KJOS CONCERT BAND
GRADE 4½
JB80F
$8.00

TIMOTHY MAHR

HONORIS CAUSA

"FOR THE SAKE OF HONOR"

KJOS CONCERT BANDWORKS

SAMPLE

kjos NEIL A. KJOS MUSIC COMPANY ▪ SAN DIEGO, CALIFORNIA

SAMPLE

THE COMPOSER

Timothy Mahr is a well-known and highly acclaimed composer, conductor and clinician throughout the United States, Canada, Mexico, Japan, Singapore, Thailand, and Norway. He is currently Professor of Music at St. Olaf College, where he conducts the St. Olaf Band and teaches classes in conducting, composition, and music education. He also serves as the conductor of the Minnesota Symphonic Winds and is Past-President of the North Central Division of the College Band Directors National Association. His conducting career began in Milaca, Minnesota, as an Instrumental Music teacher at Milaca High School. He was Director of Bands at the University of Minnesota, Duluth, for ten years and was the founder and conductor of the community-based Twin Ports Wind Ensemble. Mahr graduated from St. Olaf College in Northfield, Minnesota, with a Bachelor of Music Degree in Theory and Composition and a Bachelor of Arts Degree in Music Education. He completed his Masters Degree in Trombone Performance and earned his Doctor of Musical Arts Degree in Instrumental Conducting from The University of Iowa.

Mahr was the first recipient of the American Bandmasters Association Commissioning Project and continues to receive commissions nationally. Notable commissions include works for the Music Educators National Conference and the United States Air Force Band. A former member of the National Band Association Board of Directors, Mahr was elected to membership in the American Bandmasters Association in 1993. He was awarded the ABA/Ostwald Award in 1991, and has been the recipient of grants from Meet the Composer and the American Composers Forum as well as the National Band Association's "Citation of Excellence."

Mahr's works have been performed at Lincoln Center and Carnegie Hall, the Midwest Clinic, the Music Educators National Conference, national conventions of the American Bandmasters Association and the College Band Directors National Association, and numerous state and regional conventions. Many of his works have been broadcast on the Minnesota Public Radio network. Recent recordings can be found on the Sony, Citadel, Crest, Mark, Cafua, and St. Olaf Records labels.

Other concert band works by Timothy Mahr published by the Neil A. Kjos Company include *Argentum, Blue Sky Day, Daydream, Diamond Celebration, Endurance, Everyday Hero, Fanfare and Grand March, Fantasia in G, Flourish, Hey!, Hymn and Celebration, Immigrant Dreams, Inaugural Dances, Imprints, Into the Air!, A Mighty March, Mourning Dances, Noble Element, A Quiet Place to Think, sol solator, Spring Divertimento, The View from the Mountaintop, and When I Close my Eyes, I See Dancers.*

Additionally, Mahr has co-composed works for young band published by the Neil A. Kjos Company with his daughters Jenna Mahr (*Bridge Square March, Uncle Lumpy's Garage*) and Hannah Mahr (*Heroic Rhapsody*).

THE COMPOSITION

My hope is that this work, ***Honoris Causa***, will speak musically about the act of making a choice. The title is a Latin phrase, often used in the awarding of honorary degrees, that translates as "for the sake of honor." It seems that every person's life journey is marked daily with moments that require a decision about which path to take, and often there are honorable and less-than-honorable options at this juncture. Many times, the honorable selection is not necessarily the easy one to make when the alternatives beckon with the temptations of ease or immediate gratification.

In this music, an opening calm is overtaken by a sense of struggle — the problem is posed and a decision needs to be made. This noble music, confronted by turmoil and strife, eventually quiets to an inward moment of contemplation and selection. What follows is celebrative music borne within the act of making an honorable choice.

Honoris Causa was commissioned by the band programs of the Lake Conference Schools of the Minnesota State High School League. The Lake Conference is comprised of the following schools:

> Apple Valley High School, Bloomington Jefferson High School, Bloomington Kennedy High School, Burnsville High School, Chaska High School, Eagan High School, Eastview High School, Eden Prairie High School, Lakeville North High School, Lakeville South High School and Rosemount High School.

The directors of this conference believe strongly in supporting the composers of today through the commissioning of new music. The hope is that this initial project will serve as a springboard to future projects that bring repertoire to the concert band medium. Many thanks go to the Lake Conference directors and administrators for their support in this project.

– Timothy Mahr

SAMPLE

INSTRUMENTATION LIST

2 - Piccolo
4 - 1st Flute
4 - 2nd Flute
3 - Oboes
4 - 1st B♭ Clarinet
4 - 2nd B♭ Clarinet
4 - 3rd B♭ Clarinet
2 - B♭ Bass Clarinet
3 - Bassoons
4 - E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - 1st B♭ Cornet
3 - 2nd B♭ Cornet
3 - 3rd B♭ Cornet
2 - 1st F Horn
2 - 2nd F Horn
2 - 3rd F Horn
2 - 4th F Horn
3 - 1st Trombone
3 - 2nd Trombone
3 - 3rd Trombone (Bass)
2 - Euphonium
2 - B♭ Euphonium T.C.
4 - Tuba
1 - Timpani
2 - Percussion I:
Egg Shaker, Chimes,
Marimba, Suspended
Cymbal (shared),
Orchestra Bells (shared)
2 - Percussion II:
Vibraphone,
Orchestra Bells (shared),
Crash Cymbals (shared)
3 - Percussion III (2 performers):
Bass Drum, Snare Drum,
3 Tom-toms, Crash
Cymbals (shares)
2 - Percussion IV:
Tam-tam, Log Drums,
Suspended Cymbal (shared),
Triangle, Wood Block
1 - Full Conductor Score

Approximate Performance Time - 6:40

To hear a recording of this piece or any other Kjos publication, please visit **www.kjos.com**.

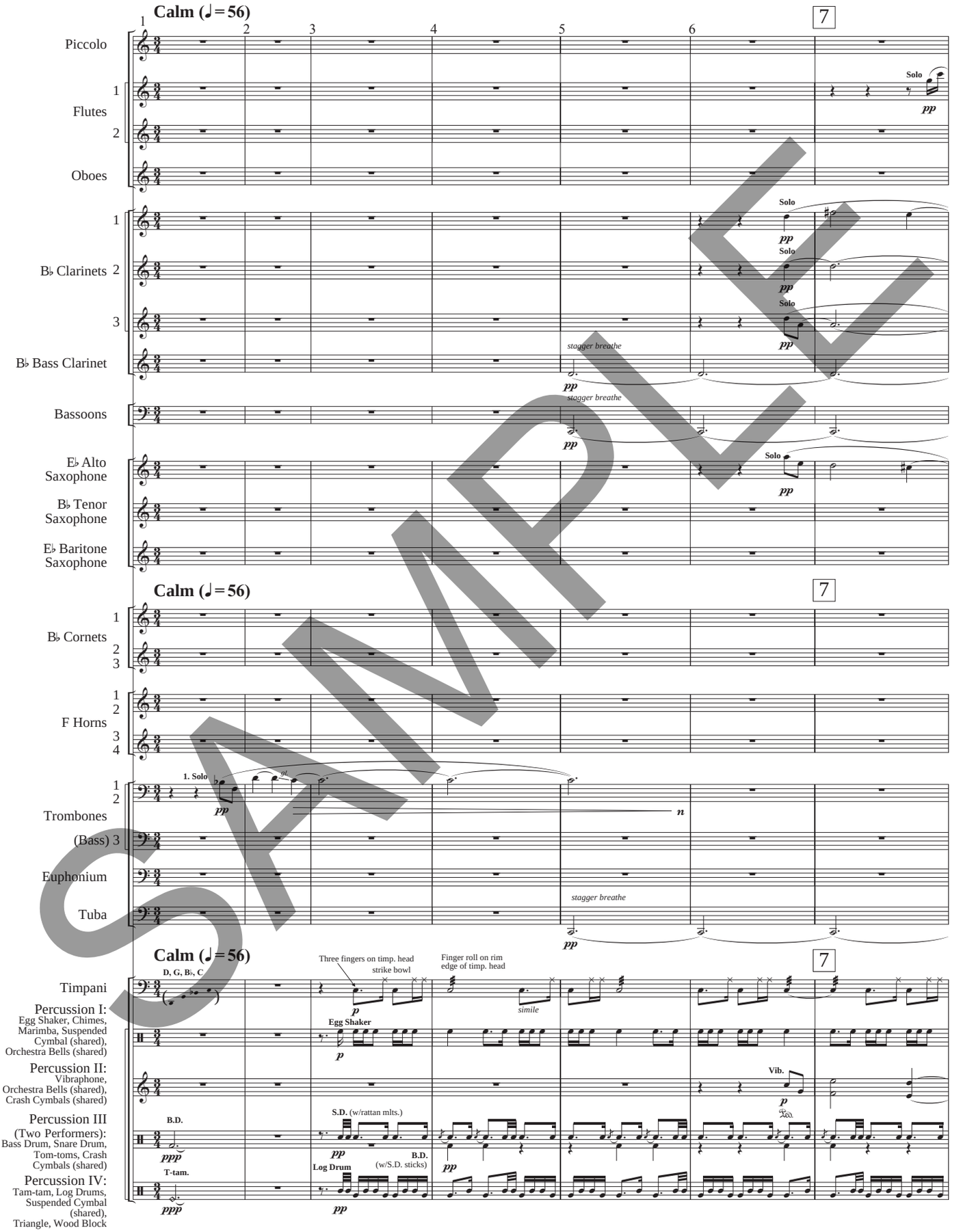
SAMPLE

HONORIS CAUSA

"for the sake of honor"

