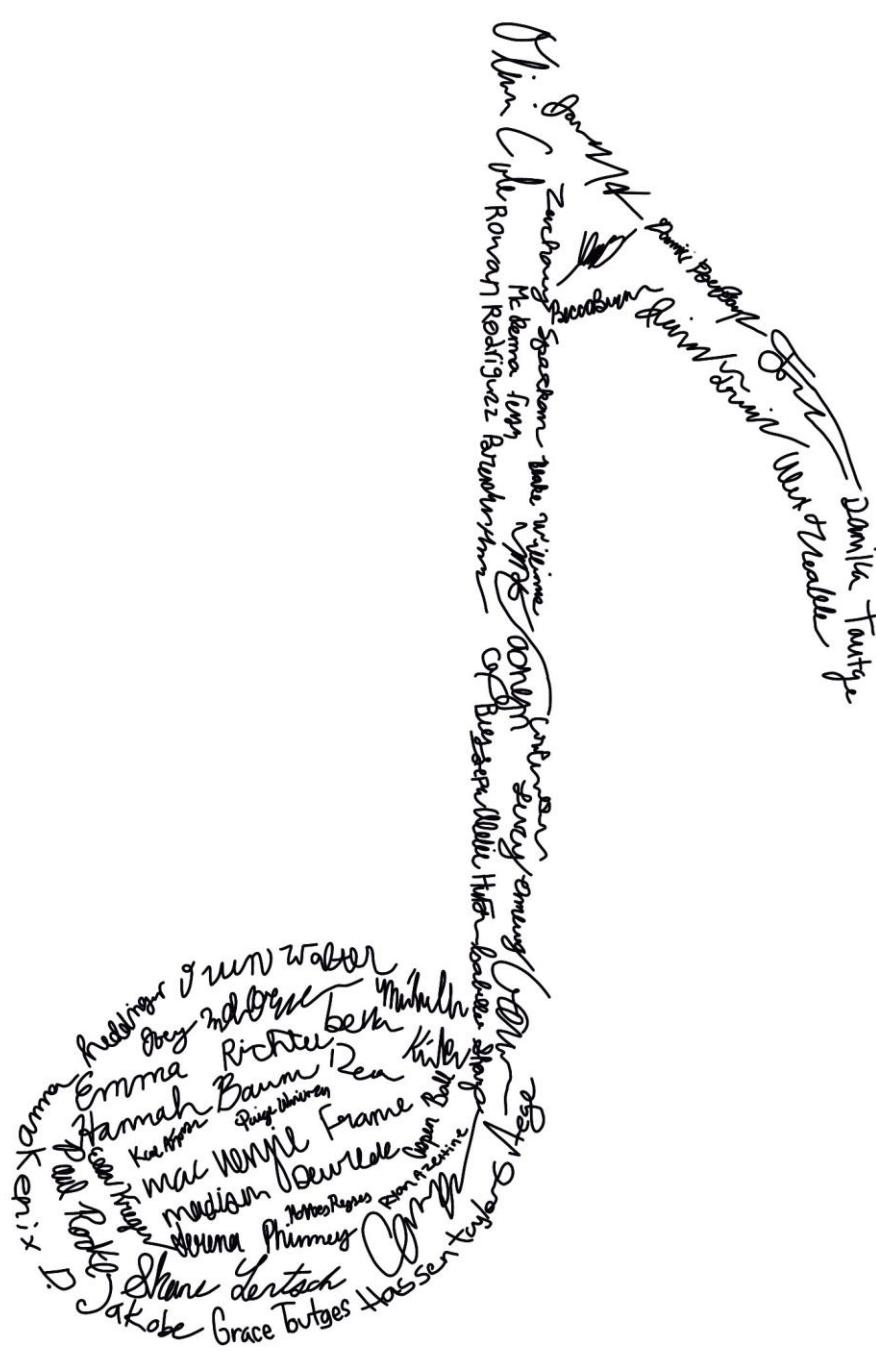


# Shirley Mier

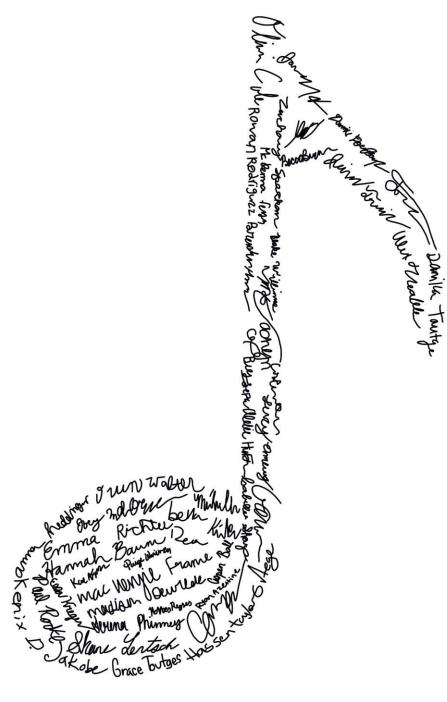
# Legacy

## for Wind Ensemble

*Commissioned by the Farmington High School Band Students, Class of 2022  
in honor of Farmington's Band Directors, with special thanks to  
Erin Holmes, Bradley Mariska, and Elliot Douma  
"The Band Always Wins"*



## About the Music



*Legacy* was commissioned by the Farmington High School Band Class of 2022 as a farewell gift from the seniors to honor their band directors and commemorate their high school band experience. Elements of this experience can be heard throughout the piece. The introduction begins with sustained notes (depicting students learning their instruments) from which the main theme gradually emerges. A march section signifies the students' growing confidence and musicianship as well as the band's fondness for marches. The march cuts off abruptly and a new theme appears: eerie, dissonant, off-balance, signaling the disruptive effect of the pandemic. The main theme makes a triumphant return in a new key, interspersed with new melodies. The music from the introduction also returns as the musicians look back on their experience in band and forward toward new adventures.

## About the Composer



Shirley Mier is a composer, music educator and music director in the Twin Cities, MN. Her concert music has won multiple honors, and she has received numerous commissions for musical theatre and concert band works. Published musicals include *Madeline's Christmas* and *'Twas the Night Before Christmas* (Dramatic Publishing), and published concert band works include *Maiden Voyage*, *Steampunk Overture* (Grand Mesa), *Song of the Wind*, and *Forge Ahead!* (Alfred Music).

