



Phil Sims

Overture  
to the  
Swashbucklers

For Wind Ensemble

*Imagine*  
MUSIC

CBS157

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## **Composer's Notes**

This piece is a programmatic piece (a commission for a specific concert, originally an orchestral score) depicting heroes, heroines, villains, death, the netherworld, triumph, and love. The themes are obvious, as is the apparent story the music tells. As the title implies, this entire piece should be performed in an intense manner, but should be fun for everyone.

The opening (and its recap) should be played very boldly, with the low brass melody statement being as full and robust as possible. Measure ten begins a section of a far off recognition of a love to come, leading to the heroine's love them at measure 19. This first iteration should be careful, slow, quiet, but lush. The later recap should be played slightly more rapidly and more robust.

By measure 32, the swashbuckler is on the high seas seeking adventure, which he and his crew encounter at measure 48. In this section, the low brass should be at the edge of their full sound and should be creating a sense of dread and danger. The woodwinds, xylophone, and piano need to keep strict time in all their entrances. Through the section at measure 56, the brass should bring out their brief dissonances and melodic departure points from one another. This whole section should continue to build.

At measure 64, the conductor and ensemble may cease keeping strict time and perform the next three measures (the death blows) in a dictated fashion. At measure 67, we enter the netherworld where the villain slowly descends. Those with moving parts should achieve balance. The entire section should sound very "airy". From measure 75 forward, the feeling should be hopeful, as the hero and heroine reunite.

Measure 83 is the more rapid and robust recap of the love theme, leading to the opening theme recap at measure 96. Measure 103 to the end should have a feeling of moving toward the next adventure. The entire piece is somewhat tongue-in-cheek, but it should always be approached with a dignified manner.

## **About the Composer**

Phil Sims is a graduate of the State University of New York at Buffalo and has spent most of his life in Western New York where he has taught music at all levels and has performed with a wide variety of groups over the past forty years. Phil also toured extensively as lead trombonist and arranger for the Tommy Dorsey Orchestra, and has written and arranged for, and conducted the Buffalo Philharmonic Orchestra on several occasions in jazz and pops concerts. His big band, "The Buffalo Brass" has been recorded and received great critical acclaim. Over the past 30 years, Phil has performed with many jazz artists, including Mel Lewis, Natalie Cole, Aretha Franklin, Jack McDuff, and Mel Torme, to name a few, and has been a guest soloist with Doc Severinson and the BPO.

Phil has written for wind ensembles, orchestras, and a wide range of regional jazz artists, television, radio, film, advertisements, and shows. His transcription work of a series of Charlie Parker recordings (by the late Dean Benedetti) are published on the Mosaic record label. Phil has also done commission work for schools and colleges, including Kenmore East high school, the Fredonia State College Jazz Ensemble and the Georgia Tech Symphony Orchestra, to name a few.

Phil's most recent writing credits include an evening of the music of the Grateful Dead performed by the Buffalo Philharmonic Orchestra with tribute band, the John Stevens (American Idol Finalist) Christmas CD, An orchestral Latin Tribute show, and arrangements of Benny Goodman and Artie Shaw classics for nationally known saxophonist, Sal Andolina. Phil makes his home with his wife, Cindy, in West Seneca, a southern suburb of Buffalo.



This page contains a musical score for a large orchestra and piano. The instruments are listed on the left side of the page, including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), English Horn, Clarinets (1st, 2nd, 3rd, and Alto), Bass Clarinet, Bassoons (1st and 2nd), Saxophones (1st Alto, 2nd Alto, Tenor, and Baritone), Horns (1st, 2nd, 3rd, and 4th), Trumpets (1st, 2nd, and 3rd), Trombones (1st, 2nd, and 3rd), Euphonium, Tuba, Timpani, Snare/Field Drums, Cymbals, Xylophone, Piano, and Double Bass.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures, with some measures containing dynamic markings such as *mp* (mezzo-piano), *f* (forte), *pp* (pianissimo), and *morendo* (diminuendo). There are also markings for *solo* and *Ob. 1*.

The score includes various musical notations, including notes, rests, slurs, and ties. There are also markings for *Change A to Bb, D to F* in the Timpani part.



**Rit.**

**Solo**

Picc. Cue

1st Fl. Picc. Cue

2nd Fl. Picc. Cue

1st Ob. *Play if no Eng. Hn.*

2nd Ob. *if no Hn.*

Eng. Hn.

1st Cl. *soli w/b. cl.*

2nd Cl. *w/b. clar.*

3rd Cl.

Alto Cl. *soli w/bassoon*

B. Cl. *soli w/cl. 1*

1st Bsn. *soli w/cuph.*

2nd Bsn.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *soli w/bassoon*

Tba.

Temp.

Sn./Bn. Drum

Cym.

Xyl.

Pno.

Dh.

**Rit.**