Full Conductor Score
Approximate Performance Time - 6:40

TIMOTHY MAHR



SAMPLE

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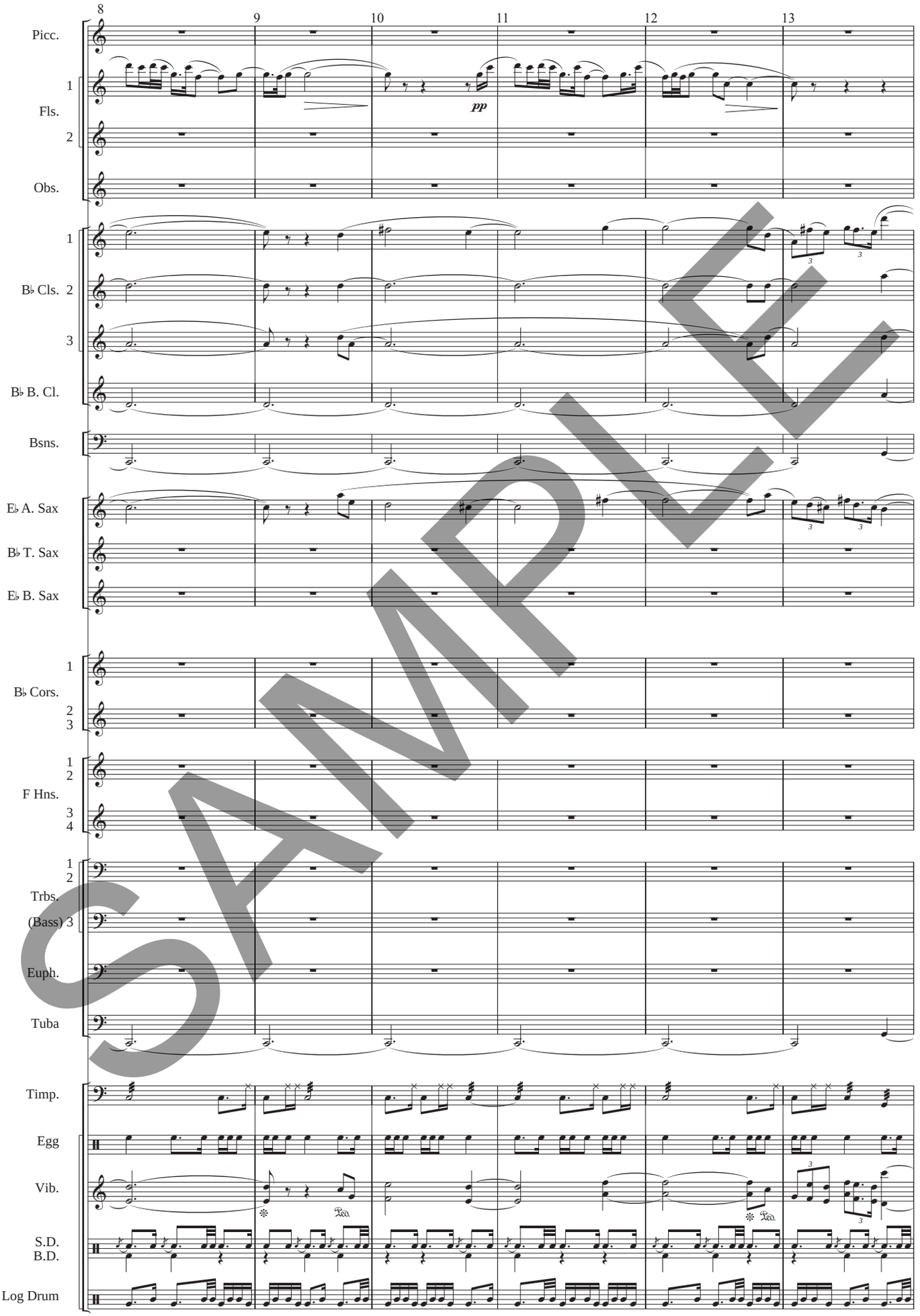
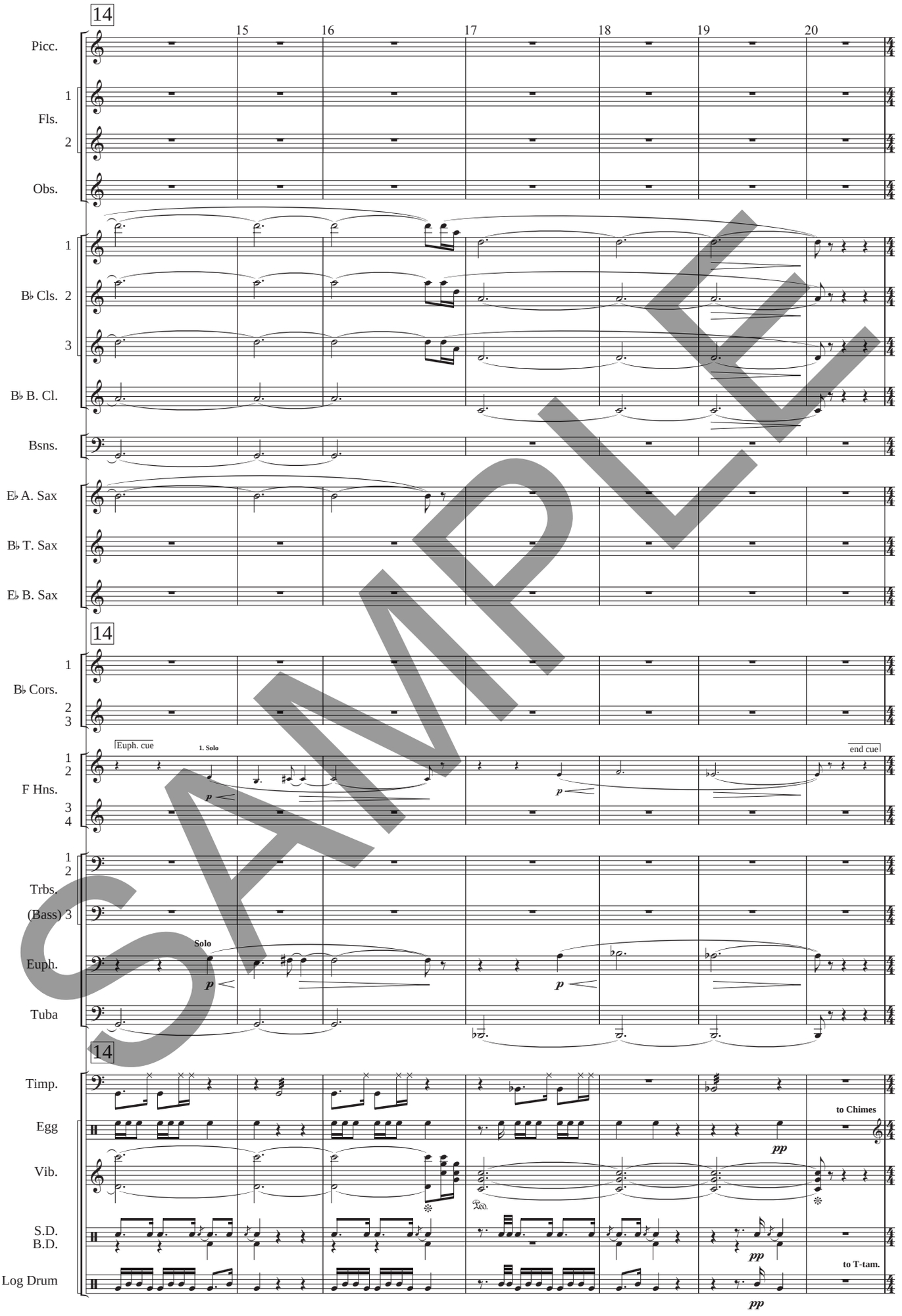
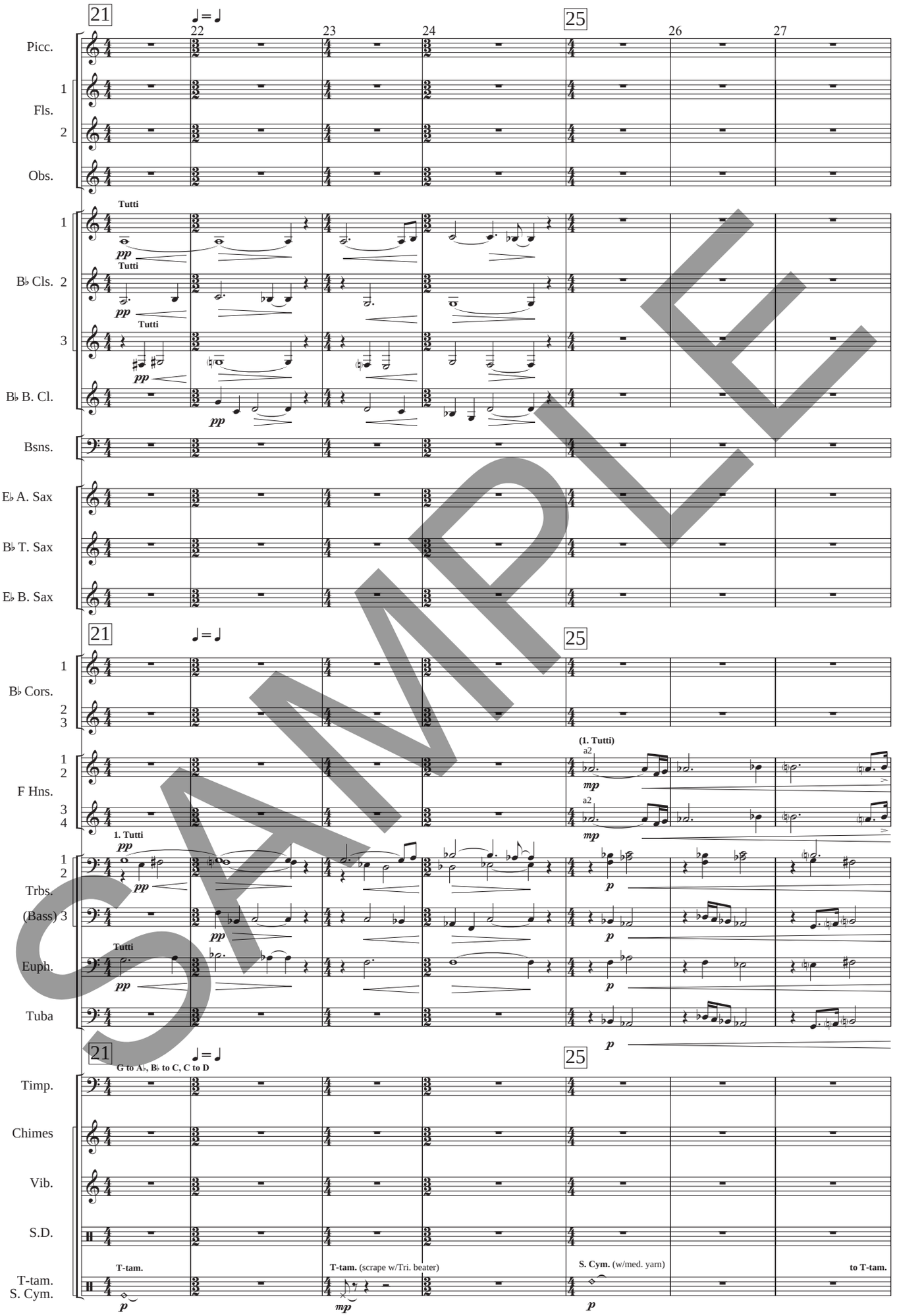

8
9
10
11
12
13
Picc.
1
Fls.
2
Obs.
pp
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Egg
Vib.
Ped.
Ped.
S.D.
B.D.
Log Drum

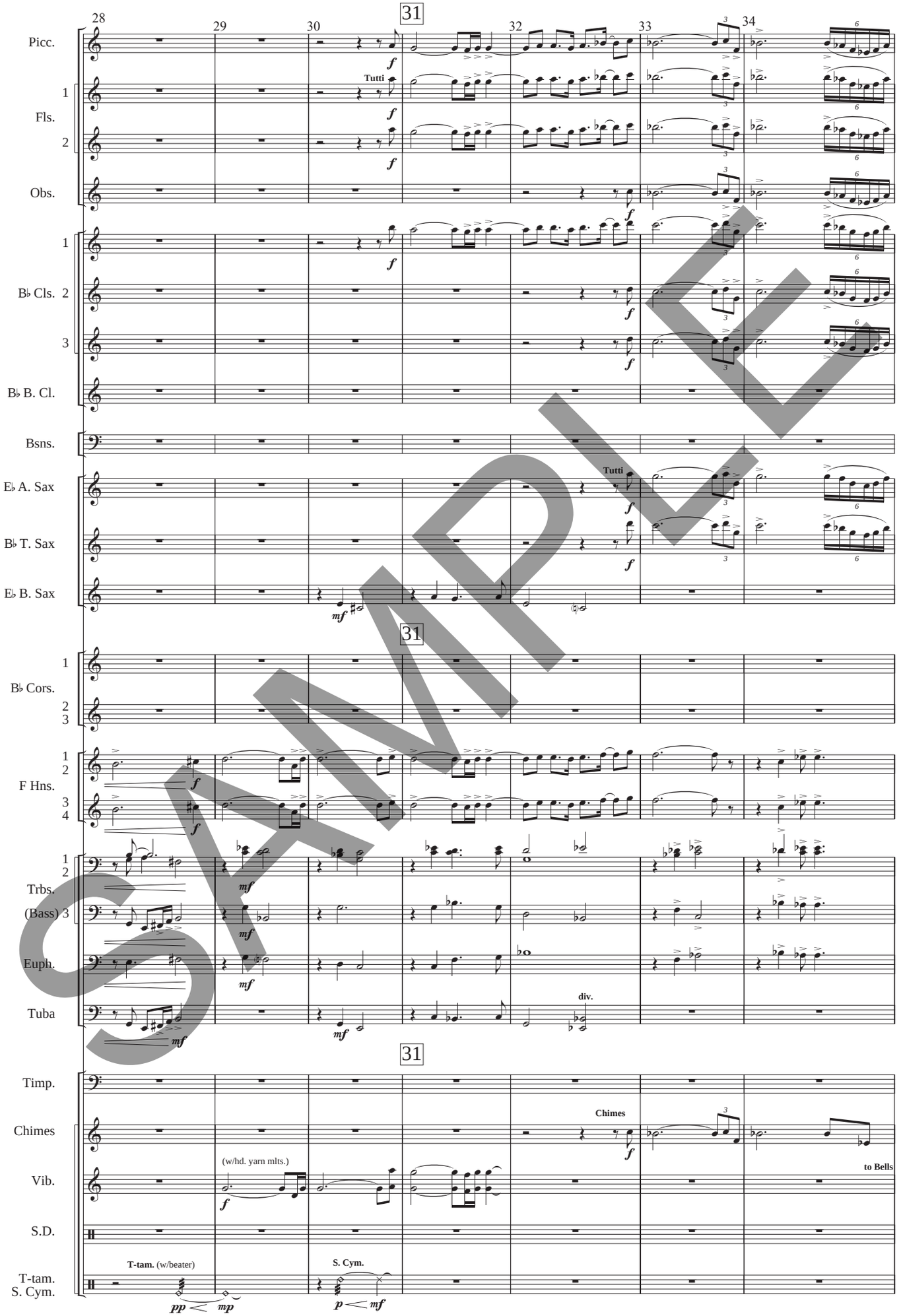
SAMPLE


14
15
16
17
18
19
20
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
14
1
B♭ Cors.
2
3
Euph. cue
1. Solo
end cue
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Solo
Euph.
Tuba
14
Timp.
Egg
to Chimes
Vib.
S.D.
B.D.
to T-tam.
Log Drum

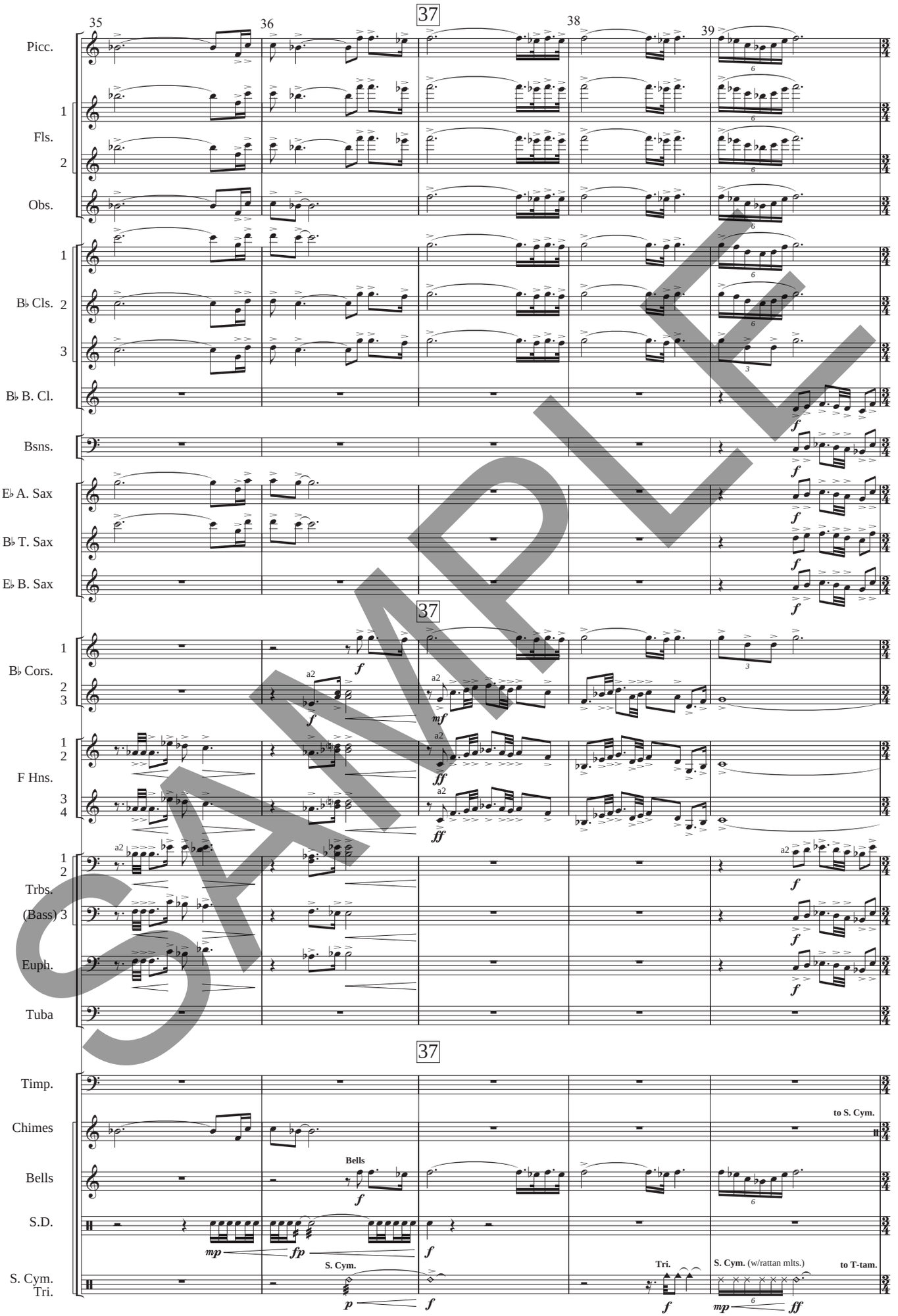
SAMPLE


21
♩=♩
22
23
24
25
26
27
Picc.
1
Fls.
2
Obs.
Tutti
pp
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
1
2
3
4
F Hns.
(1. Tutti)
a2
mp
1. Tutti
Trbs.
(Bass) 3
Euph.
Tuba
p
G to A♭, B♭ to C, C to D
Timp.
Chimes
Vib.
S.D.
T-tam.
S. Cym.
T-tam.
mp
T-tam. (scrape w/Tri. beater)
S. Cym. (w/med. yarn)
to T-tam.

