

FULL CONDUCTOR SCORE  
Score Cat. #012-4271-01

BARNHOUSE CONCERT BAND SERIES

# CAROLINA'S MAJESTY

David Shaffer

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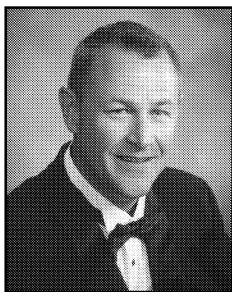
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# CAROLINA'S MAJESTY

## INSTRUMENTATION

Full Conductor Score .....	1
1st Flute .....	5
2nd Flute .....	5
Oboe .....	2
1st Bb Clarinet .....	6
2nd Bb Clarinet .....	6
Bb Bass Clarinet .....	2
Bassoon .....	2
1st Eb Alto Saxophone .....	3
2nd Eb Alto Saxophone .....	3
Bb Tenor Saxophone .....	2
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	5
2nd Bb Trumpet .....	5
F Horn .....	4
1st Trombone .....	3
2nd Trombone .....	3
Euphonium (Baritone) BC .....	2
Euphonium (Baritone) TC .....	2
Tuba .....	4
Timpani .....	1
Mallet Percussion: Chimes, Bells, Xylophone .....	3
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Crash Cymbals, Suspended Cymbal .....	2
Percussion 3: Wind Chimes, Sleigh Bells, Gong, Triangle, Tambourine .....	3

## ABOUT THE COMPOSER



David Shaffer was born in Columbus, Ohio and attended Grove City High School. He holds a Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio.) Mr. Shaffer has taught in the Ohio schools of Hamilton, Northridge, and Wyoming. Mr. Shaffer has been associated with the Miami University Marching Band for 31 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and Director (1997 to date.) Under his direction, the Miami Band

has performed twice at the University of Michigan, West Virginia University and the University of Cincinnati. In 2000 and 2005, the Miami Band performed a combined half-time show with the Ohio State University Marching Band. The Miami Band has performed for seven regional Bands of America Contests and annually hosts these events at Miami University in Oxford, Ohio. In 2003 the Miami Band performed as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with the Miami University Marching Band, Mr. Shaffer has over 350 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 18 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga. In November 2007, Mr. Shaffer was invited to conduct his composition Purple Heart with the Air Force Band of Flight, Dayton, Ohio, in honor of former band member Michael Cifuentes, who was killed in Iraq in August, 2005.

Mr. Shaffer is in demand as a conductor for new music reading clinics, music festivals, and music education seminars. During the summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. Mr. Shaffer is a past adjudicator for Drum Corps International and Drum Corps Midwest and has judged championship events for both organizations.

His professional affiliations include; Phi Mu Alpha, Kappa Kappa Psi, Phi Beta Mu, Music Educators National Convention, Ohio Music Education Association, Drum Corps Midwest & International Judges Guild, and American Society of Composers, Authors, and Publishers (ASCAP).

## PROGRAM NOTES

Commissioned by and dedicated to the South Carolina Band Director's Association for the 2013 South Carolina All State Band, **Carolina's Majesty** was written to capture the grace and beauty of the Blue Ridge Mountains. Opening with a dialogue between brass section fanfares and lyrical woodwind statements the piece quickly develops into a soaring melody first heard in the woodwinds and then passed through the brass section. The slower middle section weaves the flowing melodic material between all choirs of instruments and a unique fugue inspired by the opening melodies leads us to a majestic and energetic conclusion.

## REHEARSAL NOTES

The opening fanfare dialogue between the brass and the woodwinds should be deliberate and majestic. Feel free to broaden the ritard in m. 25 for dramatic effect. m. 26 is the introduction to the main theme, m. 39 in the saxes and horns. This theme should be flowing and broad. m. 60 moves the theme to the trumpets with countermelodies in the upper woodwinds and middle voices. Take care to balance this so that each of these voices is heard.

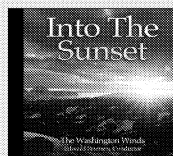
The slower middle section opens at m. 82 with just upper woodwinds. The balance between the flutes, clarinets and alto saxophones is especially important. The middle section builds to a dramatic conclusion at m. 115. Again, balance between the melody and accompanying harmonies is important.

M. 127 begins a modified recapitulation of the main and secondary themes but is interrupted by a two-voice themed fugue in m. 137. This theme, which is based on the original main theme, moves between choirs of instruments. Make sure that each voicing of the fugue is light and maintains the quicker tempo. The DS culminates with the coda at m. 152.

I hope that you enjoy preparing and performing the exciting and beautiful setting.

