



STANDARD OF EXCELLENCE
IN CONCERT

CONCERT BAND
GRADE 2¹/₂
FULL CONDUCTOR SCORE WB318F \$6.00

MICHAEL OARE

PORTSMOUTH REFLECTIONS

Correlated with STANDARD OF EXCELLENCE Book 2, Page 18



NEIL A. KJOS MUSIC COMPANY • PUBLISHER



THE COMPOSER

Michael Oare (b. 1960) earned bachelors degrees in Music Composition and Music Education from Old Dominion University. His professional memberships include the Music Educators National Conference, the Virginia Music Educators Association, the Virginia Band and Orchestra Directors Association, and the National Band Association. He is also listed in Who's Who Among America's Teachers. A native of New York State, Mr. Oare is the Director of Bands at Great Bridge Middle School in Chesapeake, Virginia. His middle school bands have consistently received superior ratings and have performed on three occasions for the Virginia Music Educators Association Conference. In addition, Mr. Oare plays E♭ Clarinet with The Virginia Wind Symphony and frequently serves as an adjudicator for music festivals and contests.

THE COMPOSITION

Portsmouth Reflections was commissioned by the Churchland Middle School Band of Portsmouth, Virginia, under the direction of Mrs. Mary Gugler. Portsmouth is a seaport city, located on the western shore of the Elizabeth River in southeastern Virginia, with a rich history

and seafaring tradition dating to America's Colonial period.

Many of Portsmouth's citizens work in the numerous professions related to the sea. Portsmouth is home to the U.S. Navy's oldest shipyard, The Norfolk Naval Shipyard. Waterman work the bountiful waters of the Chesapeake Bay. Longshoremen work the many docks and shipping terminals in one of the oldest working harbors in America. *Portsmouth Reflections* was written as a tribute to these seafaring and shipbuilding traditions.

TO THE CONDUCTOR

The opening statement of **Portsmouth Reflections** should be played with a full, rich sound and clear articulation. At the *Allegro* (measure 13), the percussion section should be helpful in solidifying the new tempo. The piece continues to unfold until the flutes introduce the main theme at measure 43. Throughout the *Allegro* the tune should be played with a "lilt" or slight separation between the notes. Countermelodies are added at measures 51, 59, and 67, with a short "B" theme first appearing at measure 75.

The tune moves throughout the band, incorporating several of the countermelodies and some interesting effects in the percussion. The dynamic contrasts beginning at measure 106 are very important, especially the sudden forte in measures 113 and 122.

NEW IDEAS

The New Ideas box contains new notes for the flutes, bass clarinet, and trombones and definitions of new musical terms found in *Portsmouth Reflections*. Begin each rehearsal of *Portsmouth Reflections* reviewing these new notes and musical terms with your students.

NEW IDEAS	<p><i>fortissimo</i> (<i>ff</i>) – very loud</p> <p><i>grace note</i> – a small-sized note played just before the note to which it is attached</p> <p>Maestoso – majestically</p> <p><i>pianissimo</i> (<i>pp</i>) – very soft</p> <p><i>sforzando</i> (<i>sfz</i>) – accented</p> <p>or – accented, but short</p>		
	<p>Flutes:</p>	<p>Bass Clarinet:</p>	<p>Trombones:</p>

INSTRUMENTATION LIST

3 - 1st Flute
3 - 2nd Flute
2 - Oboe
3 - 1st B♭ Clarinet
3 - 2nd B♭ Clarinet
2 - E♭ Alto Clarinet
2 - B♭ Bass Clarinet
2 - Bassoon
2 - 1st E♭ Alto Saxophone
2 - 2nd E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone

3 - 1st B♭ Trumpet/Cornet
3 - 2nd B♭ Trumpet/Cornet
4 - F Horn
2 - 1st Trombone
2 - 2nd Trombone
3 - Baritone B.C.
2 - Baritone T.C.
3 - Tuba
2 - Electric Bass
2 - Percussion I:
Timpani
2 - Percussion II:
Bells

2 - Percussion III:
Suspended Cymbal
Crash Cymbals
Tambourine
Wood Block
2 - Percussion IV:
Snare Drum
Bass Drum
Hi-Hat
2 - Rehearsal Piano
1 - Full Conductor Score

Additional scores and parts are available.