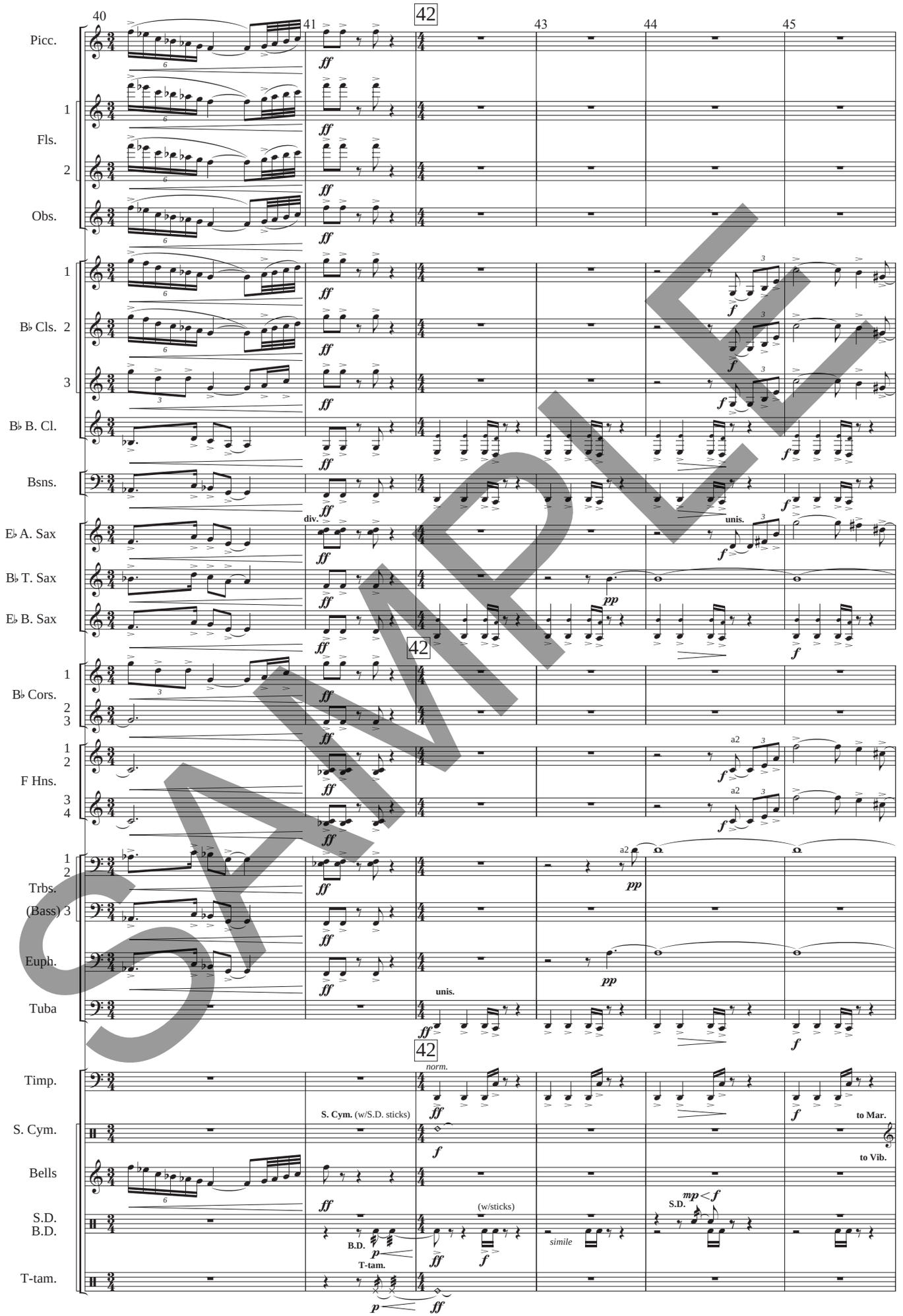
SAMPLE


28
29
30
31
32
33
34
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
Tutti
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
div.
Timp.
Chimes
Vib.
S.D.
T-tam.
S. Cym.
(w/hd. yarn mlts.)
T-tam. (w/beater)
S. Cym.
to Bells

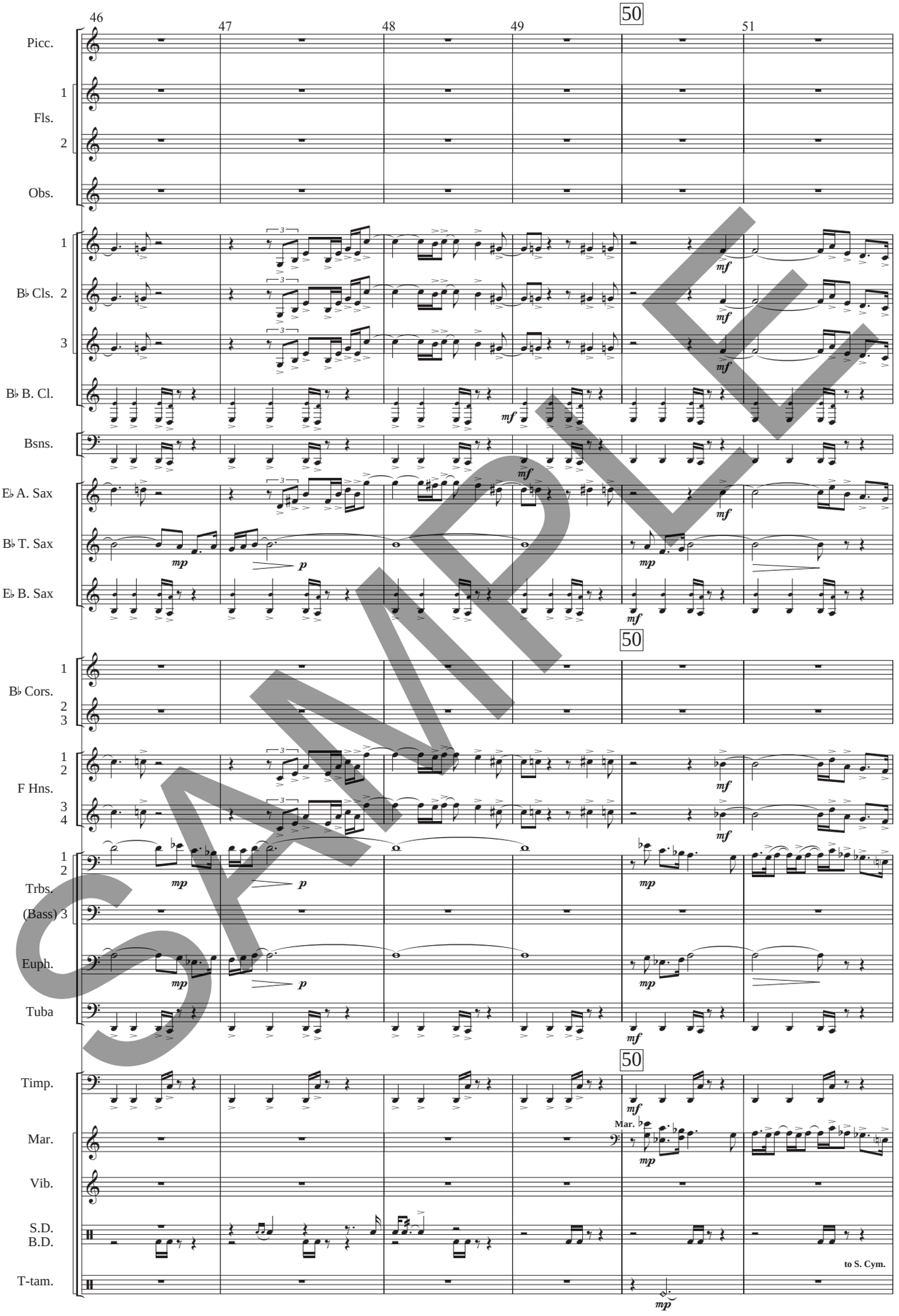
SAMPLE


35
36
37
38
39
Picc.
1
Fls.
2
Obs.
1
B♭ Cls.
2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
37
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
37
Timp.
Chimes
Bells
S.D.
S. Cym.
Tri.
Bells
S. Cym.
Tri.
S. Cym. (w/rattan mlts.)
to S. Cym.
to T-tam.
a2

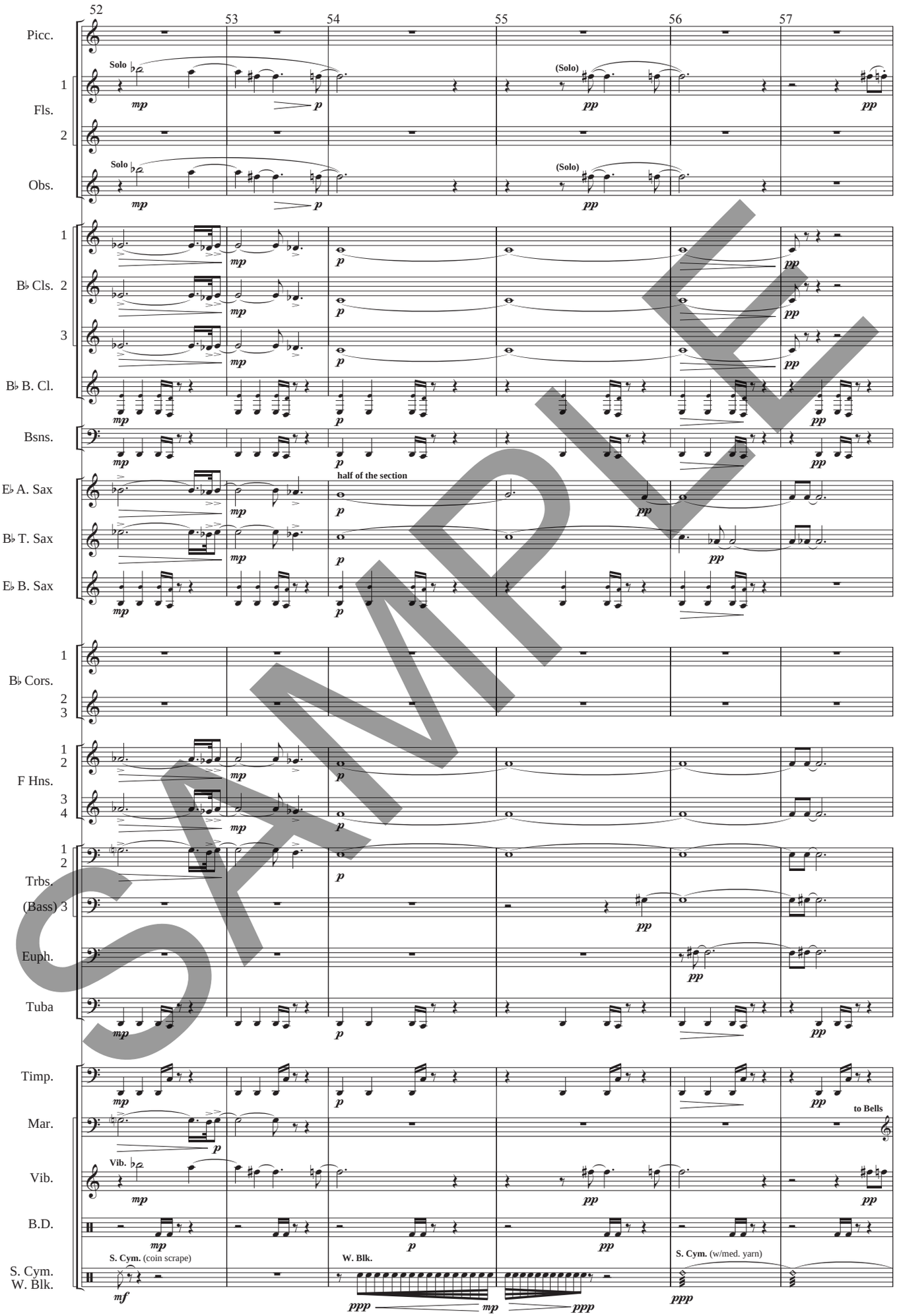
SAMPLE


40
41
42
43
44
45
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
S. Cym.
Bells
S.D.
B.D.
T-tam.
ff
f
p
pp
mp
div.
unis.
a2
norm.
S. Cym. (w/S.D. sticks)
B.D.
T-tam.
(w/sticks)
simile
S.D.
to Mar.
to Vib.

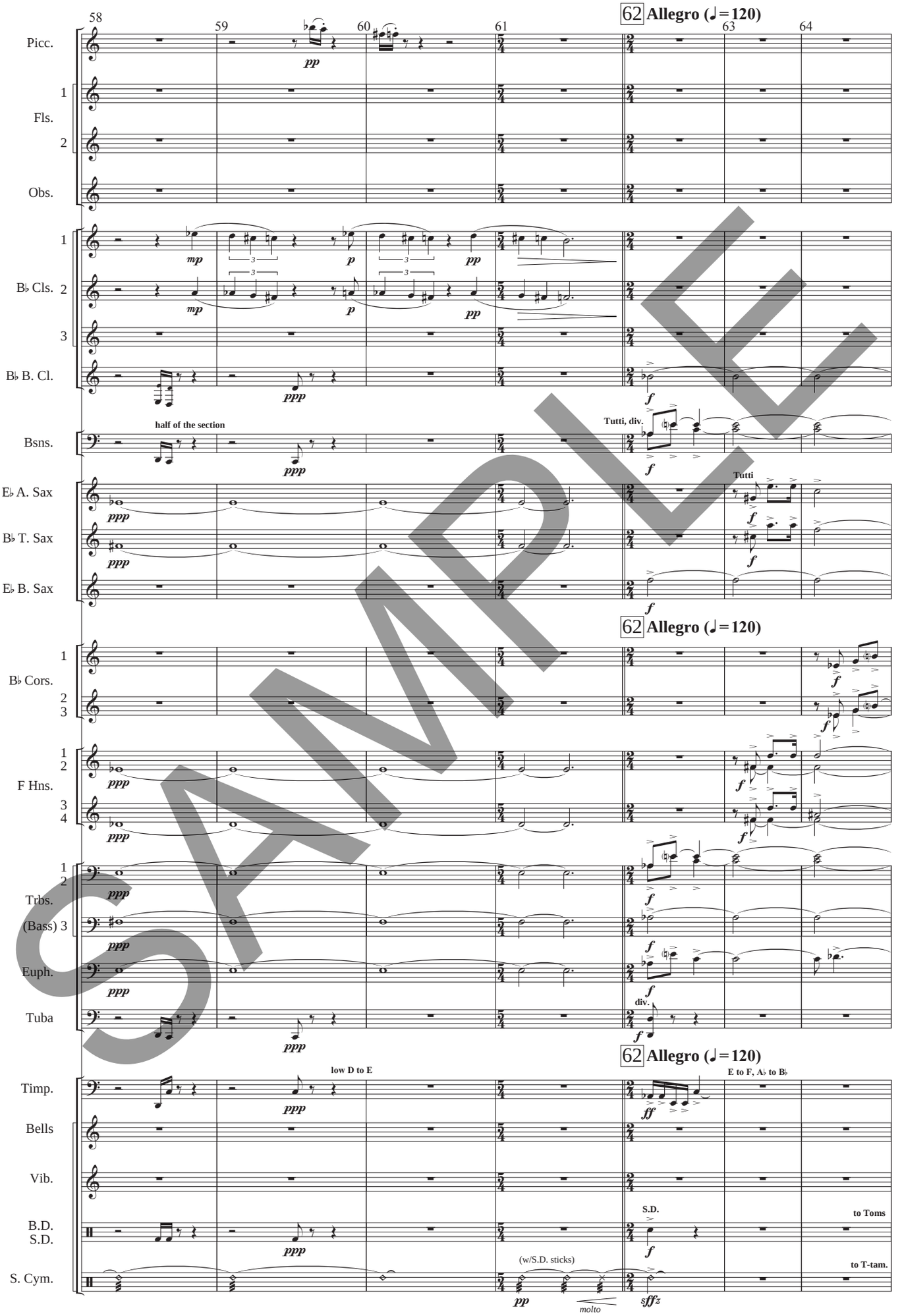
SAMPLE


46
47
48
49
50
51
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
50
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
50
Timp.
Mar.
Vib.
S.D.
B.D.
T-tam.
50
mf
mp
p
Mar.
to S. Cym.