- David Shaffer

## CD Recording Available



WFR381  
**INTO THE SUNSET**  
The Washington Winds  
Edward Petersen - Conductor

**CONTENTS:** *Into The Sunset* (Conaway); *The Boys of the Old Brigade* (Chambers/arr. Glover); *Up From Earth's Center* (Romeyn); *But For The Love Of Ireland* (Swearingen); *Force of Destiny* (Neeck); *The Huntress* (King/arr. Glover); *Avalanche!* (J. McBride); *The Skaters' Waltz* (Waldteufel/arr. Longfield); *Sunrise Over Kilimanjaro* (Huckeby); *Passacaglia* (Bach/arr. Glover); *Carolina's Majesty* (Shaffer); *Aguero, paso doble* (Franco); *Mazama* (Chattaway); *Open Thy Heart* (Bizet/arr. Glover); *Minimalist Dances* (Conaway)

# CAROLINA'S MAJESTY

Conductor Score  
012-4271-00

David Shaffer  
(ASCAP)

Majestically ♩ = 92

The score is for a 4/4 time piece in G major, marked 'Majestically' with a tempo of ♩ = 92. It features a variety of instruments:

- Flutes:** 1st and 2nd Flute parts, both starting at measure 4 with a mezzo-piano (*mp*) dynamic and becoming fortissimo (*f*) by measure 7.
- Clarinets:** 1st and 2nd B♭ Clarinet parts, also starting at measure 4 with *mp* and becoming *f* by measure 7.
- Saxophones:** 1st E♭ Alto Saxophone has a 'Horn Cue' at measure 4 (*f*), 'Play' at measure 7 (*f*), and another 'Horn Cue' at measure 8 (*f*). 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone are present but have no notation.
- Brass:** 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, 1st Trombone, 2nd Trombone, and Euphonium all play a rhythmic pattern starting at measure 4 with a fortissimo (*f*) dynamic. The Tuba part is silent.
- Percussion:** Timpani plays a rhythmic pattern starting at measure 4 with a sforzando (*sf*) dynamic. Mallet Percussion (Chimes, Bells, Xylophone) plays a rhythmic pattern starting at measure 4 with *sf*. Percussion 1 (Snare Drum, Bass Drum) plays a rhythmic pattern starting at measure 4 with *sf*. Percussion 2 (Crash Cymbals, Suspended Cymbal) plays a rhythmic pattern starting at measure 4 with *f*, and has a 'Sus. Cym.' part starting at measure 6 with a pianissimo (*pp*) dynamic and becoming fortissimo (*ff*) by measure 7. Percussion 3 (Wind Chimes, Sleigh Bells, Gong, Triangle, Tambourine) is present but has no notation.

Rehearsal marks are placed at measures 4 and 7. A large watermark 'Reference Only for Performance' is overlaid diagonally across the score.

11

15

1st Fl. -  
 2nd Fl. -  
 Oboe -  
 1st Clar. *mp*  
 2nd Clar. *mp*  
 B. Clar. *mp*  
 Bsn. *mp*  
 1st A. Sax. *mp* Play  
 2nd A. Sax. *mp*  
 T. Sax. *mf*  
 B. Sax. *mp* Bass Cl cue

Horn Cue

11

15

1st Trpt. *f*  
 2nd Trpt. *f*  
 Horn *f*  
 1st Tbn. *f*  
 2nd Tbn. *f*  
 Euph. *f*  
 Tuba *f*  
 Timp. *sf*  
 Mallets *mp*  
 Perc. 1 *sf*  
 Perc. 2 *f*  
 Perc. 3 Wind Chimes

9 10 11 12 13 14 15 16

1st Fl. *ff*

2nd Fl. *ff*

Oboe *ff*

1st Clar. *mp* *ff*

2nd Clar. *mp* *ff*

B. Clar. *mp* *ff*

Bsn. *mp* *ff*

1st A. Sax. *mp* Play (div.) *f* Horn Cue *ff* Play

2nd A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* Bass Cl cue *ff*

1st Trpt. *f* *ff*

2nd Trpt. *f* *ff* div.

Horn *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *sf*

Mallets *sf* to Bells

Perc. 1 *sf*

Perc. 2 *f*

Perc. 3 *sf*

rall. **26 With Energy** ♩ = 152

1st Fl.  
2nd Fl.  
Oboe  
1st Clar.  
2nd Clar.  
B. Clar.  
Bsn.  
1st A. Sax.  
2nd A. Sax.  
T. Sax.  
B. Sax.  
1st Trpt.  
2nd Trpt.  
Horn  
1st Tbn.  
2nd Tbn.  
Euph.  
Tuba  
Timp.  
Mallets  
Perc. 1  
Perc. 2  
Perc. 3