PORTSMOUTH REFLECTIONS

Correlated with Standard of Excellence Book 2, page 18

Full Conductor Score

Michael Oare

Approx. Time - 2:39

Maestoso (♩ = 82)

1 2 3 4 5 6 7 8

Flutes 1 2

Oboe

B♭ Clarinets 1 2

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso (♩ = 82)

B♭ Trumpets/ Cornets 1 2

F Horn

Trombones 1 2

Baritone

Tuba

Maestoso (♩ = 82)

Percussion I: Timpani

Percussion II: Bells

Percussion III: Suspended Cymbal, Crash Cymbals, Tambourine, Wood Block

Percussion IV: Snare Drum, Bass Drum, Hi-Hat

Maestoso (♩ = 82)

Rehearsal Piano

*Upper notes are for E♭ Tuba.

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WB318

* Breath marks in parentheses are secondary breath marks for younger bands.

This musical score page contains rehearsal mark 21, which begins at measure 17 and ends at measure 26. The instrumentation includes:

- Fls.**: Flute 1 and 2
- Ob.**: Oboe
- B♭ Cls.**: Clarinet in B-flat 1 and 2
- E♭ A. Cl.**: Alto Clarinet in E-flat
- B♭ B. Cl.**: Bass Clarinet in B-flat
- Bsn.**: Bassoon
- E♭ A. Saxes**: Alto Saxophone 1 and 2
- B♭ T. Sax**: Tenor Saxophone in B-flat
- E♭ B. Sax**: Baritone Saxophone in E-flat
- B♭ Tppts./ Cors.**: Trumpet in B-flat / Cornet 1 and 2
- F Hn.**: Horn in F
- Trbs.**: Trombone 1 and 2
- Bar.**: Baritone
- Tuba**
- Timp.**: Timpani
- Bells**
- Tamb. C. Cyms.**: Tambourine and Congas
- S.D. B.D. Hi-Hat**: Snare Drum, Bass Drum, and Hi-Hat
- Rehearsal Piano**

The score features dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). It also includes articulation marks like accents (*a2*) and breath marks (*(9)*). A specific instruction for the percussion section reads: "*Hi-Hat (w/stick on closed Hi-Hat)". The rehearsal mark number "21" is prominently displayed above measures 17, 20, 21, and 24.

* If Hi-Hat is not available, strike stick on rim of Snare Drum.

The image displays a page from a musical score, likely for a concert band or orchestra. The page features multiple staves for different instruments, including Flutes (Fls.), Oboe (Ob.), Clarinets (B♭ Cls., E♭ A. Cl., B♭ B. Cl.), Bassoon (Bsn.), Saxophones (E♭ A. Saxes, B♭ T. Sax, E♭ B. Sax), Trumpets/Cornets (B♭ Tpts./Cors.), Horns (F Hn.), Trombones (Trbs.), Baritone (Bar.), Tuba, Timpani (Timp.), Bells, Tambourine/Cymbals (Tamb. C. Cyms.), Hi-Hat, and a Rehearsal Piano section.

The music is written in common time (C) with a key signature of one flat (B-flat). A large diagonal watermark reading "SAMPLE" is overlaid across the center of the page. Measure numbers 27 through 34 are visible at the top, and rehearsal mark 29 appears multiple times.

35 36 37 38 39 Lightly 40 41 42 (9)

Fls. 1 2 *ff* *mf*

Ob. *ff*

B♭ Cls. 1 2 *ff*

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxs. 1 2 *ff*

B♭ T. Sax *ff*

E♭ B. Sax *ff*

B♭ Tpts./ 1 Cors. 2 *ff* 39 Lightly

F Hn. *ff*

Trbs. 1 2 *ff*

Bar. *ff*

Tuba *ff*

Timp. 35 39 Lightly

Bells *ff*

Tamb. *mf*

C. Cyms. *ff* W. Bk. *mf*

Hi-Hat S.D. *ff* B.D. *ff*

Rehearsal Piano 35 39 Lightly *ff* *mf*

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts./ Cors. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

**Tamb.
C. Cyms.
W. Blk.**

**S.D.
B.D.**

Rehearsal Piano

43 44 45 46 47 48 49 50 (9)

mp

47

47

47

mp

51 52 53 54 55 56 57 58 (9)

Fls. 1 2

Ob.