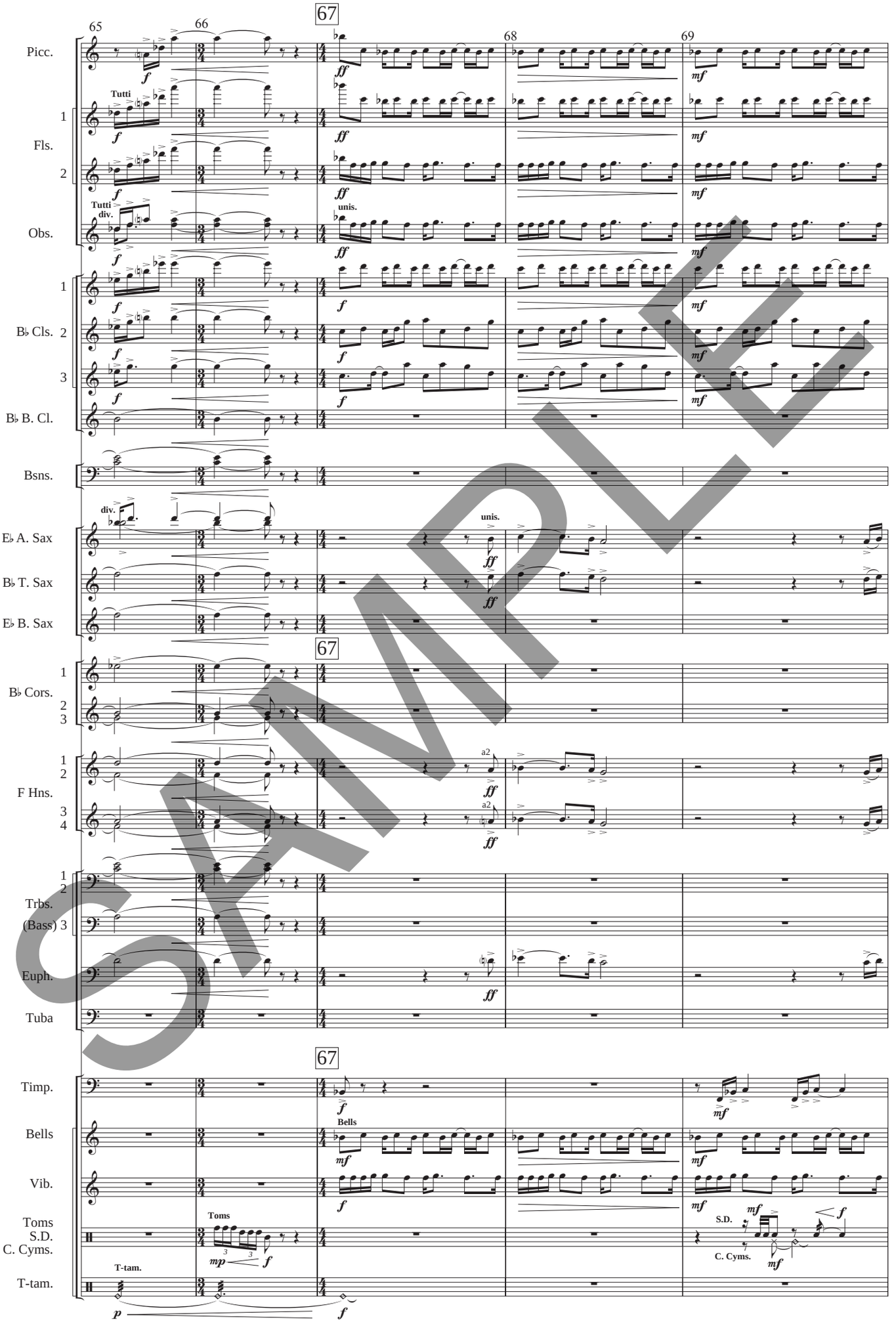
SAMPLE


52
53
54
55
56
57
Picc.
1
Fls.
2
Obs.
Solo
(Solo)
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
half of the section
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Mar.
to Bells
Vib.
B.D.
S. Cym. (coin scrape)
W. Blk.
S. Cym. (w/med. yarn)
S. Cym.
W. Blk.

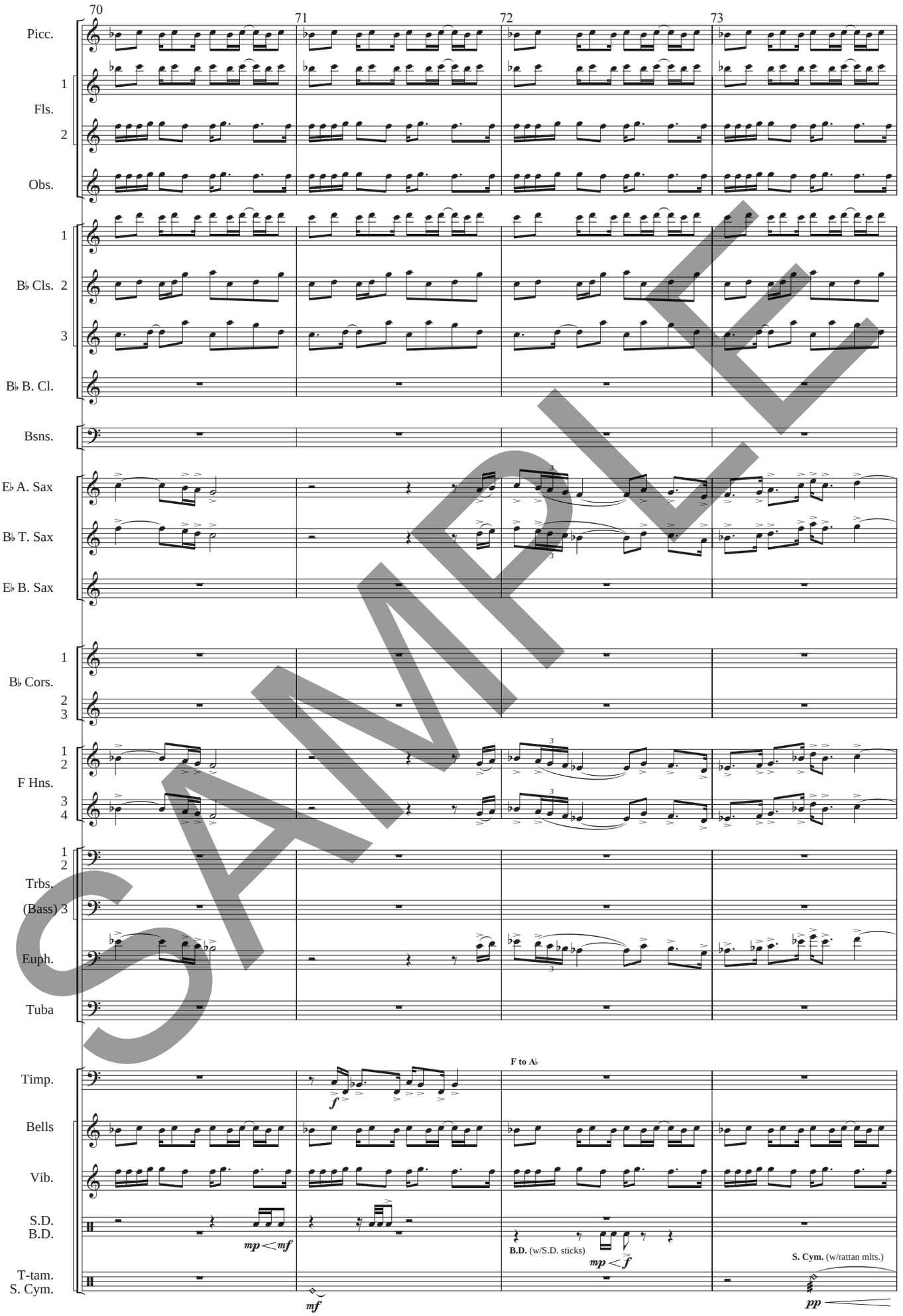
SAMPLE


58
59
60
61
62 Allegro (♩= 120)
63
64
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
half of the section
Tutti, div.
Tutti
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
62 Allegro (♩= 120)
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
div.
62 Allegro (♩= 120)
low D to E
E to F, A♭ to B♭
Timp.
Bells
Vib.
B.D.
S.D.
S.D.
to Toms
(w/S.D. sticks)
S. Cym.
to T-tam.
molto

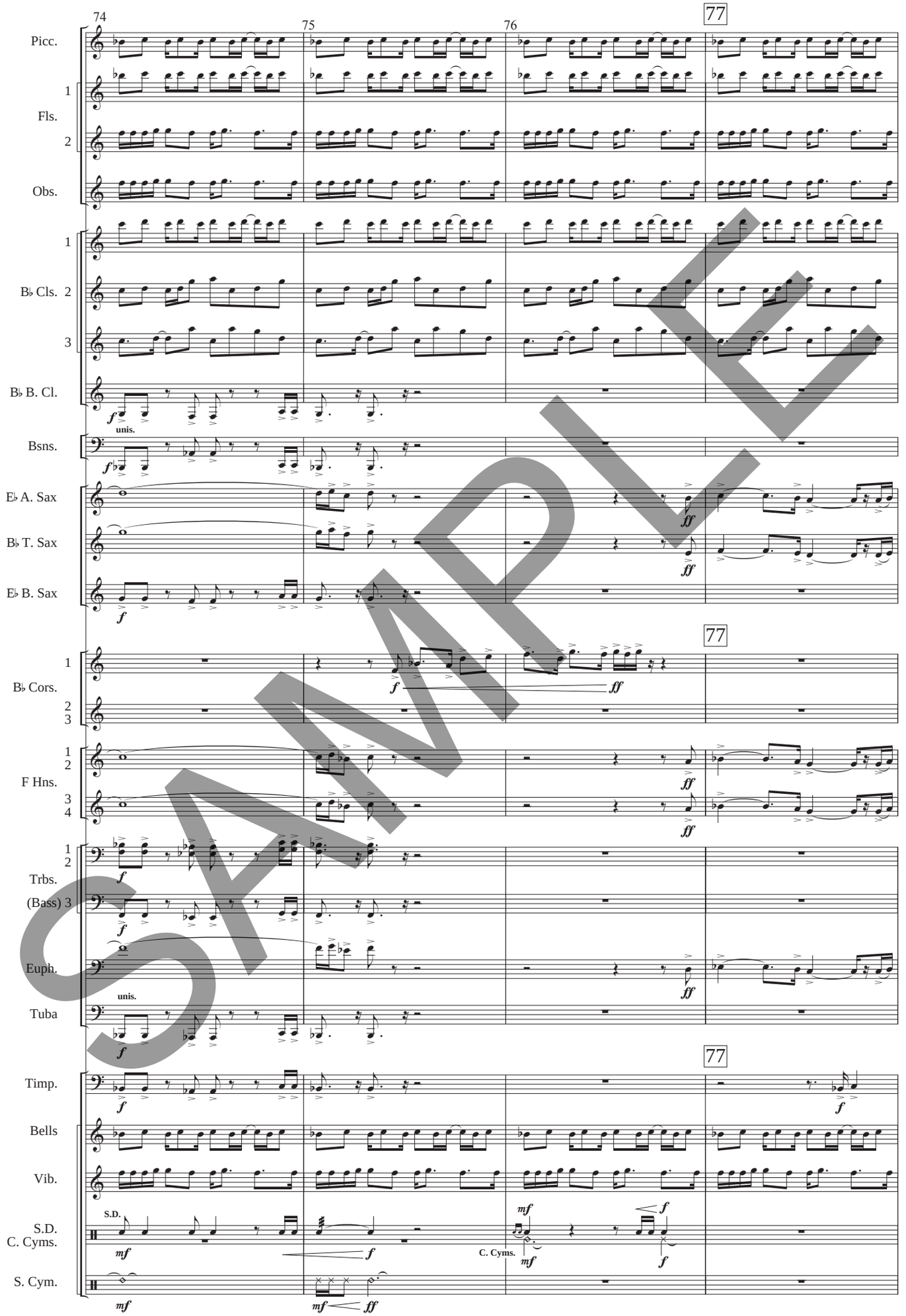
SAMPLE


65
66
67
68
69
Picc.
Tutti
1
Fls.
2
Tutti
div.
Obs.
unis.
1
B♭ Cls.
2
3
B♭ B. Cl.
Bsns.
div.
unis.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
67
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
a2
a2
1
2
Trbs.
(Bass) 3
Euph.
Tuba
67
Timp.
Bells
Bells
Vib.
Toms
S.D.
C. Cyms.
Toms
T-tam.
S.D.
C. Cyms.
T-tam.