Dr. Mier earned her Ph.D. in Composition at the University of Minnesota in May 2005 (Doctoral Dissertation Fellow, 2004-05), where she also earned her M.A. in Composition in May 2002 with a minor in Theatre Arts. She has taught at Century College in White Bear Lake, MN, since 2007, and is a member of ASCAP, the American Composers Forum, and the Dramatists Guild.

# Legacy

Shirley Mier

Tranquillo ♩ = 66

Piccolo

Flute 1

Flute 2

Oboe Solo

Bassoon

Clarinet 1 in B♭

Clarinet 2 in B♭

Bass Clarinet in B♭

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani (F/G, B♭, C, E♭)

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Chimes/Marimba)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Sus. Cym., Triangle, Tambourine, Crash Cym.)

Tranquillo ♩ = 66

2 3 4 5 6 7 8 9 10 11 12

*rit.*

16 Poco più mosso  $\downarrow = 72$  Solo

Picc. *mf*

Fl. 1  $\Rightarrow p$  *mf*

Fl. 2  $\Rightarrow p$

Ob.  $\Rightarrow p$

Bsn.  $p$

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim. *mp* *pp* *p*

Mlt Perc. 1 *p*

Mlt Perc. 2

Perc. 1 Sus. cym.  
(soft mallets)

Perc. 2

13 14 15 16 17 18 19 20 21 22 23 *pp* 24

25

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

33

This section of the score begins at measure 25. It features a sustained note from Picc. (Piccolo) and Fl. 1 (Flute 1). Measures 26-28 show sustained notes from Fl. 2 (Flute 2), Ob. (Oboe), and Bsn. (Bassoon). At measure 29, Cl. 1 (Clarinet 1) and Cl. 2 (Clarinet 2) enter with eighth-note patterns. B. Cl. (Bass Clarinet) joins in at measure 30. A. Sax. 1 (Alto Saxophone 1) and A. Sax. 2 (Alto Saxophone 2) play eighth-note patterns starting at measure 31. T. Sax. (Tenor Saxophone) and Bari. Sax. (Bass Saxophone) enter at measure 32. The section concludes at measure 33 with a dynamic instruction "poco accel. . . Poco piu mosso  $\text{♩} = 76$ ". Measure 33 also includes dynamics "mp" for various instruments.