25 26 27 28 29 30 31 32

1st Fl. *f* *tr* *mp* *mf*

2nd Fl. *f* *tr* *mp* *mf*

Oboe *f* *tr* *mp* *mf*

1st Clar. *f* *tr* *mp* *mf*

2nd Clar. *f* *tr* *mp* *mf*

B. Clar. *fp* *f* *mp*

Bsn. *fp* *f* *mp*

1st A. Sax. *f* *mf*

2nd A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *fp*

1st Trpt. *fp*

2nd Trpt. *fp*

Horn *fp* *mf*

1st Tbn. *fp*

2nd Tbn. *fp*

Euph. *fp*

Tuba *fp* *f* *1 only* *mp*

Timp. *sf* *f* *mp*

Mallets

Perc. 1 *f* *mp*

Perc. 2 *mp*

Perc. 3 *f*

33 34 35 36 37 38 39 40 41

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Mallets

Perc. 1

Perc. 2

Perc. 3



1st Fl. *mf* *f* *tr* *mp* (Picc.out on D.S.)

2nd Fl. *mf* *f* *tr* *mp*

Oboe *mf* *f* *tr* *mp*

1st Clar. *mf* *f* *tr* *mp*

2nd Clar. *mf* *f* *tr* *mp*

B. Clar. *sf* *fp* *f* *sim.*

Bsn. *sf* *fp* *f* *sim.*

1st A. Sax. *f* *f*

2nd A. Sax. *f* *f*

T. Sax. *sf* *f* *mf*

B. Sax. *sf* *fp* *f* *sim.*

1st Trpt. *f* *fp* *f*

2nd Trpt. *f* *fp* *f*

Horn *f* *fp*

1st Tbn. *sf* *fp* *f*

2nd Tbn. *sf* *fp* *f*

Euph. *sf* *fp* *f*

Tuba *sf* *fp* *f* *sim.*

Timp. *sf* *f*

Mallets

Perc. 1 *p* *f*

Perc. 2 *f* *p*

Perc. 3 *f*

1st Fl. *mf*

2nd Fl. *mf*

Oboe *mf*

1st Clar. *mf*

2nd Clar. *mf*

B. Clar. *mf*

Bsn. *mf*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *mf*

B. Sax. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Horn *ff*

1st Tbn. *mf*

2nd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mallets *mf* to Chimes

Perc. 1 *mp*

Perc. 2

Perc. 3 *mf*

60 61 62 63 64 65 66 67

1st Fl. *f* *mf* *f*

2nd Fl. *f* *mf* *f*

Oboe *f* *mf* *f*

1st Clar. *f* *mf* *f*

2nd Clar. *f* *mf* *f*

B. Clar. *f* *fp* *sf*

Bsn. *f* *fp* *sf*

1st A. Sax. *f* *fp* *f*

2nd A. Sax. *f* *fp* *f*

T. Sax. *f* *fp* *sf*

B. Sax. *f* *fp* *sf*

68

1st Trpt. *f* *fp* *f*

2nd Trpt. *f* *fp* *f*

Horn *f* *fp* *sf*

1st Tbn. *f* *fp* *sf*

2nd Tbn. *f* *fp* *sf*

Euph. *f* *fp* *sf*

Tuba *f* *fp* *sf*

Timp. *f* *sf* *sf*

Mallets

Perc. 1 *f* *p* *f* *p* *f*

Perc. 2 *f*

Perc. 3

77

To Coda  $\oplus$  82 Immediately slow  $\text{♩} = 98$

1st Fl. *ff* *mf*

2nd Fl. *ff* *mf*

Oboe *ff*

1st Clar. *ff*

2nd Clar. *ff*

B. Clar. *ff*

Bsn. *ff* *sffz*

1st A. Sax. *ff* *sffz*

2nd A. Sax. *ff* *sffz*

T. Sax. *ff*

B. Sax. *ff* *sffz*

77

To Coda  $\oplus$  82 Immediately slow

1st Trpt. *ff*

2nd Trpt. *ff*

Horn *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Euph. *ff* *sffz*

Tuba *ff* *sffz*

Timp. *sfff* *sff* *sffz*

Mallets Chimes *ff* *sf*

Perc. 1 *ff*

Perc. 2 *ch.*

Perc. 3 *Gong* *Wind Chimes*

76

77

78

79

80

81

*ff*  
82

83

1st Fl.

2nd Fl.

Oboe

1st Clar. *mp*

2nd Clar. *mp*

B. Clar.

Bsn.

1st A. Sax. *mp* horn cue *mf*

2nd A. Sax. *mp*

T. Sax.

B. Sax.

1st Trpt. *mf*

2nd Trpt. *mf*

Horn *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mallets *p*

Perc. 1

Perc. 2

Perc. 3

98 With Expression ♩ = 102

rit. rit. rit. rit. rit.