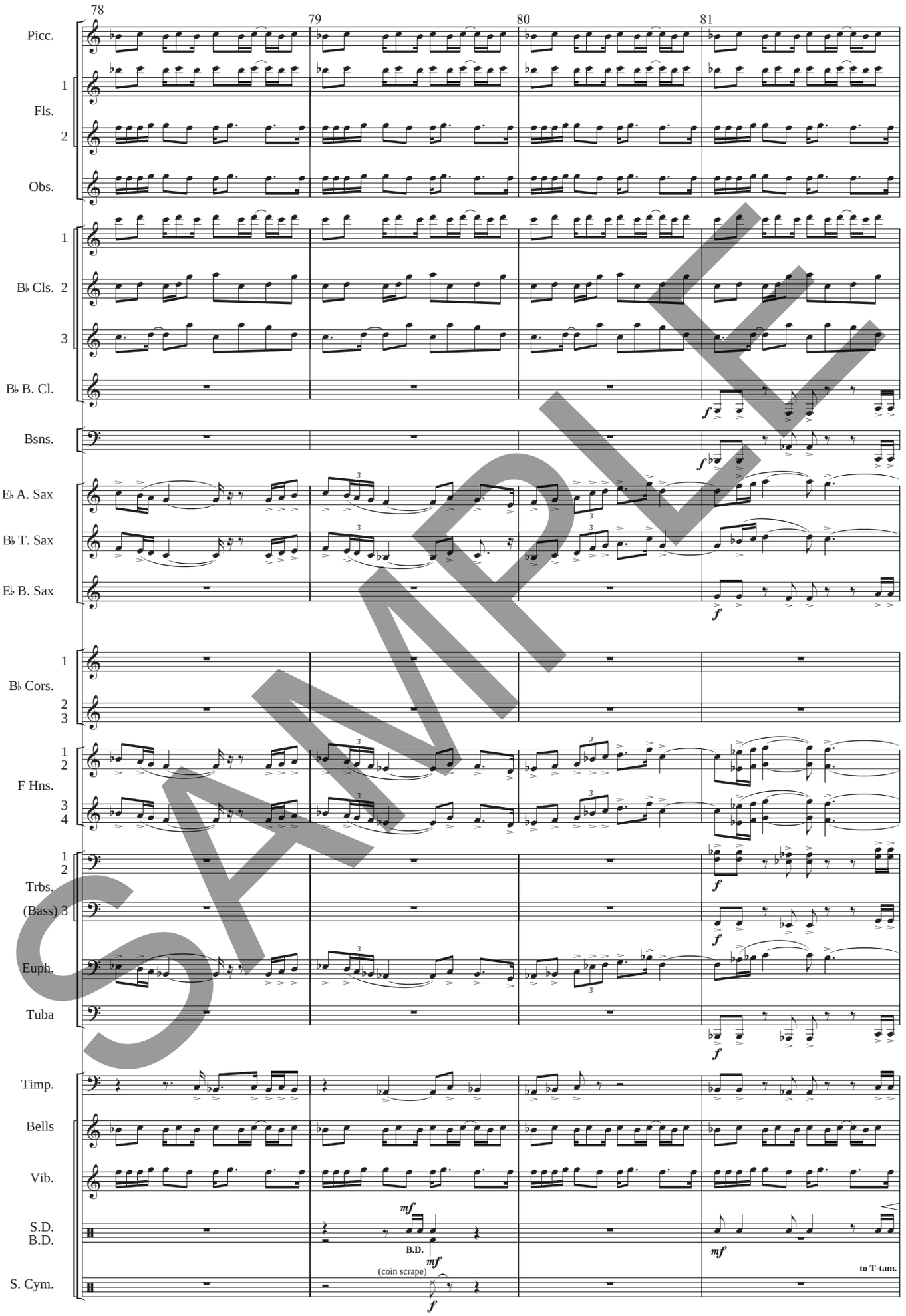
SAMPLE


70
71
72
73
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
F to A♭
Timp.
Bells
Vib.
S.D.
B.D.
T-tam.
S. Cym.
mp < mf
f
B.D. (w/S.D. sticks)
mp < f
S. Cym. (w/rattan mlts.)
mf
pp

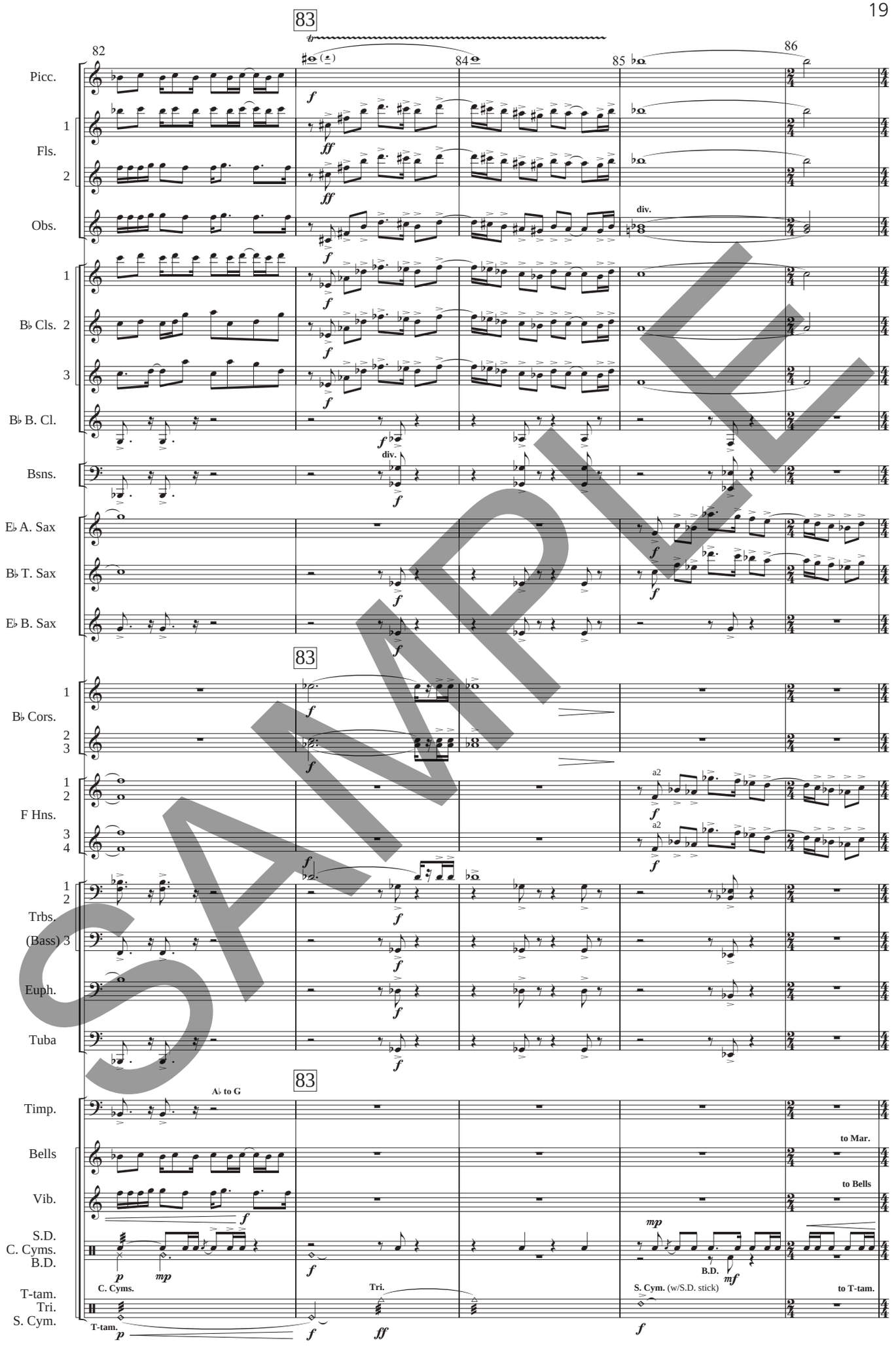
SAMPLE


74
75
76
77
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
unis.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
77
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
unis.
Tuba
77
Timp.
Bells
Vib.
S.D.
S.D.
C. Cyms.
C. Cyms.
S. Cym.

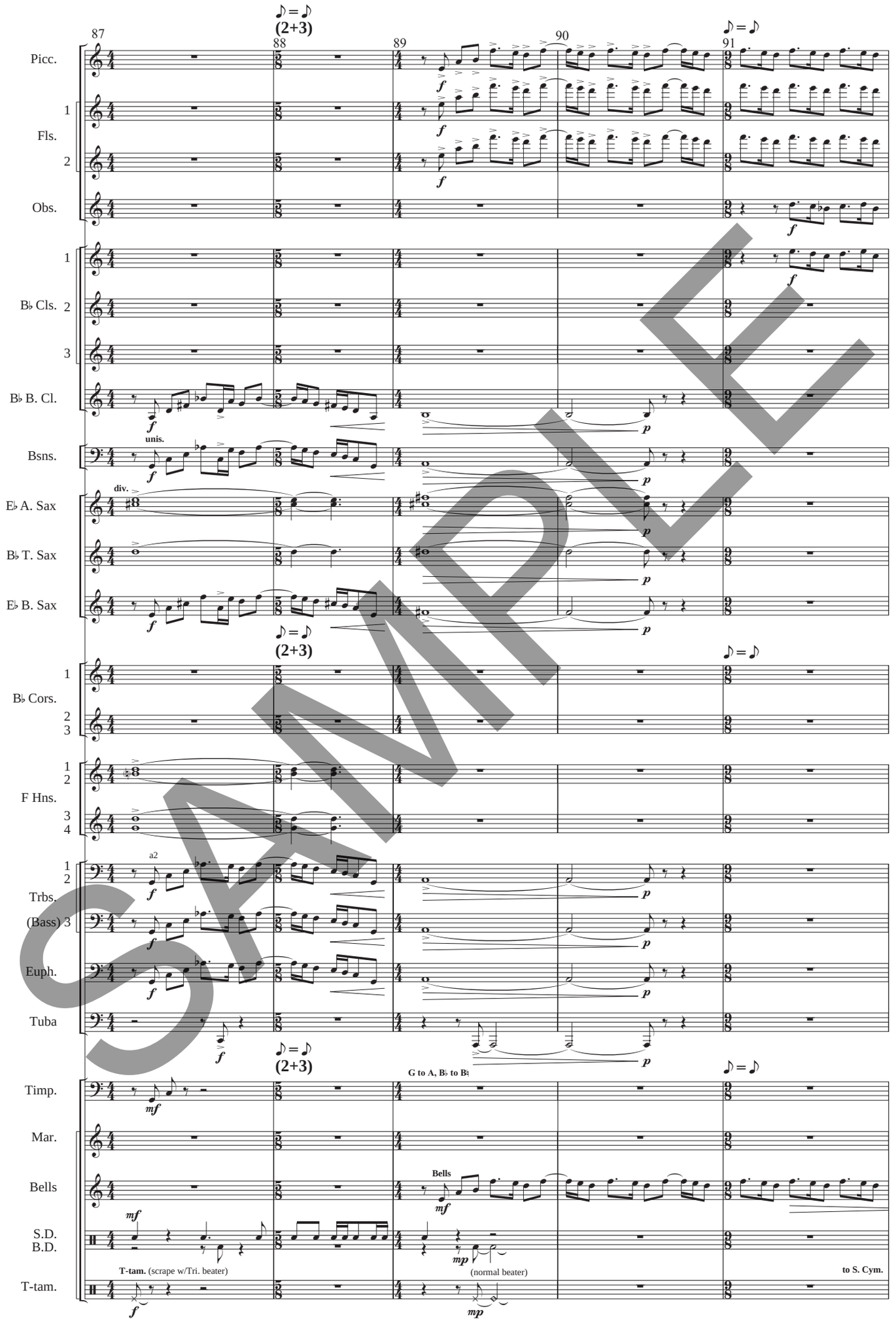
SAMPLE


78
79
80
81
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
B.D.
S. Cym.
f
mf
B.D.
(coin scrape)
to T-tam.

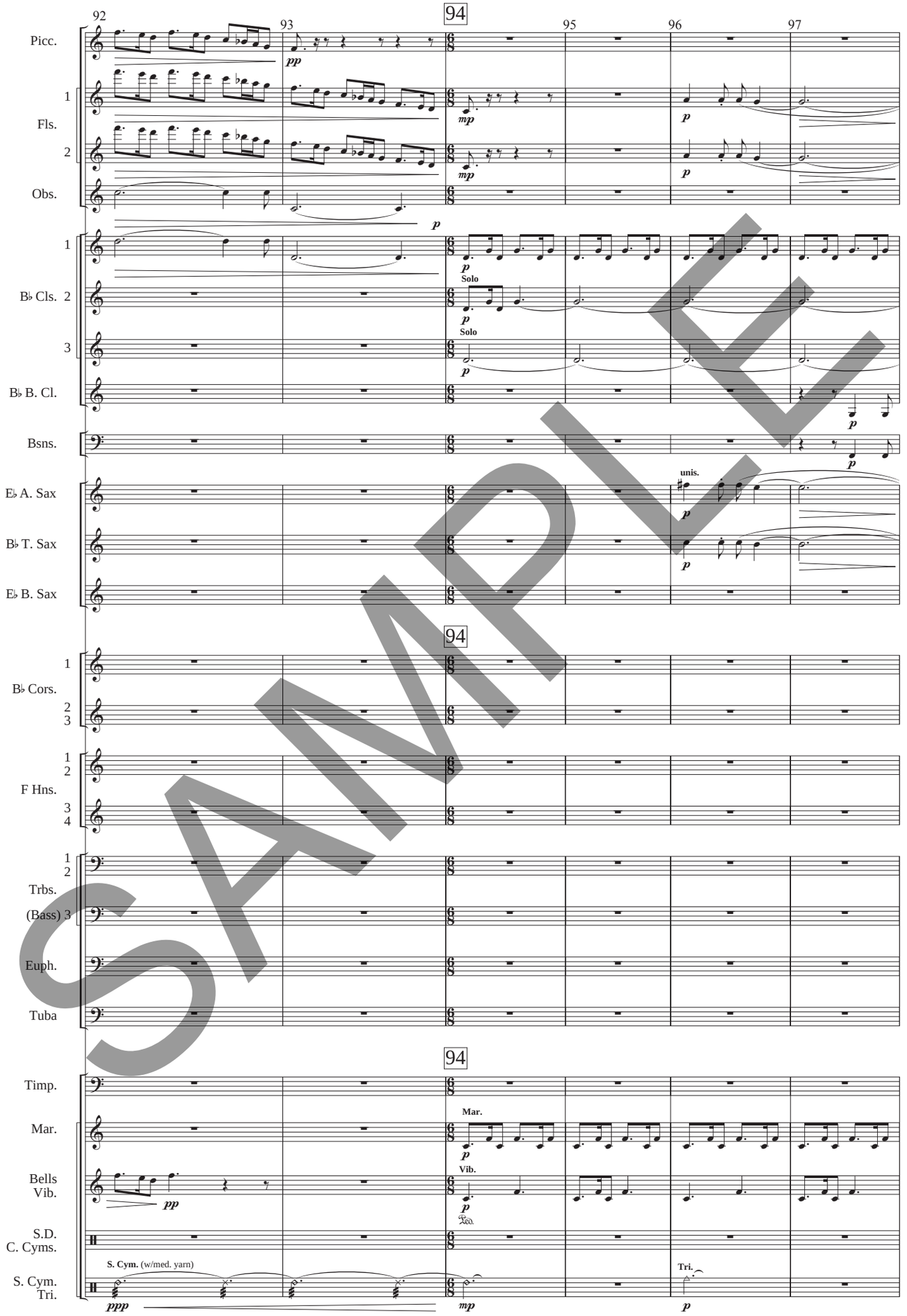
SAMPLE


82
83
84
85
86
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
F Hns.
Trbs.
(Bass)
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
C. Cyms.
B.D.
T-tam.
Tri.
S. Cym.
A♭ to G
to Mar.
to Bells
to T-tam.
div.
a2
C. Cyms.
T-tam.
Tri.
B.D.
S. Cym. (w/S.D. stick)