Solo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

tutti

mp

p

This section continues from measure 25. It features a solo entry by Tpt. 1 (Trumpet 1) at measure 25. Measures 26-28 show sustained notes from Tpt. 2 (Trumpet 2), Tpt. 3 (Trumpet 3), Hn. 1 (Horn 1), and Hn. 2 (Horn 2). Tbn. 1 (Bassoon 1) and Tbn. 2 (Bassoon 2) enter at measure 29. Euph. (Euphonium) and Tba. (Tuba) join in at measure 30. The section concludes at measure 33 with a dynamic instruction "poco accel. . . Poco piu mosso  $\text{♩} = 76$ ". Measure 33 also includes dynamics "p" for various instruments.

25

Mlt Perc. 1

(to Marimba)

Mlt Perc. 2

p

Perc. 1

p

Perc. 2

mf

Sus. cym.  
(hard stick)

33

This section continues from measure 25. Mlt Perc. 1 (Multi Percussion 1) and Mlt Perc. 2 (Multi Percussion 2) play sustained notes at measure 25. Mlt Perc. 1 transitions to Marimba at measure 26. Measures 27-29 show sustained notes from Perc. 1 (Percussion 1). Perc. 2 (Percussion 2) enters at measure 30 with a dynamic instruction "mf". Measures 31-33 feature sustained notes from Perc. 1 and Perc. 2, with Perc. 2 using a hard stick on the sus. cym. (susceptor) at measure 33.

poco accel.

Alla marcia  $\text{J} = 92$ 

41

Picc. -

Fl. 1 *mf* (clap hands)

Fl. 2 *mp* (clap hands)

Ob. *mp* (clap hands)

Bsn. (strike pencil on side of stand)

Cl. 1 (strike pencil on side of stand)

Cl. 2 (strike pencil on side of stand)

B. Cl. (strike pencil on side of stand)

A. Sax. 1 (clap hands)

A. Sax. 2 (clap hands)

T. Sax. (clap hands)

Bari. Sax. (clap hands)

Tpt. 1 (strike pencil on side of stand)

Tpt. 2 (strike pencil on side of stand)

Tpt. 3 (strike pencil on side of stand)

Hn. 1 (strike pencil on side of stand)

Hn. 2 (strike pencil on side of stand)

Tbn. 1 *f*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*  $\ll f$

Mlt Perc. 1 *mf*

Mlt Perc. 2 -

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

Perc. 2 Tri. *mf*

51

(strike pencil on top of stand)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

*f*

*mf*

*f*

*mf*

*f*

(strike pencil on top of stand)

(clap hands)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

(clap hands)

(clap hands)

(clap hands)

(clap hands)

(clap hands)

(strike pencil on top of stand)

*f*

Tim.

*mf*

51

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Perc. 2

Marimba

*f*

on the rim

*mp*

Tamb.

*f*

*mp*

59

Picc. *f*  
Fl. 1 *f*  
Fl. 2 *f*  
Ob. *f*  
Bsn.  
Cl. 1  
Cl. 2 *f*  
B. Cl.  
A. Sax. 1 *f*  
A. Sax. 2 *f*  
T. Sax. *f*  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tba.  
Timp.

59

Mlt Perc. 1 *f*  
Mlt Perc. 2  
Perc. 1 *on the head*  
Perc. 2  
Sus. cym.  
(hard stick)  
Percussion 2

59 60 61 62 63 64 65 66 67 68 *f* 69 70

**71**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

**79**

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt Perc. 1 *ff*

Mlt Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

(to Chimes)

Tamb.

71 72 73 74 75 76 77 78 79 79 80 81 82



103

Picc.