B \flat Cts. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxs 1 2

B \flat T. Sax

E \flat B. Sax

B \flat Tpts./ 1
Cors. 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tamb.
W. Blk.

S.D.
B.D.

Rehearsal
Piano

mf

mp

Low Woodwind cue

55

55

55

[illegible]

This image shows a page from a musical score, likely for a rehearsal or performance. The score is written for a large orchestra, including the following instruments:

- Fls. 1/2
- Ob.
- B♭ Cls. 1/2
- E♭ A. Cl.
- B♭ B. Cl.
- Bsn.
- E♭ A. Saxs 1/2
- B♭ T. Sax
- E♭ B. Sax
- B♭ Tpts./ Cors. 1/2
- F Hn.
- Trbs. 1/2
- Bar.
- Tuba
- Timp.
- Bells
- Tamb. W. Blk.
- S.D. B.D.
- Rehearsal Piano

The score is divided into measures, with measure numbers 67, 68, 69, 70, 71, 72, 73, and 74 visible. A rehearsal mark is present at measure 71, indicated by a box containing the number 71. The music is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *f*, *mf*). A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

75 76 (9) 77 78 79 80 81

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts./ 1
Cors. 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tamb.
W. Blk.

S.D.
B.D.

Rehearsal
Piano

C. Cyms.

f

82 83 84 85 86 87 88 89

Fls. 1 2 *ff* *mf*

Ob. *ff*

B♭ Cls. 1 2 *ff*

E♭ A. Cl. *ff* *mp*

B♭ B. Cl. *ff* *mp*

Bsn. *ff* *mp*

E♭ A. Saxs 1 2 *ff*

B♭ T. Sax *ff* *mp*

E♭ B. Sax *ff* *mp*

B♭ Tpts./ 1 2 *ff*

Cors. 2 *ff*

F Hn. *ff* *mp*

Trbs. 1 2 *ff* *mp*

Bar. *ff* *mp*

Tuba *ff* *mp*

Timp. 82 86 *ff* *mf* *mp*

Bells *ff*

C. Cyms. *ff* W. Blk. *mf* *mp*

S.D. *ff* (on rim) *mf* *mp*

B.D. *ff*

Rehearsal Piano 82 86 *ff* *mf* *mp*

90 91 92 ^{a2} 93 ^{sfz} 94 95 96 97

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 *mf*

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

B♭ Tpts./ 1 ^{a2} 2 *mf*

F Hn. *mf*

Trbs. 1 2 *mf*

Bar. *mf*

Tuba *mf*

94

Timp.

Bells *sfz* *mf*

C. Cyms. W. Blk.

S.D. B.D.

Rehearsal Piano *sfz* *mf*

94

[illegible]

[illegible]

114 115 116 117 118 119 120 121

Fls. 1 2 *mp* *f*

Ob. *mp* *f*

B♭ Cls. 1 2 *mp* *f* *a2* *a2* *a2*

E♭ A. Cl. *mp* *f* *mf*

B♭ B. Cl. *mp* *f* *mf*

Bsn. *mp* *f* *mf*

E♭ A. Saxs 1 2 *mp* *f* *mf*

B♭ T. Sax *mp* *f* *mf*

E♭ B. Sax *mp* *f* *mf*

B♭ Tpts./ 1
Cors. 2 *mp* *f* *mf* *a2*

F Hn. *mp* *f* *mf* (9)

Trbs. 1 2 *mp* *f* *mf* (9)

Bar. *mp* *f* *mf* (9)

Tuba *mp* *f* *mf*

Timp.