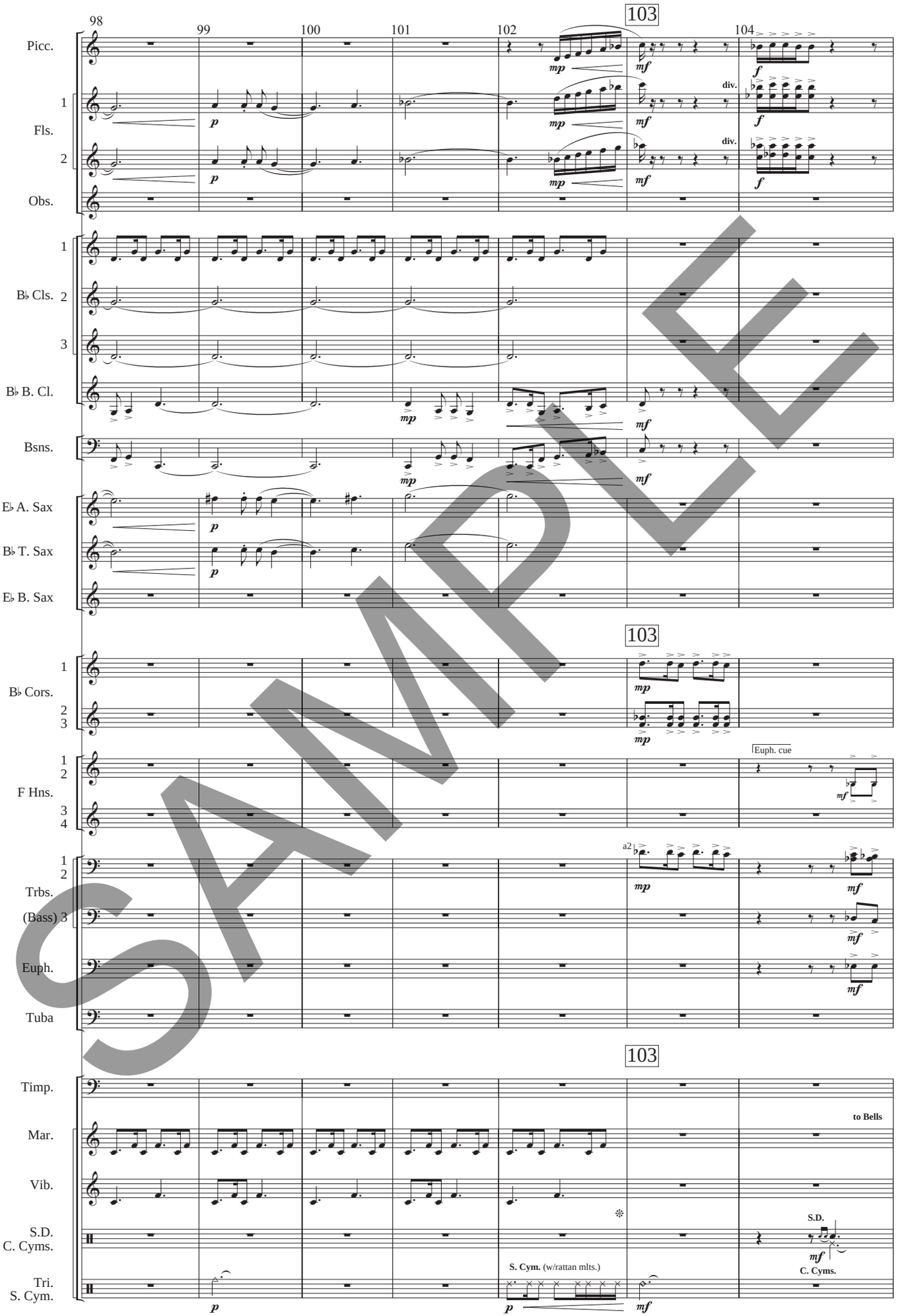
SAMPLE


87
88
89
90
91
♪ = ♪ (2+3)
Picc.
1 Fls. 2
Obs.
1 B♭ Cls. 2 3
B♭ B. Cl.
Bsns.
unis.
div.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors. 1 2 3
F Hns. 1 2 3 4
a2
Trbs. 1 2
(Bass) 3
Euph.
Tuba
Timp.
G to A, B♭ to B♮
Mar.
Bells
S.D.
B.D.
T-tam.
T-tam. (scrape w/Tri. beater)
(normal beater)
to S. Cym.

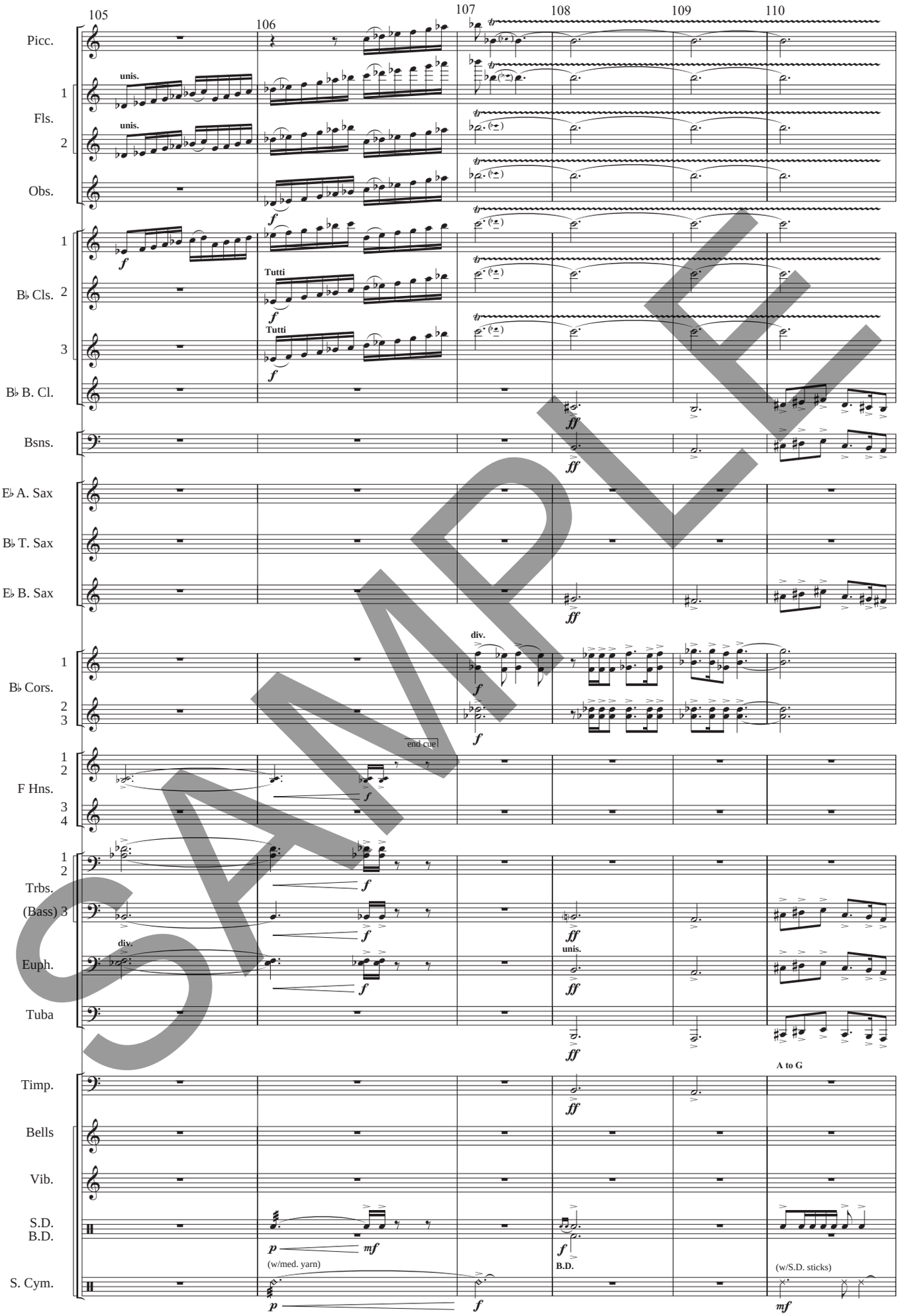
SAMPLE


92
93
94
95
96
97
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
1
2
3
4
F Hns.
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Mar.
Bells
Vib.
S.D.
C. Cyms.
S. Cym.
Tri.
pp
mp
p
Solo
unis.
Mar.
Vib.
S. Cym. (w/med. yarn)
ppp
Tri.

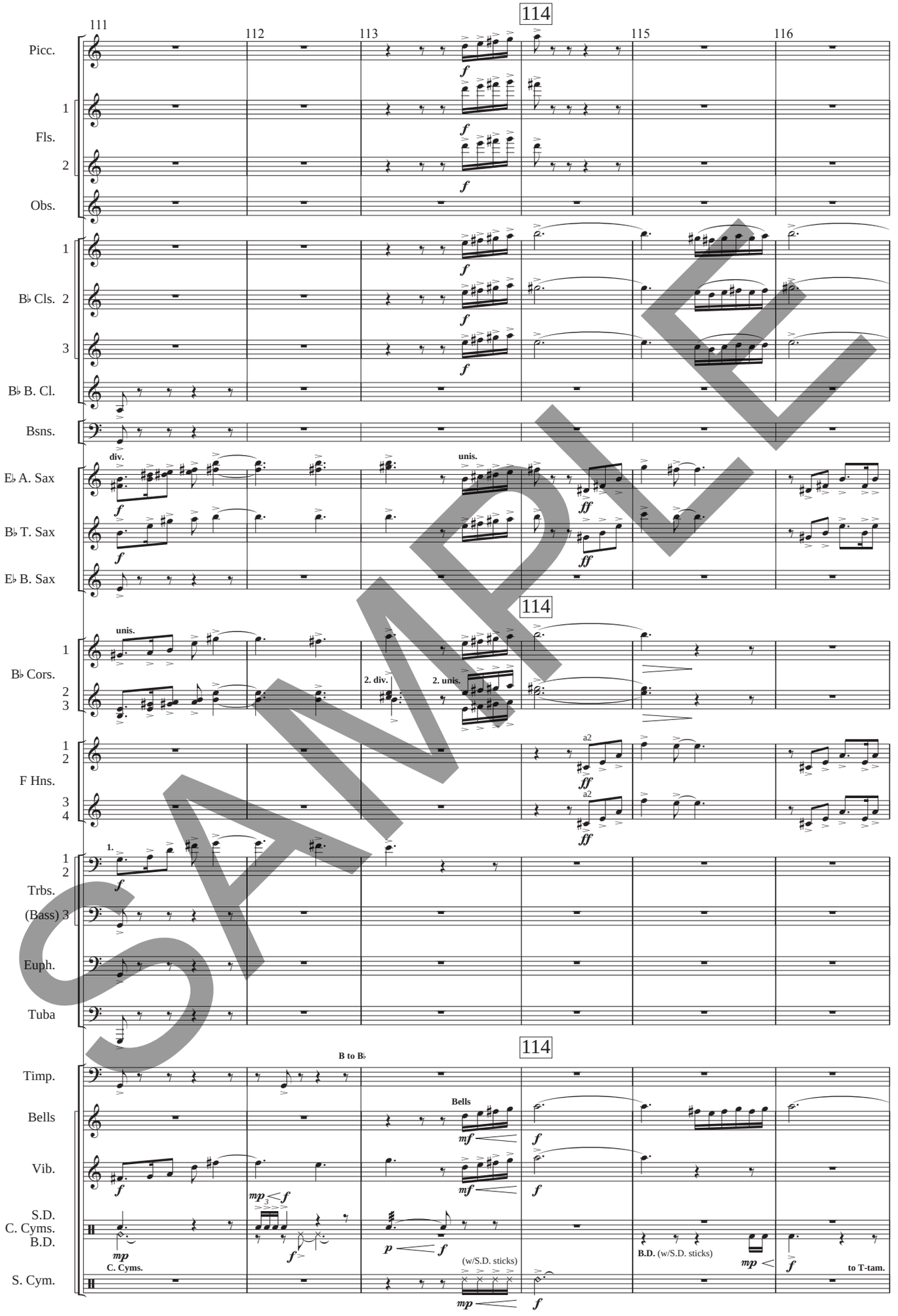
SAMPLE


98
99
100
101
102
103
104
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
103
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
Euph. cue
1
2
Trbs.
(Bass) 3
Euph.
Tuba
a2
103
Timp.
Mar.
Vib.
S.D.
C. Cyms.
Tri.
S. Cym.
to Bells
S.D.
C. Cyms.
S. Cym. (w/rattan mlts.)
div.
p
mp
mf
f

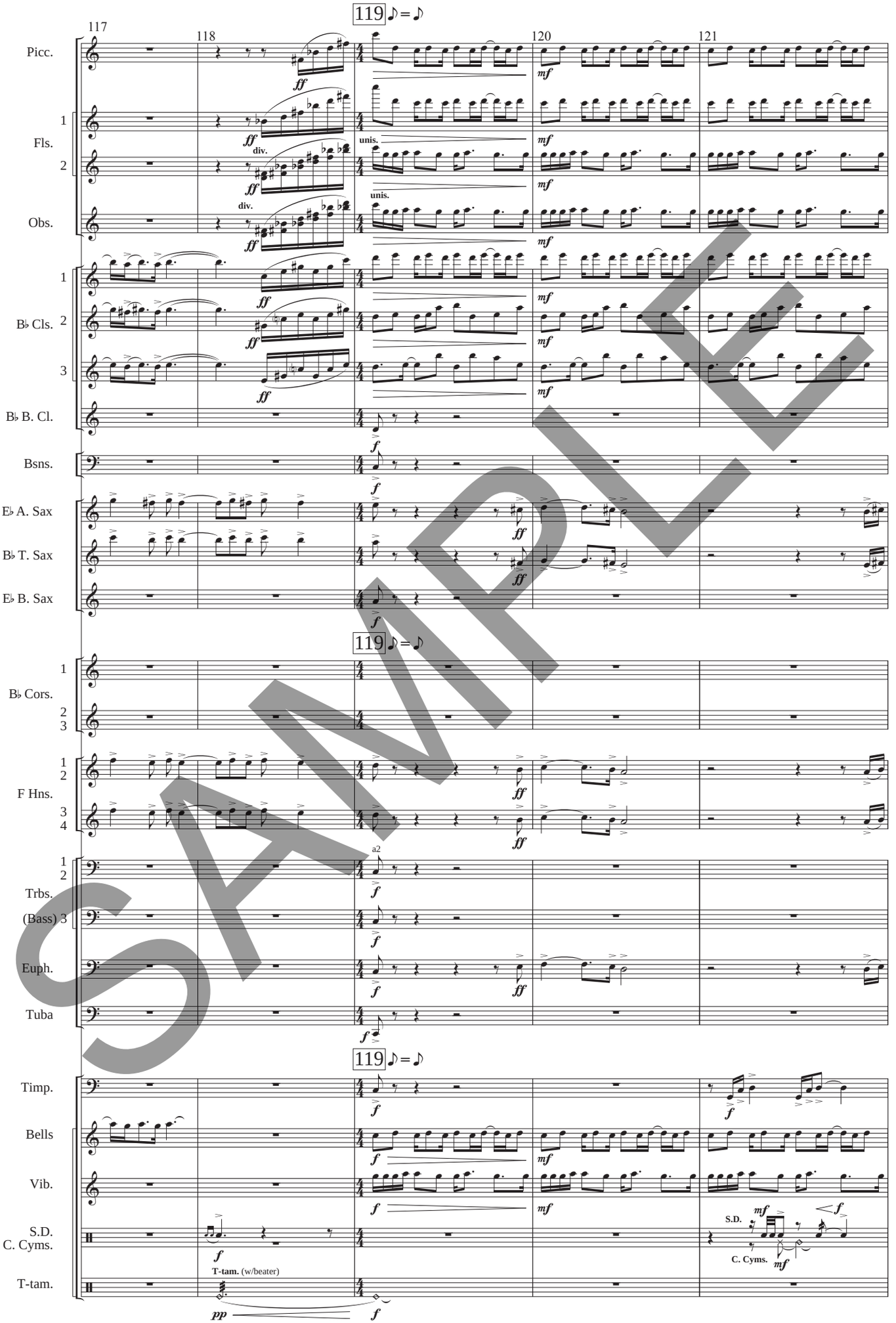
SAMPLE


105
106
107
108
109
110
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
F Hns.
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
B.D.
S. Cym.
unis.
Tutti
div.
end cue
(w/med. yarn)
B.D.
A to G
(w/S.D. sticks)

