

DAKOTA!

Overture For Band

*Commissioned by the Forsan High School Band;
The 2007-2009 Texas "Class A" State Honor Band
Jim Rhodes, Director*

by
William Owens
(ASCAP)

Complete Band Instrumentation

1 - Full Score	2 - Tenor Sax	4 - Tuba
4 - 1st Flute (Piccolo)	1 - Baritone Sax	1 - Timpani
4 - 2nd Flute	3 - 1st Trumpet	2 - 1st Percussion
2 - Oboe	3 - 2nd Trumpet	Snare Drum, Bass Drum
2 - Bassoon	3 - 3rd Trumpet	1 - 2nd Percussion
3 - 1st Clarinet	2 - 1st F Horn	Cymbals, Triangle,
4 - 2nd Clarinet	2 - 2nd F Horn	Tambourine, Wind Chimes
4 - 3rd Clarinet	2 - 1st Trombone	3 - 3rd Percussion
2 - Bass Clarinet	2 - 2nd Trombone	Chimes, Bells, Xylophone
1 - Contra Alto Clarinet	2 - 3rd Trombone	
2 - 1st Alto Sax	2 - Euphonium B.C.	
2 - 2nd Alto Sax	2 - Euphonium T.C.	

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About the Music - - -

“Dakota!” is a fresh, energetic overture for concert band and is inspired by a visit to Vermillion, SD. Founded in 1859, Vermillion is a city that exudes an attractive sense of vibrancy and community spirit. Located in the southeastern corner of South Dakota, Vermillion is home to the *University of South Dakota* and the world renowned *American Shrine To Music Museum*.

The piece begins quite vividly with a trumpet motif that is heard throughout. Strong melodic concentrations and warm harmonies taken at a quick tempo are at the center of the introduction, which represents the city’s wonderful radiance. The music then settles into a slower waltz section, depicting the tranquility of the wide-open prairie as evening calmly brings the sunset. The brisk, bold theme from the beginning is once again introduced, and the music concludes with a rousing finish.

Rehearsal Suggestions - - -

Although the beginning tempo markings offer some flexibility, the piece is most effective when played at mm=152. Through the allegro section, strict attention to style markings is vital in order to give your performance a special “free-spirited” quality. Accent and staccato markings should be tastefully played and not “forced.” In the $\frac{3}{4}$ section, the cued parts may also be used to add color as well as reinforce weak or missing parts. As you will be aggressive and energetic in the allegro sections, please be equally gentle in the $\frac{3}{4}$. The “dance” section at meas. 142 is a wonderful closing statement, and will depend greatly on style and dynamics being effectively executed.

About the Composer - - -



William Owens (b. 1963) is a native of Gary, Indiana. His career as a music educator spans over twenty years, and he is very active as a composer, clinician and conductor throughout the United States.

Since 1993, Owens has written over sixty commissioned and published works for middle school and high school concert bands. His music is programmed at prestigious venues, such as the Midwest International Band and Orchestra Clinic, and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Florida Bandmasters Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is the winner of the ASCA Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum (ACF), the Mansfield (TX) Wind Symphony, and the Texas MEA. William resides in Fort Worth, Texas with his wife Georgia.

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2007

Vigorously! (♩=144-152) 6

1st Flute (Piccolo) *p* *f* *mf*

2nd Flute *p* *f* *mf*

Oboe *p* *f* *mf*

Bassoon *fp* *f* *fp*

1st Clarinet *p* *f* *mf*

2nd & 3rd Clarinet *p* *f* *mf*

Bass Clarinet *fp* *f* *fp*

1st & 2nd Alto Sax *p* *f* *fp*

Tenor Sax *p* *f* *fp*

Baritone Sax *fp* *f* *fp*

1st Trumpet *f* *mf*

2nd & 3rd Trumpet *f* *mf*

1st & 2nd F Horn *p* *f*

1st & 2nd Trombone *p* *f* *fp* *fp*

3rd Trombone *p* *f* *fp*

Euphonium *p* *f* *fp*

Tuba *fp* *f* *fp*

Timpani *fp* *f* *mf*

1st Percussion *p* *fp* *mf*

2nd Percussion *f*

3rd Percussion *p* *f* *mf*

1 Fl (Picc) *f* *fp* *f*

2 Fl *f* *fp* *f*

Ob *f* *fp* *f*

Bssn *f* *fp* *f* *mf*

1 Cl *f* *fp* *f*

2&3 Cl *f* *fp* *f*

B Cl *f* *fp* *f* *mf*

1&2 A Sax *f* *fp* *f* *mf*

T Sax *f* *fp* *f* *mf*

B Sax *f* *fp* *f* *mf*

1 Tpt *f* *f*

2&3 Tpt *f* *f*

1&2 FH *f* *fp* *f* *mf*

1&2 Trb *f* *fp* *f* *mf*

3 Trb *f* *fp* *f* *mf*

Euph *f* *fp* *f* *mf*

Tuba *f* *fp* *f* *mf*

Timp *f* *fp* *f* *mf*

1P *f* *ff* *mp* *f* *mf*

2P

3P *f* *mp* *f* *f*

Xyl *mp* *f*

15

1 Fl (Picc) *mf*

2 Fl *mf*

Ob *mf*

Bssn

1 Cl *mf*

2&3 Cl *mf*

B Cl

1&2 A Sax

T Sax

B Sax

1 Tpt *mf*

2&3 Tpt *mf*

1&2 FH

1&2 Trb

3 Trb

Euph *mf*

Tuba

Tim

1P

2P *mp* *sim* *f* Cr Cym

3P *mf*

20

f *mf*