Bells *f*

C. Cyms.
W. Blk. *f* W. Blk. *f*

S.D.
B.D. *f*

Rehearsal Piano *mf* *f*

119 119 119

122 123 124 125 126 127 (9) 128 129

Fls. 1 2 *mf* *p* *f*

Ob. *mf* *p* *f*

B♭ Cls. 1 2 *mf* *p* *f* a2

E♭ A. Cl. *mp* *f*

B♭ B. Cl. *mp* *f*

Bsn. *mp* *f*

E♭ A. Saxs. 1 2 *mp* *p* *f*

B♭ T. Sax *mp* *p* *f*

E♭ B. Sax *mp* *f*

B♭ Tpts./ Cors. 1 2 *p* *f* a2

F Hn. *mp* *p* *f*

Trbs. 1 2 *mp* *p* *f* a2

Bar. *mp* *p* *f*

Tuba *mp* *f*

Timp. *f*

Bells *mf* *f*

C. Cyms. W. Blk. *mp* *p* *f* (choke)

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

Rehearsal Piano *mf* *f*

STANDARD OF EXCELLENCE IN CONCERT

Standard of Excellence In Concert presents exceptional performance literature - concert and festival pieces - for beginning and intermediate bands. Each piece is correlated with a specific page in the *Standard of Excellence Comprehensive Band Method* by Bruce Pearson and reinforces musical skills and concepts introduced in the method. Included in the score is a New Ideas section which contains definitions of selected musical terms to accompany each concert piece.

Standard of Excellence In Concert includes the following selections:

Grade 1

Ayre and Dance (WB194)
Bruce Pearson, Book 1, page 18

Bossa Blue (WB287)
Barrie Gott, Book 1, page 13

Costa del Sol (WB269) Bruce Pearson
& Chuck Elledge, Book 1, page 18

Court Festival (WB220) William Byrd/
arr. Bruce Pearson, Book 1, page 24

Crown and Scepter (WB326)
Elliot Del Borgo, Book 1, page 22

Downtown Blues (WB296)
Barrie Gott, Book 1, page 23

Eagle Crest March (WB263)
Bruce Pearson, Book 1, page 18

El Coquí (WB179)
arr. Gay Holmes Spears, Book 1, page 22

Falcon's Flight March (WB277)
Steve Hommel, Book 1, page 17

First Concert: A Demonstration Performance
(WB236) Bruce Pearson, Book 1, first 6 notes

Great Warm-Ups for Young Bands (WB245)
Bruce Pearson, (Grades 1-2½), Books 1&2

King Arthur's Coronation March (WB243)
Steve Hommel, Book 1, page 13

Knightsbridge March (WB325)
Bruce Pearson, Book 1, page 17

La Fiesta (WB289)
Dean Sorenson, Book 1, page 22

Mango Tango (WB323)
Barrie Gott, Book 1, page 23

Mariachi Madness (WB328)
Tom Molter, Book 1, page 22

Ming Court (WB291)
arr. Donald Pitter, Book 1, page 28

North Winds Festival (WB264)
Bruce Pearson, Book 1, page 17

Regal March (WB183) Bruce Pearson &
Chuck Elledge, Book 1, page 18

Regency Court Overture (WB246)
Bruce Pearson & Chuck Elledge,
Book 1, page 23

River City Parade (WB306)
Bruce Pearson, Book 1, page 22

River's Bend March (WB216)
Bruce Pearson, Book 1, page 13

San Simeon Overture (WB257)
Steve Hommel, Book 1, page 18

Spanish Hills March (WB261)
Bob Cotter, Book 1, page 18

Ukrainian Overture (WB298)
Steve Hommel, Book 1, page 18

Wyndham March (WB158) Bruce Pearson &
Chuck Elledge, Book 1, page 13

Grade 1½

African Festival (WB210) arr. Quincy Hilliard,
Chuck Elledge, & Bruce Pearson,
Book 1, page 26

Ancient Dances (WB307)
Bruce Pearson, Book 1, page 29

Ariodante Suite (WB327)
George Frideric Handel/arr. Chuck Elledge,
Book 1, page 28

Awakened Voices Resound (WB288)
Michael Oare, Book 2, page 15

A Baroque Celebration (WB191)
George Frideric Handel/arr. Chuck Elledge,
Book 1, page 26

Blue Street Parade (WB272)
Chuck Elledge, Book 2, page 5

Canterbury Overture (WB235)
Barrie Gott, Book 1, page 29

Drums of Daruma (WB308)
William Himes, Book 2, page 14

Echoes of Time (WB238)
Bruce Pearson, Book 1, page 31

El Marinero (WB161)
arr. Mike Hannickel, Book 1, page 26

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Kirk Vogel, Book 1, page 29

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Wolfgang Amadeus Mozart/arr. Bruce Pearson,
Book 1, page 29