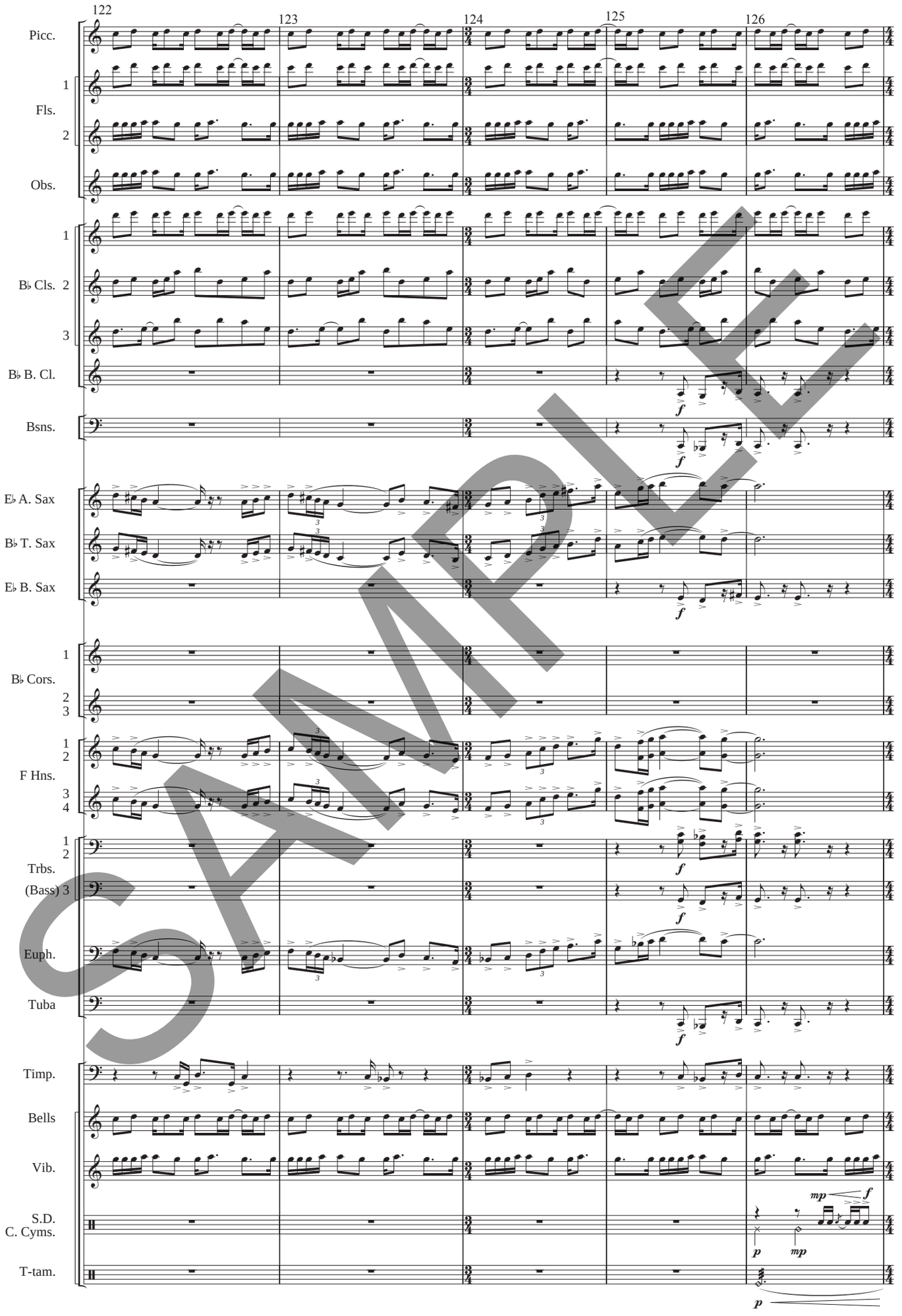
SAMPLE


111
112
113
114
115
116
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
1
2
3
4
F Hns.
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
C. Cyms.
B.D.
S. Cym.
div.
unis.
2. div.
2. unis.
a2
B to B♭
(w/S.D. sticks)
B.D. (w/S.D. sticks)
to T-tam.

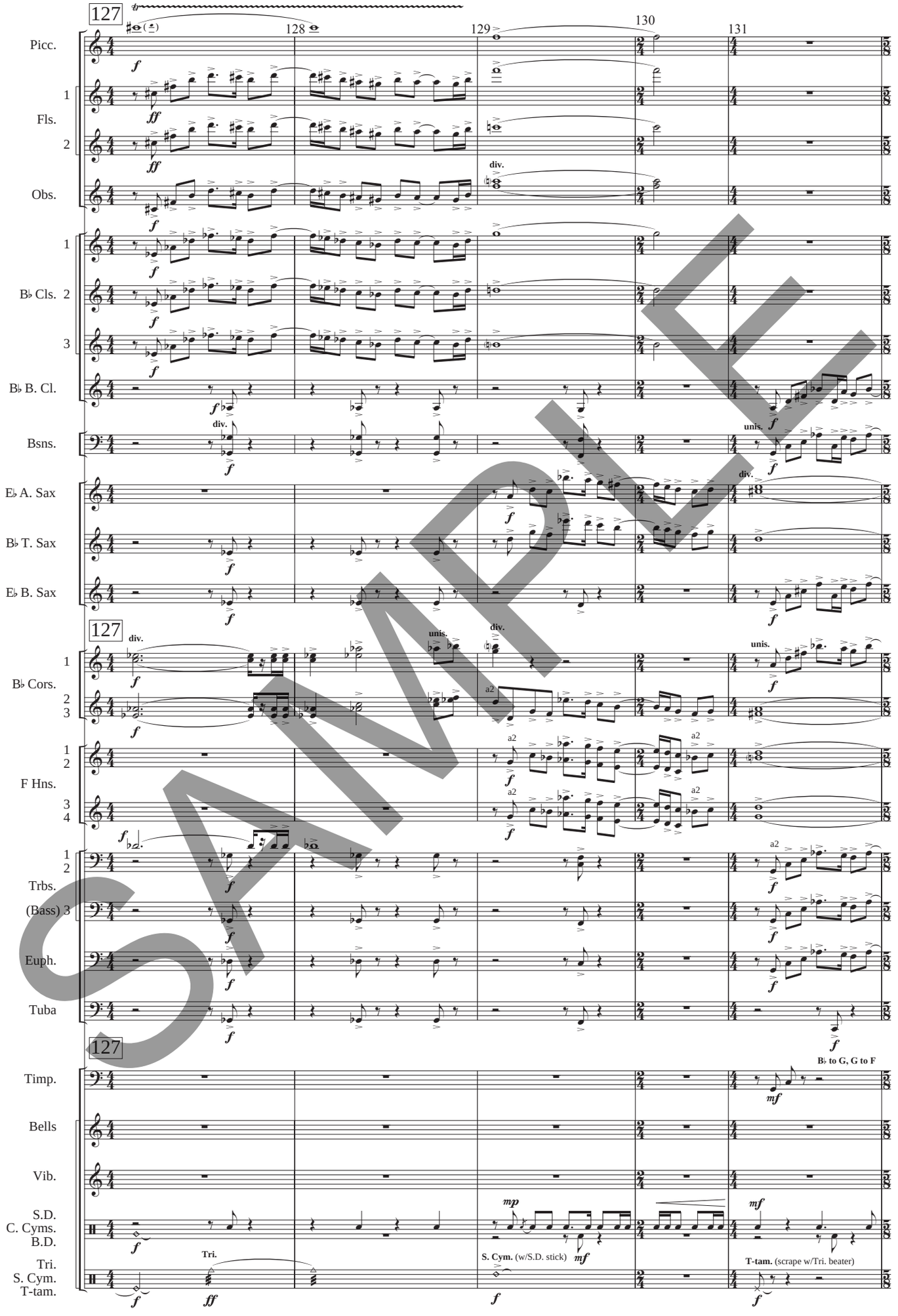
SAMPLE


117
118
119 ♪ = ♪
120
121
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
1
2
3
F Hns.
3
4
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
C. Cyms.
T-tam.
ff
mf
f
pp
div.
unis.
a2
T-tam. (w/beater)
S.D.
C. Cyms.

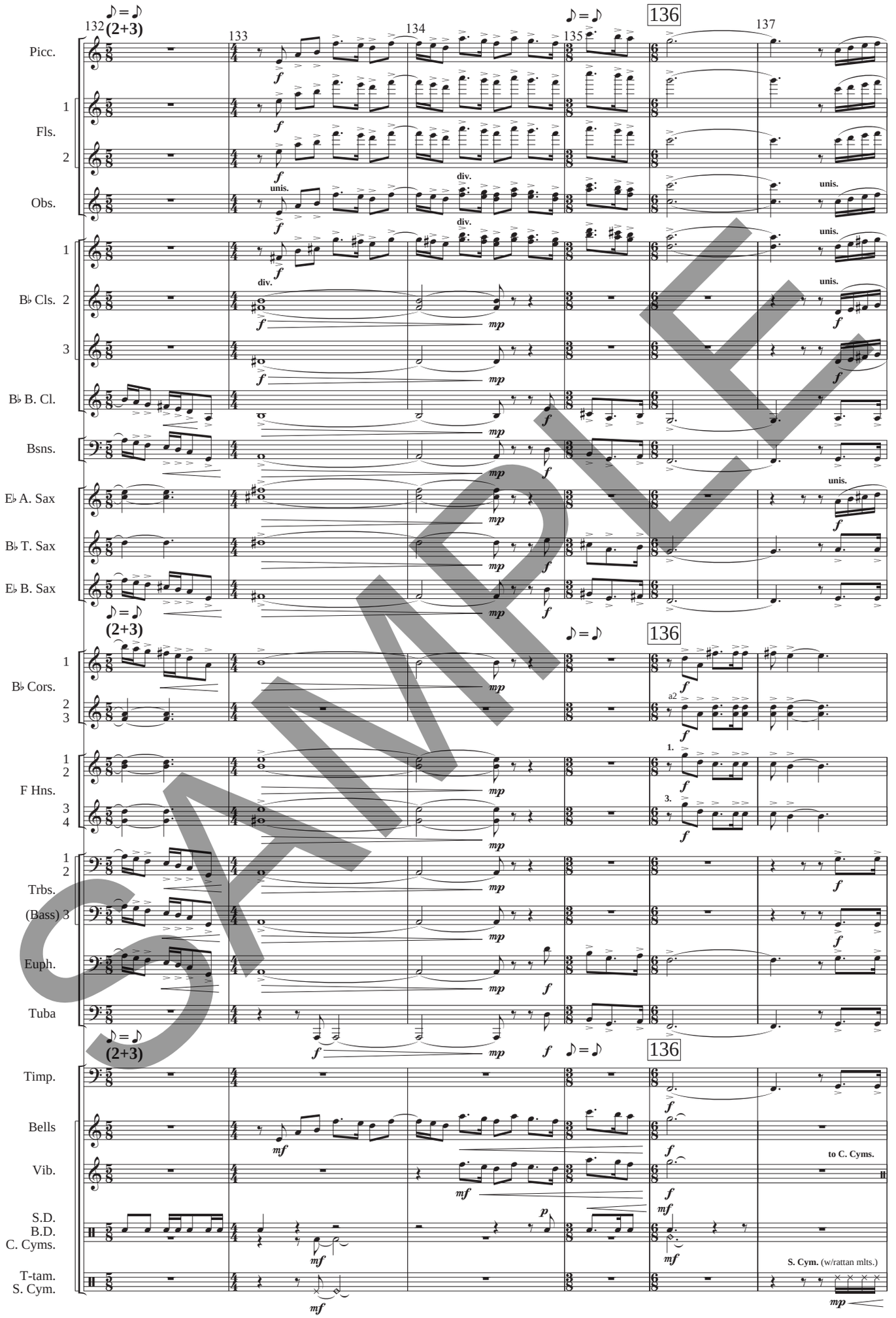
SAMPLE


122
123
124
125
126
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
C. Cyms.
T-tam.
f
mp
p

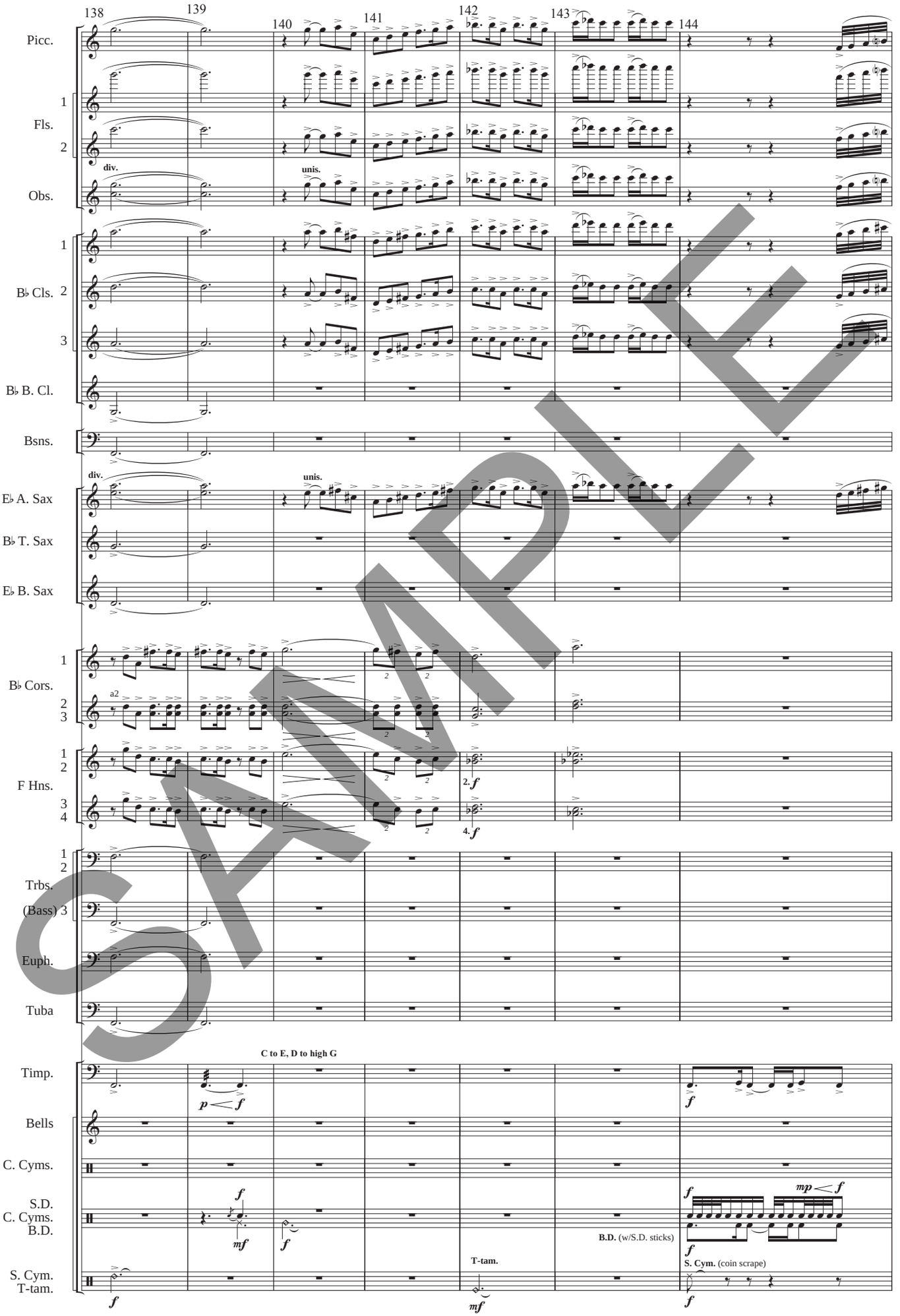
SAMPLE


127
128
129
130
131
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
127
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
127
Timp.
Bells
Vib.
S.D.
C. Cyms.
B.D.
Tri.
S. Cym.
T-tam.
div.
unis.
a2
Tri.
S. Cym. (w/S.D. stick)
T-tam. (scrape w/Tri. beater)
B♭ to G, G to F

