

West Point's 162nd

Commissioned by S. Fogel

by

R. Andrew Yates

Complete Band Instrumentation

1 - Full Score	4 - Alto Saxophone	2 - Euphonium B.C.
1 - Piccolo	2 - Tenor Sax	2 - Euphonium T.C.
8 - Flute	1 - Baritone Sax	4 - Tuba
2 - Oboe	3 - Bb Trumpet 1	1 - Timpani
2 - Bassoon	6 - Bb Trumpet 2 & 3	1 - Bells
1 - Eb Clarinet	2 - 1st & 3rd Horn in F	2 - Snare Drum
3 - Bb Clarinet 1	2 - 2nd & 4th Horn in F	1 - Cymbals
8 - Bb Clarinet 2 & 3	4 - Trombone 1 & 2	1 - Bass Drum
2 - B ^b Bass Clarinet	2 - Trombone 3	

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West Point's 162nd – Grade 3+

Program Notes

West Point's 162nd was commissioned by the composer's dear friend and colleague, television actor and radio personality Jerry Fogel. Mr. Fogel wanted a piece of music to be played for the reunion review in recognition of their 50th anniversary graduating from The United States Military Academy at West Point. The composer contacted West Point and was informed there were some years West Point did not have a graduating class, and years (especially during The Civil War) where they graduated two classes. The West Point Class of 1959 was the 162nd class to graduate from this most famous of military colleges. The United States Military Academy Band, LTC Timothy Holton conducting, premiered West Point's 162nd on 2 May 2009.

Notes to the Conductor

The percussion parts have been designed for a large or small percussion section. Snare Drum, Bass Drum and Cymbal parts are the most important, followed by Bells and finally Kettledrums. The Kettledrum part is designed with four drums, but an experienced player can manage with two. The Bass Drum should be free of all dampening devices and struck with a hard beater. Snare Drum can be doubled with a Field Drum in forte passages.

The Trio strain may be played for effect by having the piccolo, trumpets, trombones, kettledrums and cymbals rest first time through, all others play piano with flutes playing down an octave and the baritone voice playing the counter melody. All instruments play fortissimo second time.

About the Composer

Music has always been very important to Andrew Yates. He began playing organ as a child and percussion as a teenager. He was writing music while still in high school at Fort Osage High School, Independence, Missouri, being influenced by his high school band director Mr. Bill Scriven. He attended the University of Missouri-Kansas City Conservatory of Music where he studied percussion with Charmaine Asher-Wiley, and conducting with David Worthington. While at the conservatory he was appointed the undergraduate assistant conductor of the U.M.K.C. Wind Ensemble. He received his B.A. in Music from Mid-America Nazarene University. He also had the unique opportunity for conducting master classes with Dr. Frederick Fennell. Andrew also considers the legendary arranger and orchestrator Vic Schoen a great mentor in his musical career. Vic was the arranger for The Andrews Sisters, Patti Page, Danny Kaye and many others.

Mr. Yates has performed as a percussionist in Las Vegas, Atlantic City, New York, Lake Tahoe and Los Angeles. He has written music for the great singers Marilyn Maye, and Ida McBeth, and such ensembles as The Kansas City Camerata, The Western Missouri British Brass Band, and The Kansas City Symphony. The former leader of The Tonight Show "Doc" Severinsen commissioned Andrew's most recent arrangement for symphony orchestra. Symphony orchestras, brass bands and wind bands throughout The United States have performed Mr. Yates' music and arrangements. He has been a guest conductor for many outstanding bands and orchestras. Andrew was also for many years the host of "The Sound of The Winds" - a radio program of wind band music. The program has now aurally preserved a piece of wind band history through interviews of some of the band's greatest composers and conductors. He also worked for many years in Kansas City classical and talk radio.

West Point's 162nd

Duty, Honor, Country
Commissioned by Jerome S. Fogel
for the 162nd Graduating Class of
West Point Military Academy - 1959

R. Andrew Yates

$\text{♩} = 120$

Piccolo
Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2 & 3
Bass Clarinet
Alto Sax.
Tenor Sax.
Baritone Sax.
B♭ Trumpet 1
B♭ Trumpet 2 & 3
F Horn 1 & 3
F Horn 2 & 4
Trombone 1 & 2
Trombone 3
Euphonium
Tuba
Timpani
Bells
Snare Drum
Cymbals
Bass Drum

West Point's 162nd

2

5

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

5

Timp.

Bls.

S.D.

Cym.

B. D.

West Point's 162nd

3

13

Picc. Fl. Ob. Bsn. Eb Cl. B♭ Cl. 1 B♭ Cl. 2 & 3 B. Cl. A. Sx. T. Sx. B. Sx.

B♭ Tpt. 1 B♭ Tpt. 2 & 3 Hn. 1&3 Hn. 2&4 Tbn. 1 & 2 Tbn. 3 Euph. Tuba Timp. Bls. S.D. Cym. B. D.

West Point's 162nd

23

Picc. *ff*

Fl. *ff*

Ob.