1st Fl. *mp* all *mp*

2nd Fl. *mp* all *mp*

Oboe *mp* all *mp*

1st Clar. *mp*

2nd Clar. *mp*

B. Clar. *mp* *p*

Bsn. *p*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax.

B. Sax.

98 With Expression rit. rit. *p*

1st Trpt. rit. rit.

2nd Trpt.

Horn

1st Tbn. *p*

2nd Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *mf*

Mallets *mf*

Perc. 1 *pp* *mf*

Perc. 2 *pp*

Perc. 3 *Tri.* *mf*

93 94 95 96 97 98 99 100 101 102 103

104 Tempo al ♩ = 102

110

1st Fl. *f* *mf*

2nd Fl. *f* *mf*

Oboe *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

B. Clar. *f*

Bsn. *f*

1st A. Sax. *f* *mf*

2nd A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

104 Tempo al

110

1st Trpt. *f* *mf* *mp* *solo*

2nd Trpt. *f* *mf* *mp* *solo*

Horn *f* *mp* *solo*

1st Tbn. *f* *mp* *solo*

2nd Tbn. *f* *mp* *solo*

Euph. *f* *mp* *solo*

Tuba *f* *mp* *solo*

Timp.

Mallets

Perc. 1

Perc. 2 *pp* Wind Chimes

Perc. 3

104 105 106 107 108 109 110 111 112 113

115 Tempo al ♩ = 102

122 With Expression ♩ = 88

1st Fl. *rit.* *f* *rit.* *mf* *solo*

2nd Fl. *f* *mf* *solo*

Oboe *f*

1st Clar. *f* *mp* *solo*

2nd Clar. *f* *mp* *solo*

B. Clar. *f*

Bsn. *f*

1st A. Sax. *f* *mp* *solo*

2nd A. Sax. *f* *mp* *solo*

T. Sax. *f*

B. Sax. *f*

115 Tempo al

122 With Expression

1st Trpt. *rit.* *all* *f* *rit.*

2nd Trpt. *all* *f*

Horn *all* *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *all* *f*

Tuba *all* *f*

Timp. *f*

Mallets *f*

Perc. 1

Perc. 2 *pp*

Perc. 3

114

115

116

117

118

119

120

121

122

123

124



127 With Energy ♩ = 152

1st Fl. *f* *tutti*

2nd Fl. *f* *tutti*

Oboe *f* *tutti*

1st Clar. *f* *tutti*

2nd Clar. *f* *tutti*

B. Clar. *f*

Bsn. *f*

1st A. Sax. *ff* *tutti*

2nd A. Sax. *ff* *tutti*

T. Sax. *ff*

B. Sax. *f*

127 With Energy

1st Trpt. *p* *f* *sf*

2nd Trpt. *f* *sf*

Horn *p* *f* *ff*

1st Tbn. *p* *f* *f*

2nd Tbn. *p* *f* *f*

Euph. *p* *f* *f*

Tuba *p* *f* *sf*

Timp. *mp* *sf*

Mallets

Perc. 1 *pp* *f*

Perc. 2 *pp* *pp*

Perc. 3

125 126 127 128 129 130 131 132 133 134

137 141

1st Fl. *mf* + Picc.

2nd Fl. *mf*

Oboe

1st Clar. *mf* Fl 2 cue play *mf*

2nd Clar. *mf*

B. Clar. *fp*

Bsn. *fp*

1st A. Sax. *f* *mf*

2nd A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *fp*

137 141

1st Trpt. *fp*

2nd Trpt. *fp*

Horn *f*

1st Tbn. *fp*

2nd Tbn. *fp*

Euph. *fp*

Tuba *fp*

Timp. *sf*

Mallets

Perc. 1 *mf*

Perc. 2

Perc. 3 *f* Tri. Tamb. *f*

135 136 137 138 139 140 141 142 143

145

D.S. al Coda

1st Fl. *f*

2nd Fl. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

B. Clar. *f*

Bsn. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

145

D.S. al Coda

1st Trpt. *f*

2nd Trpt. *f*

Horn *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *sf*

Mallets *f*

Perc. 1 *f*

Perc. 2 *pp*

Perc. 3 *f*

144 145 146 147 148 149 150 151

⊕ Coda

1st Fl. *f*

2nd Fl. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

B. Clar. *sfz* *f*

Bsn. *sfz* *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

B. Sax. *sfz* *f*

⊕ Coda

1st Trpt. *f*

2nd Trpt. *f*

Horn *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *sfz* *f*

Timp. *sf* *sf* *sf* *ff*

Mallets Xylo. *f*

Perc. 1 *sf* *p* *f* *f*

Perc. 2 *f* *p* *f* *p*

Perc. 3 Gong *ff*

152

153

154

155

156

157