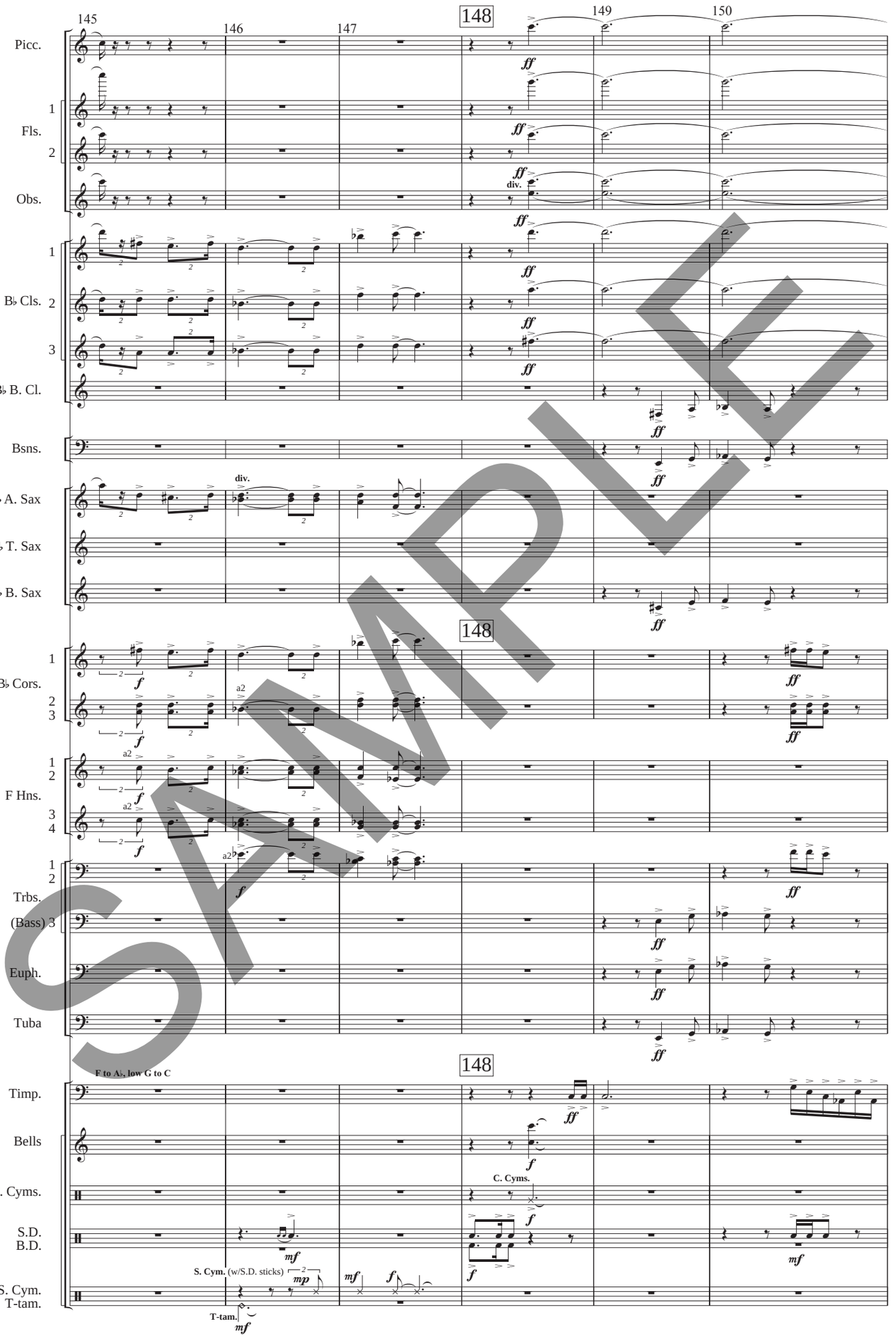
SAMPLE


132
(2+3)
133
134
135
136
137
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
B♭ Cors.
F Hns.
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
Vib.
S.D.
B.D.
C. Cyms.
T-tam.
S. Cym.
div.
unis.
a2
1.
3.
to C. Cyms.
S. Cym. (w/rattan mlts.)

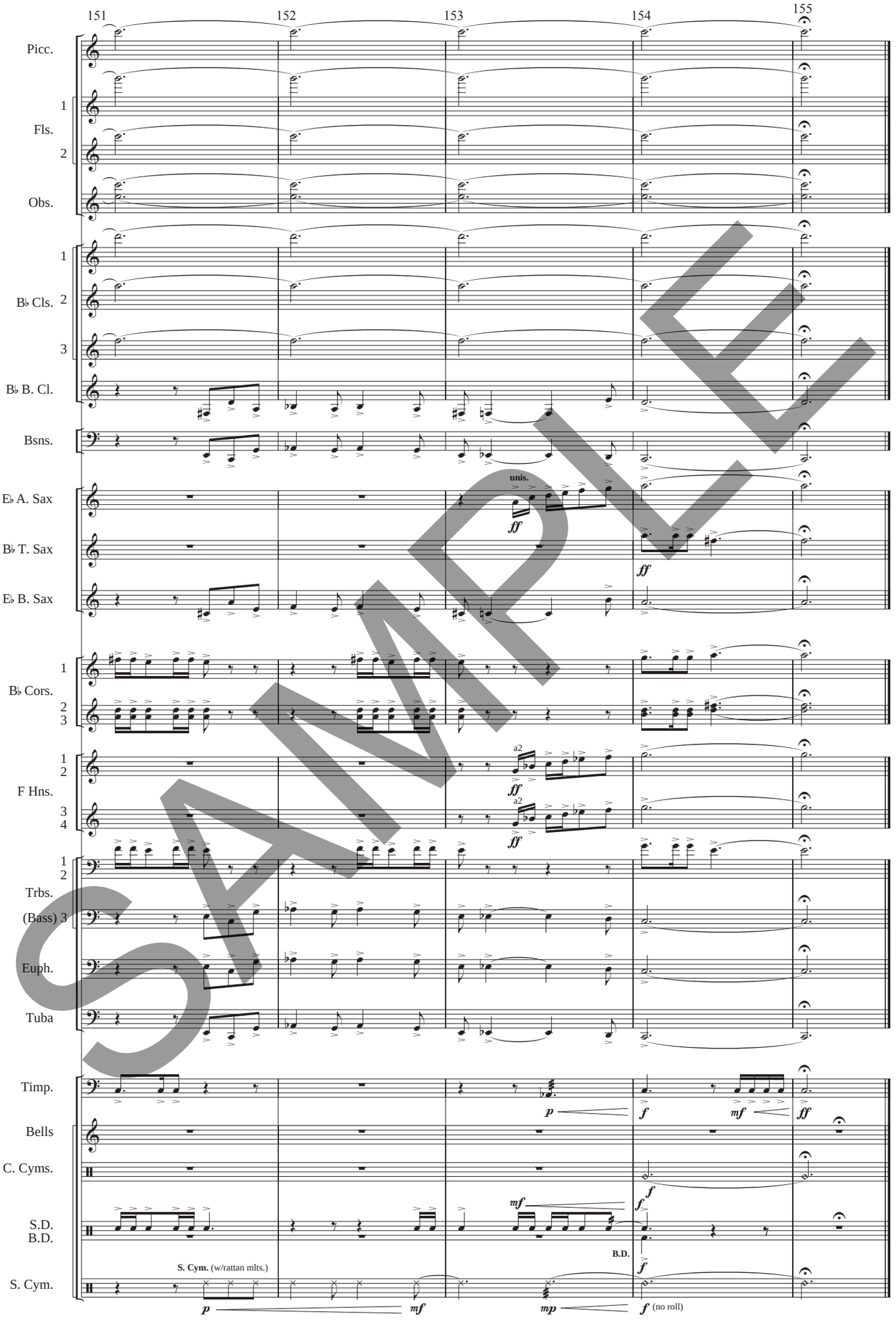
SAMPLE


138
139
140
141
142
143
144
Picc.
1
Fls.
2
div.
unis.
Obs.
1
B♭ Cls.
2
3
B♭ B. Cl.
Bsns.
div.
unis.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
a2
1
2
F Hns.
3
4
2. f
4. f
1
2
Trbs.
(Bass) 3
Euph.
Tuba
C to E, D to high G
Timp.
p f
f
Bells
C. Cyms.
S.D.
C. Cyms.
B.D.
f
mf
f
mp f
f
B.D. (w/S.D. sticks)
T-tam.
S. Cym. (coin scrape)
S. Cym.
T-tam.
f
mf
f

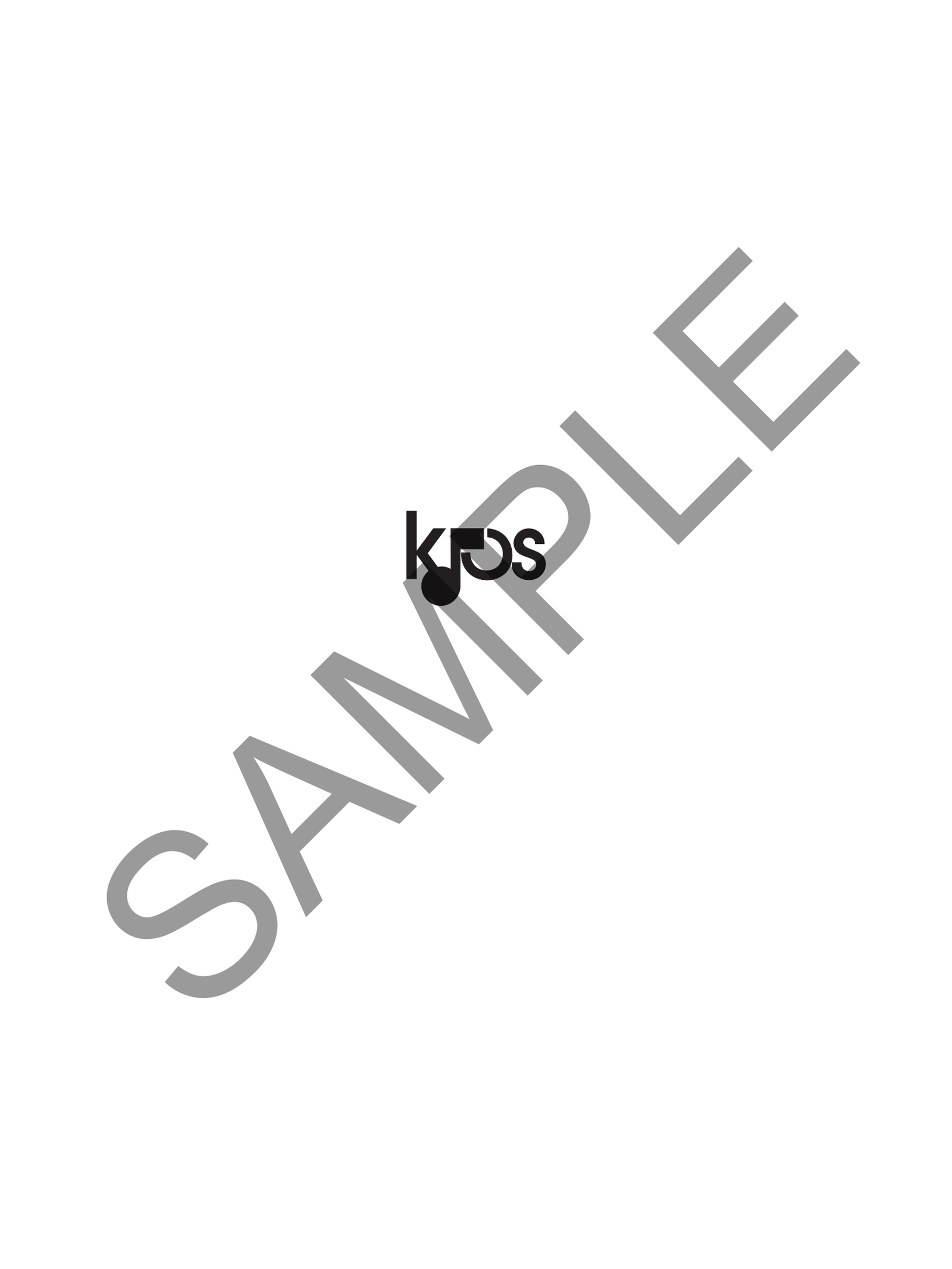
SAMPLE


145
146
147
148
149
150
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
C. Cyms.
S.D.
B.D.
S. Cym.
T-tam.
F to A♭, low G to C
div.
a2
S. Cym. (w/S.D. sticks)
T-tam.
C. Cyms.

SAMPLE


151
152
153
154
155
Picc.
1
Fls.
2
Obs.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns.
unis.
E♭ A. Sax
B♭ T. Sax
E♭ B. Sax
1
B♭ Cors.
2
3
1
2
F Hns.
3
4
a2
a2
1
2
Trbs.
(Bass) 3
Euph.
Tuba
Timp.
Bells
C. Cyms.
S.D.
B.D.
S. Cym.
S. Cym. (w/rattan mlts.)
B.D.
(no roll)

SAMPLE


SAMPLE