Bsn. *ff*

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl. *ff*

A. Sx.

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3 *ff*

Hn. 2&4 *ff*

Tbn. 1 & 2

Tbn. 3

Euph. *ff*

Tuba *ff*

Tim. *ff*

Bls. *ff*

S.D. *f*

Cym. *mf*

B. D. *mf*

f

This page contains musical staves for various instruments, including Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bb Trumpet 1, Bb Trumpet 2 & 3, Horn 1&3, Horn 2&4, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, Timpani, Bassoon, Snare Drum, Cymbals, and Bass Drum. The music is divided into three systems by vertical bar lines. Measure numbers 23, 23, and 23 are indicated at the beginning of each system respectively. Dynamics such as *ff*, *p*, *mf*, and *f* are used throughout the piece. A large, semi-transparent watermark with the text 'Tempo Music Publisher' and 'www.Tempomusic.com' is overlaid diagonally across the page.

West Point's 162nd

5

31

Picc. *ff*

Fl. *ff*

Ob.

Bsn. *ff*

E♭ Cl.

B♭ Cl. 1 *ff*

B♭ Cl. 2 & 3 *ff*

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

31 *ff*

Tim. Bls.

S.D.

Cym.

B. D.

West Point's 162nd

40

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

40 p

Timp.

Bls.

S.D.

Cym.

B. D.

48

Picc.

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

48

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

48

Timp.

Bls.

S.D.

Cym.

B. D.

This musical score page shows measures 48 through 50 of a piece. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Bass Clarinet, Bassoon 1, Bassoon 2 & 3, Bass Clarinet 2, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trombone 1, Trombone 2 & 3, Horn 1 & 3, Horn 2 & 4, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, Timpani, Bassoon (Bassoon 4), Snare Drum, Cymbals, and Bass Drum. Measures 48 and 50 feature melodic lines for various woodwind and brass instruments. Measure 49 is mostly rests, with dynamic markings 'p' (piano) appearing above the Flute, Oboe, Bassoon, Bass Clarinet, Bassoon 2 & 3, Bass Clarinet 2, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trombone 1, Trombone 2 & 3, Horn 1 & 3, Horn 2 & 4, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, and Bassoon 4. The score is in common time and includes measure numbers 48, 49, and 50.

West Point's 162nd

56

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

56

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

56

Timp.

Bls.

S.D.

Cym.

B. D.

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64

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

"lower octave if possible"

Euph.

Tuba

Bls.

Tim.

S.D.

Cym.

B. D.

West Point's 162nd

72

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

Timp.

Bls.

S.D.

Cym.

B. D.

72

72

72

80

Picc.

Fl.

Ob.

Bsn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

Timp.

Bls.

S.D.

Cym.

B. D.

West Point's 162nd

88

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

88

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

88

Tim.

Bls.

S.D.

Cym.

B. D.

99

Picc.

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

99

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

99

Timp.

Bls.

S.D.

Cym.

B. D.

The music consists of two systems of staves. The first system begins at measure 99 and includes parts for Picc., Fl., Ob., Bsn., B♭ Cl., B♭ Cl. 1, B♭ Cl. 2 & 3, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, Hn. 1&3, Hn. 2&4, Tbn. 1 & 2, Tbn. 3, Euph., Tuba, Timp., Bls., S.D., Cym., and B. D. The second system also begins at measure 99 and continues the musical line. Measure numbers 99 are indicated above the first staff of each system. The instrumentation is typical of a concert band or orchestra, featuring woodwinds (Picc., Fl., Ob., Bsn., B♭ Cl., B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt., B♭ Tpt. 2 & 3, Hn., Hn. 2&4), brass (Euph., Tuba, B. Cl., B♭ Cl. 1, B♭ Cl. 2 & 3, B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn., Tbn. 3), and percussion (Timp., Bls., S.D., Cym., B. D.). The music is written in common time with various key signatures (e.g., B♭ major, A major). The notation includes standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with dynamic markings such as *p*, *f*, *mf*, *mp*, *sfz*, and *>*.

West Point's 162nd

107

Picc.

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

107

Tim.

Bls.

S.D.

Cym.

B. D.

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115

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

Timp.

Bls.

S.D.

Cym.

B. D.

West Point's 162nd

123

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

123

Timp.

Bls.

S.D.

Cym.

B. D.

The musical score consists of two systems of staves. The first system includes Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2 & 3, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, Hn. 1&3, Hn. 2&4, Tbn. 1 & 2, Tbn. 3, Euph., Tuba, Timp., Bls., S.D., Cym., and B. D. The second system continues with the same instruments. Measure numbers 123 are indicated at the beginning of both systems. The score is in 2/4 time and features a key signature of one flat. The instrumentation is typical of a large band or orchestra, with woodwinds, brass, and percussion represented.

128

Picc.

Fl.

Ob.

Bsn.

Eb Cl.

B♭ Cl. 1

B♭ Cl. 2 & 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

128

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Hn. 1&3

Hn. 2&4

Tbn. 1 & 2

Tbn. 3

Euph.

Tuba

128

Timp.

Bls.

S.D.

Cym.

B. D.

