful characters including gallant lawmen and infamous outlaws. Mr. Charles Earl Bowles, better known as Black Bart, was one such notorious outlaw who operated in Northern California and southern Oregon. Beginning in July of 1875 through his final robbery in November of 1883, Black Bart made daring thefts of stage coaches (mostly operated by Wells-Fargo). Though he received fame for these bold robberies, Bart was also known for holding up coaches with an unloaded shotgun, never harming a passenger, and leaving behind poetic messages after his heists. Detectives eventually tracked Bart down only nine days after his final heist, and after his trial it was determined that he committed 28 robberies during an eight-year criminal career. After serving four years in jail for his crimes and receiving a pardon, it was reported that Bart moved to Harrisburg, Pennsylvania.

Rehearsal Notes

The Last Stagecoach Heist depicts the final criminal act in the career of Black Bart. It is energetic, daring, and at times relentless – referencing the better qualities of a man who lived a life of crime! Though all the percussion parts play a crucial role in providing rhythmic forward motion, the xylophone part adds an especially nice timbre effect, and I recommend using hard rubber or wood mallets in the performance. There are a number of instances where there are harmonic clusters in accompaniment figures, which alongside various articulation figures, add tension and excitement to the sound canvas and increase the dramatic effect. As the piece thickens in texture, remind the ensemble to listen across to other parts so that they are aware of important counter-melodies that add to the overall effect (consider m. 48–end in tenor saxophone, French horn, and trombone). Thank you in advance for your support of this music, and I wish you and your ensemble the best as you study and perform *The Last Stagecoach Heist*!

Travis J. Weller

THE LAST STAGECOACH HEIST

TRAVIS J. WELLER
(ASCAP)

Giddy-up! (♩ = 132)

Flutes 1 2 *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophones 1 2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpets 1 2 *f*

F Horn *f*

Trombones 1 2 *f*

Baritone/Euphonium *f*

Tuba *f*

Timpani (F, B♭, E♭) *f*

Xylophone *f*

Percussion 1 (Snare Drum, Bass Drum) S.D. B.D. *f*

Percussion 2 (Suspended Cymbal, Crash Cymbals) Cr. Cym. *f*

Percussion 3 (Tambourine, Temple Block, Slapstick) Slap-stick *f*

2 3 4



Hear and download this
piece at www.fjhmusic.com

Copyright © 2012 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

This musical score page contains measures 5 through 8 of a piece for a large orchestra. The instruments are arranged in a standard orchestral layout. Measures 5 and 6 feature a long, sustained note in the Flute 1, Oboe, Bassoon, Clarinet 1, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpets 1, Horns, Trombones 1, Baritone/Euphonium, and Tuba parts. Measures 7 and 8 show a more active texture with various melodic and harmonic lines across the woodwinds, brass, and percussion sections. The percussion section includes three parts: Perc. 1, Perc. 2, and Perc. 3, each with distinct rhythmic patterns. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

5 6 7 8

9

Fls. 1 2 *mp*

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax. *mf*

9

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph. *mf*

Tuba *mf*

Timp.

Xylo.

Perc. 1 on rim *mf*

Perc. 2 on rim *mf*

Perc. 3

9 10 11 *mf* 12

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

Temple Block - medium

13 14 15 16

23

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

23

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

21 22 23 24

mf *ff*

mf *ff*

mf *ff*

mf *ff*

f

on rim

on rim

ff

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28

f

f

fp *f*

mf *f*

fp *f*

mf *f*

fp *f*

mf *f*

p *f*

31

Fls. 1 2 *fp* *f*

Ob.

Bsn.

Cls. 1 2 *fp* *f*

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

31

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

p *f* Tamb.

Perc. 3

29 30 31 32

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36

40

Fls. 1 2 *ff* *mf* lightly, with separation

Ob. *ff* *mf* lightly, with separation

Bsn. *ff* *f*

Cls. 1 2 *ff* *mf* lightly, with separation

B. Cl. *ff* *mf*

A. Saxes 1 2 *ff* *mf* lightly, with separation

T. Sax. *ff* *f*

B. Sax. *ff* *mf*

40

Tpts. 1 2 *ff* *mf* lightly, with separation

Hn. *ff* *mf* lightly, with separation

Tbns. 1 2 *ff* *f*

Bar./Euph. *ff* *f*

Tuba *ff* *mf*

Timp. *mf* *ff* *mf*

Xylo. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *p* *f* *ff* *mp* *ff*

Perc. 3 *ff* *mf*

37 38 39 40

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

41

42

43

44 *mf*

T.B.

Fls. 1 2 *tr* *fp*

Ob. *fp*

Bsn. *fp*

Cls. 1 2 *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *fp*

B. Sax. *mp*

Tpts. 1 2 *mp* *f*

Hn. *fp*

Tbns. 1 2 *fp*

Bar./ Euph. *mp*

Tuba *mp*

Timp. *mf* *mp*

Xylo. *mp*

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *mp*

45 46 47

48

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

48

Tpts. 1 2

Hn. *f*

Tbns. 1 2 *f*

Bar./ Euph. *f*

Tuba *f*

Timp. *f*

Xylo. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

48 49 50

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

51 52 53

B1508

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

1. div.

fp

mp

60 61 62

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Perc. 3

63 *mf*

64 *f*

65 *ff*

66