Grand March: The Australian Land (WB190)
Ralph Hultgren, Book 1, page 22

March of the Brigadier Guards from "Iolanthe"
(WB290) Sir Arthur Sullivan/arr. Bruce Pearson,
Book 2, page 15

March of the Nightcrawlers (JB43)
Thomas Duffy, Book 1, page 29

Matterhorn Overture (WB169)
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Perseus and the Sea Monster (WB292)
Michael Grady, Book 1, page 29

Rattler Ridge (WB319)
Robert Crump, Book 1, page 29

Stanley River Overture (WB212)
Barrie Gott, Book 1, page 29

Starchaser (WB324)
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Bob Cotter, Book 2, page 11

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Wayne Pegram, Book 1, page 32

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Afternoon of a Puppy (WB299)
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A Holiday Extravaganza (WB329)
David Bobrowitz, Book 2, page 14

Barbarossa (GB905)
William Himes, Book 2, page 21

Barrington Overture (WB242)
Bob Cotter, Book 2, page 21

Brazilian Children's Song (Cai, Cai, Balão!)
(WB286) arr. Andrew Balent, Book 2, page 25

Calypso Variations (On "Tinga Layo") (WB211)
Gay Holmes Spears, Book 2, page 5

Ceremonial: Prologue and Dance (WB174)
Ron Cowherd, Book 2, page 11

Downing Street March (WB157)
Barrie Gott, Book 2, page 27

Fiesta Sunrise (WB259)
Dean Sorenson, Book 2, page 20

For the Glory of the Flag (WB284)
Barrie Gott, Book 2, page 13

Great Warm-Ups for Advancing Bands (WB294)
Bruce Pearson, (Grades 2-3), Books 2&3

Heartland Overture (WB271)
William Himes, Book 2, page 20

Legend of the Mountains (WB193)
Barrie Gott, Book 2, page 25

March and Ecossaise (WB265)
Ludwig van Beethoven/arr. Barry Kopetz,
Book 2, page 9

March for a Celebration (WB322)
Bruce Pearson, Book 2, page 25

Music For The Royal Fireworks (WB232)
George Frideric Handel/arr. Bruce Pearson
& Wendy Barden, Book 2, page 25

Pioneers (WB237)
Ralph Hultgren, Book 2, page 15

Renaissance Triptych (WB305)
T. Susato/S. Scheidt/arr. Bruce Pearson,
Book 2, page 12

Song of Tosagata (WB175)
arr. Mike Hannickel, Book 2, page 11

Year of Jubilee (WB300)
Henry Clay Work/ arr. Andrew Balent,
Book 2, page 25

Grade 2½

Asian Sunrise (WB295)
Barrie Gott, Book 2, page 29

Beyond the Frontier (WB215)
Ralph Hultgren, Book 2, page 20

Canticle (WB234)
Bruce Pearson, Book 2, page 25

Declaration (WB219)
Benedetto Marcello/arr. Bruce Pearson,
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Greenbrier Legacy (WB297)
Michael Oare, Book 2, page 21

Immortal! Invisible! (WB262)
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Joyance (WB187)
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March for a Festival (WB195)
Bruce Pearson & Chuck Elledge,
Book 2, page 26

Portsmouth Reflections (WB318)
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Proclamation (WB258)
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Psalm (WB239)
William Himes, Book 2, page 20

Renaissance Festival & Dances (WB167)
arr. Bruce Pearson, Book 2, page 27

The Crown and The Glory (WB260)
Barrie Gott, Book 2, page 25

Thingamajig (WB331)
William Himes, Book 2, page 15

Valse Lyrique (WB293)
William Himes, Book 2, page 18

Voyages on a Rowing Song (WB196)
William Himes, Book 2, page 25

West! (WB214)
Chuck Elledge, Book 2, page 28

Grade 3

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Spirituals! (WB159) arr. Charlie Hill
& Chuck Elledge, Book 3, page 6

Three Chinese Miniatures (WB162)
Robert Jager, Book 3, page 29

SAMPLE



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