Fl. 1

Fl. 2

Ob. Solo *p*

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

This section of the musical score covers measures 95 through 103. It features staves for Picc., Fl. 1, Fl. 2, Ob. (with a solo marking and dynamic p), Bsn., Cl. 1, Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and Bari. Sax. The woodwind section (Ob., Flutes, Clarinets) has active parts with various dynamics (e.g., *p*, *mp*) and articulations (e.g., slurs, grace notes). The brass section (Picc., Bassoon, Trombones, Tuba) remains mostly silent throughout this section.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

This section covers measures 95 through 103. It includes staves for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tba., and Timp. The brass section (Trumpets, Horns, Trombones, Tuba) remains mostly silent. The timpani (Timp.) has a dynamic marking of *p* at measure 103.

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Perc. 2

Marimba

Tamb.

This section covers measures 95 through 103. It includes staves for Mlt Perc. 1, Mlt Perc. 2, Perc. 1, and Perc. 2. The percussion section begins with a dynamic *p* at measure 95. At measure 103, Mlt Perc. 2 and Perc. 1 play eighth-note patterns, while Marimba and Tamb. play sixteenth-note patterns.

111

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

This section of the score includes parts for Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Bass Saxophone. Measures 107-110 show mostly rests. Measure 111 begins with a dynamic **p** for the woodwinds, followed by sustained notes from the brass.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim.

This section includes parts for Trompete 1, Trompete 2, Trompete 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Euphonium, Double Bass, and Timpani. Measures 107-110 show mostly rests. Measures 111 begin with eighth-note patterns at **mp**, followed by sustained notes at **p** for the brass, and a dynamic **p** for the timpani.

111

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Perc. 2

This section includes parts for Multiple Percussion 1, Multiple Percussion 2, Percussion 1, and Percussion 2. Measures 107-110 show mostly rests. Measures 111 begin with eighth-note patterns at **mp** for the multiple percussions, followed by eighth-note patterns at **p** (poco cresc.) for Percussion 1, and eighth-note patterns at **mp** (on the rim) for Percussion 2.

**119**

Picc.

Fl. 1 *mf*

Fl. 2 *p* tutti

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax. *mp* *f*

Musical score showing parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tba., Timp., Mlt Perc. 1, Mlt Perc. 2, Perc. 1, and Perc. 2. Measures 119 and 127 are shown. Dynamics include *mf*, *p*, *f*, *mf* (with crescendo), *mp*, and *mf* (with decrescendo).

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba. *p* *mf* *f*

Timp.

Musical score showing parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tba., and Timp. Measures 119 and 127 are shown. Dynamics include *mf*, *f*, *mf* (with crescendo), *mf* (with decrescendo), and *p*.

**119**

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Sus. cym.  
(hard stick)

Perc. 2 *mf*

**127**

(to Chimes) *f*

(on the head) *mf*

*p*

Musical score showing parts for Mlt Perc. 1, Mlt Perc. 2, Perc. 1, Sus. cym. (hard stick), and Perc. 2. Measures 119 and 127 are shown. Dynamics include *mf*, *f*, *mf* (with crescendo), *mf* (with decrescendo), and *p*. Performance instructions include "(to Chimes)" and "(on the head)".

135 Maestoso ♩ = 72

rit.

Picc. *f*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp. *f*

Mlt Perc. 1

Mlt Perc. 2

Perc. 1 *f*

Perc. 2

Chimes

Cr. Cym.

131 132 133 134 135 136 137 138 139

144

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Perc. 2

Legacy  
13

144

140 141 142 143 144 145 146 147 148

*Sus. cym.  
(hard stick)*

14

152

rit.

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn.

Cl. 1

Cl. 2 *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba.

Timp. *mp* *pp*

Mlt Perc. 1 *mf*

Mlt Perc. 2 *mf*

Perc. 1

Perc. 2 *Sus. cym.  
(soft mallets)*

149 150 *p* 151 *mf* 152 153 154 155 156 157 158 159

## Legacy

15

Meno mosso

160

 $\text{♩} = 66$ 

rit.

*Grandioso*  $\text{♩} = 60$

rall.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim.

Meno mosso

160

 $\text{♩} = 66$ 

rit.

Grandioso  $\text{♩} = 60$ 

rall.

Mlt Perc. 1

Mlt Perc. 2

Perc. 1

Perc. 2

Chimes

Cr. Cym.

160 161 162 163 164 165 166 167 168