

Hi-Line Express

By

Craig Thomas Naylor

For

Concert Band

Grade 3.5

Performance Time ca. 5:30

Instrumentation & Parts (May be performed without instruments marked with *)
Single Part except where noted.

| | |
|---|-------------------------|
| 3 Flute 1 & 2 | Tenor Saxophone |
| Oboe 1 & 2 | Baritone Saxophone |
| Bassoon | 2 Bb Trumpet 1, 2 & 3 |
| 3 Bb Clarinet 1, 2 & 3 | Horn in F 1, 2, 3* & 4* |
| Alto Clarinet* | Trombone 1, 2 & 3 |
| Bass Clarinet | Baritone |
| Eb Contra Alto Clarinet* | Tuba |
| Alto Saxophone 1 & 2 | String Bass* |
| Timpani - 2 Drums | |
| Percussion 1 - Tam Tam, Marimba | |
| Percussion 2 - Snare Drum | |
| Percussion 3* - Sand Blocks, Tambourine | |
| Percussion 4* - Shaker or Maracas, Triangle | |
| Percussion 5 - Suspended Cymbal | |
| Percussion 6 - Bass Drum | |

The "Hi-Line" is the nickname for the railroad running over the high plains of Montana and North Dakota, just south of the U.S.A. - Canadian Border, on the Minneapolis-to-Seattle route. **Hi-Line Express** is a depiction of, and tribute to, the great steam locomotives, the "Iron Horses" of the past. The Express begins in the station, heavily loaded with passengers and freight, straining to pick up speed. Once out of the station, the train almost flies across the prairie and, after a pleasant, melody-filled journey, laboriously slows down and arrives at its destination.

Hi-Line Express is both a great performance piece and fabulous teaching exercise. It is very popular with both audiences and musicians. Rhythmic precision is drilled in repetitive patterns that the student finds fun to play because they are parts of the train chugging along and not perceived as an exercise. There is great left hand practice for the clarinets and other technique training that will challenge all of the musicians in an enjoyable way.

Craig Thomas Naylor holds a Doctor of Musical Arts in Composition from the University of Southern California. He receives numerous commissions and his compositions have been performed world wide in the concert hall and movie theater, including the IMAX film To The Limit.

9 (Getting Faster)

Fls. 1-2 *sfz*

Obs. 1-2 *sfz*

Bns. 1-2 *(mf)*

Cl. 1 *1^o sfz*

Cl. 2-3 *2^o sfz*

Alto Cl. *3^o (mf)*

B. Cl. *(mf)*

Contra Cl. *mf*

A. Sax. 1-2 *sfz*

T. Sax. *sfz*

B. Sax. *mf*

Tpt. 1 *st. mute sfz*

Tpt. 2-3 *st. mute sfz*

Hns. 1-3 *mp f mp fp ff p*

Hns. 2-4 *mp f mp fp ff p*

Tbns. 1-2 *(f) sfp*

B. Tbn. *(f) sfp*

Bar. *(f) sfp*

Tb. *(f) sfp*

Stg. Bass *(f) mf*

Straight eighths - no cresc. or dim. - like a machine.

f=mp Straight eighths - no cresc. or dim. - like a machine.

9

Timp. *mf<f p=mp*

Perc. 1 *f mf<f mf<f*

Perc. 2 *mf<f mf<f p<mp p<mp p<mp p<mp simile*

Perc. 3 *mf*

Perc. 4 *(f) f mp*

Perc. 5 *(f) regular strikes f mp*

Perc. 6 *mf<f p<mp*

(Getting Faster) ----- **17** $\text{♩} = 74$

Fls. 1-2

Obs. 1-2

Bns. 1-2 *fp* no cresc. *mf*

Cl. 1 *f* *mp*

Cls. 2-3 *f* *mp*

Alto Cl. *sfp* *fp* no cresc. *fp*

B. Cl. *sfp* *fp* no cresc. *fp*

Contra Cl. *simile* *fp* no cresc. *mf*

A. Sax. 1-2 *f*

T. Sax *sfp* *fp* no cresc. *fp*

B. Sax. *simile* *fp* no cresc. *mf*

Tpt. 1

Tpt. 2-3

Hns. 1-3

Hns. 2-4

Tbns. 1-2 *fp* no cresc. *fp*

B. Tbn. *fp* no cresc. *fp*

Bar. *fp* no cresc. *fp*

Tb. *fp* no cresc. *fp*

Stg. Bass *mf*

17

Timp. *p < mp* *mf < f* *p < mp* *p < mp*

Perc. 1 *mf < f*

Perc. 2 *p < mp* *mf < f* *p < mp* *p < mp*

Perc. 3 *mp*

Perc. 4 *mp*

Perc. 5 *mp* *f* *mp*

Perc. 6 *p < mp* *mf < f* *p < mp*

96 ^{a2}

Fls. 1-2 *mf* *f*

Obs. 1-2 *mf* *f*

Bns. 1-2 *mf*

Cl. 1 *mf* simile

Cls. 2-3 *mf* simile

Alto Cl. *mf* simile

B. Cl. *mf* *f*

Contra Cl. *mf* *cresc.* *f* simile

A. Sax. 1-2 *mf* simile

T. Sax. *mf* simile

B. Sax. *mf* *cresc.* simile

Tpt. 1 2° Col 1° *mf* +2°

Tpt. 2-3 *mf* 3°

Hns. 1-3 simile *mf*

Hns. 2-4 simile *mf*

Tbns. 1-2 *mf*

B. Tbn. *mf*

Bar. *mf* *f*

Tb. *mf* *f*

Stg. Bass *mf*

96

Timp. *p* *f* *mp < mf*

Perc. 1 Tam Tam *p* *f*

Perc. 2 *p* *f* *mp < mf*

Perc. 3 *p* *f* *mf*

Perc. 4 *f* *mf*

Perc. 5 *p* *f* *mf*

Perc. 6 *p* *f*

98

Fls. 1-2 *mf* *f* *mf* *f cresc.*

Obs. 1-2 *mf* *f* *mf* *f cresc.*

Bns. 1-2 simile

Cl. 1

Cls. 2-3

Alto Cl.

B. Cl.

Contra Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1 *f* *mf* *f* *mf* *f*

Tpt. 2-3 (3rd only)

Hns. 1-3

Hns. 2-4

Tbns. 1-2

B. Tbn.

Bar.

Tb.

Stg. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

106

Fls. 1-2
 Obs. 1-2
 Bns. 1-2
 Cl. 1
 Cls. 2-3
 Alto Cl.
 B. Cl.
 Contra Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2-3
 Hns. 1-3
 Hns. 2-4
 Tbns. 1-2
 B. Tbn.
 Bar.
 Tb.
 Stg. Bass

Detailed description of the woodwind and brass section score for measures 104-106. The score is in 4/4 time with a key signature of one sharp (F#). It features multiple staves for Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (1, 2-3), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1-2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2-3), Horns (1-3, 2-4), Trombones (1-2), Baritone, and Tuba. Dynamics range from *mf* to *ff*, with crescendos and decrescendos. Performance markings include slurs, accents, and triplets (3-2). The section begins in measure 104 and concludes in measure 106.

106

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6

Detailed description of the percussion section score for measures 104-106. The score includes Timpani (Timp.), six different Percussion parts (Perc. 1-6), and a Tam Tam. Dynamics range from *p* to *ff*. Performance markings include slurs, accents, and dynamic markings like *mf < f*. The section begins in measure 104 and concludes in measure 106.

Fls. 1-2
Obs. 1-2
Bns. 1-2
Cl. 1
Cls. 2-3
Alto Cl.
B. Cl.
Contra Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
Hns. 1-3
Hns. 2-4
Tbns. 1-2
B. Tbn.
Bar.
Tb.
Stg. Bass
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Fls. 1-2 *ff* *f* *ff* *f*

Obs. 1-2 *fff* *f* *ff* *f*

Bns. 1-2 *ff* *mf* / / /

Cl. 1 *ff* *f* *ff* *f*

Cls. 2-3 *ff* *mf* / / /

Alto Cl. *ff* / / /

B. Cl. *f* *ff* *mf cresc.*

Contra Cl. *f* *ff* *mf cresc.*

A. Sax. 1-2 *fff* *mf* / / /

T. Sax *fff* *mf* / / /

B. Sax. *f* *ff* *mf cresc.*

Tpt. 1 *fff* *ff* *f* *ff* *f* (+2°)

Tpt. 2-3 *fff* *ff* *f* *ff* *f* (2° Col 1°)

Hns. 1-3 *ff* *mf* / / /

Hns. 2-4 *ff* *mf* / / /

Tbns. 1-2 *ff* *mf* / / /

B. Tbn. *ff* *mf* / / /

Bar. *f* *ff* *f cresc.*

Tb. *f* *ff* *f cresc.*

Stg. Bass *ff* *mf* / / /

Timp. *ff* *mf < ff* *mf < ff* *ff* *mf < ff* *mf < ff* *ff* *mp < mf* / / /

Perc. 1 *(ff)* *mf* *p* / / /

Perc. 2 *ff* *mf < ff* *mf < ff* *ff* *mf < ff* *mf < ff* *ff* *mf* / / /

Perc. 3 *ff* *(ff)* *f* / / /

Perc. 4 *ff* *mf* / / /

Perc. 5 *ff* *mf < ff* *mf < ff* *ff* *mf < ff* *mf < ff* *ff* *mf* *p* / / /

Perc. 6 *ff* *mf < ff* *mf < ff* *ff* *mf < ff* *mf < ff* *ff* *mp < mf* / / /