

Grade 3

Music for Concert Band

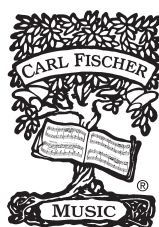
CPS233F

Fanfare: Generation Next

Zachary Cairns

INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Trumpet 3 in B \flat	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Euphonium T.C. in B \flat	2
Tuba	4
Mallet Percussion 1	2
Chimes, Marimba	
Mallet Percussion 2	2
Vibraphone, Xylophone	
Mallet Percussion 3	1
Bells	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Sleigh Bells	
Percussion 2	3
Crash Cymbals, Suspended Cymbal, Triangle	



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Performance Notes

Fanfare: Generation Next is a piece I wrote in honor of Mr. Dean Zirkle, long-time director of bands at Camp Hill Senior High School (near Harrisburg, PA). I had been working as Dean's marching band arranger/composer for eleven years when he announced his upcoming retirement, and I felt compelled to write a piece to pay tribute to his remarkable contributions to music education and to the lives of his students and colleagues.

The piece is built on two primary ideas. The first idea is a musical rendering of the name "Dean." D, E, and A are all musical notes, but N is not. I have chosen to use a "neighbor tone" (a note a half-step above or below a given note) to finish off the name.



This melodic idea occurs throughout the composition in a variety of transformations. Sometimes it is presented with the exact notes shown above; sometimes the interval structure is maintained, but the pitch series is transposed (G-A-D-C#, for example); sometimes the four notes are played in order, sometimes out of order; sometimes the first three notes (D-E-A) sound together as a chord; etc.

The second idea is a rhythmic motive, established in the opening brass fanfare.



This rhythm is later transformed to the accent pattern shown below, which is used as an ostinato throughout much of the *allegro* section of the piece.



About the Composer

Zachary Cairns (b. 1978) received his Ph.D. in Music Theory from the Eastman School of Music at the University of Rochester (2010), an M.A. in Music Theory (2003) and a B.S. in Music Education (2000) from Penn State University. While at Penn State, he also earned a Performer's Certificate in Percussion. He currently works as Associate Professor of Music Theory and Composition at the University of Missouri, St. Louis.

His works have been played across the United States and in Europe. His *Interactions for Baritone Saxophone and Percussion* won first prize in the Percussive Arts Society's annual composition contest, and was performed at the Society's international convention (PASIC) in November 2014. In 2015, his *Refracted Moonlight* was selected as one of the winning compositions in the 4th Annual Missouri Composers Orchestra Project. In 2017, his choral work *The Land of Nod* was selected as one of the winning compositions in the choral division of the 6th Annual Missouri Composers Orchestra Project. Other recent works include *Passing Through* for alto saxophone and string trio; *Concert(in)o for Marimba and Wind Quintet*; *Blumenlieder* for mezzo-soprano, piano, flute, and cello (on texts by Sara Teasdale); *Mischief of One Kind and Another* for band; and *Rhythmic Ceremonial Ritual* for seven antiphonal tambourines (yes, you read that correctly).

Fanfare: Generation Next

ZACHARY CAIRNS

Triumphant and majestic ♩ = 88

Flute 1, 2

Oboe

Clarinet 1 in B \flat

Clarinet 2, 3
in B \flat

Bass Clarinet
in B \flat

Bassoon

Alto Saxophone
1, 2 in E \flat

Tenor
Saxophone in B \flat

Baritone
Saxophone in E \flat

Trumpet 1
in B \flat

Trumpet 2, 3
in B \flat

Horn 1, 2
in F

Trombone 1, 2

Euphonium

Tuba

Mallet
Percussion 1
(Chimes, Marimba)

Mallet
Percussion 2
(Vibraphone,
Xylophone)

Mallet
Percussion 3
(Bells)

Timpani
(F, A, E, F)

Percussion 1
(Snare Drum,
Bass Drum,
Sleigh Bells)

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

Chimes

Vib. (no motor)

Bells

S.D.
B.D.

Cr. Cym.

1 2 3 4

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

Cr. Cym.

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f, *a2*, *fp*, *f*, *f*, *f*, *A - B \flat*

11

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

11

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

p sub.

a2

pp

mp

solo

p *f*

Tri.

mp

mf

15

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

15

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

tutti

a2

Sus. cym.

20 Allegro molto ♩ = 176

Fl. 1, 2
f *pp* *mp*

Ob.
f *pp* *mp*

Cl. 1 in B♭
f *pp* *mp*

Cl. 2, 3 in B♭
f *pp* *mp*

B. Cl. in B♭
f *pp*

Bsn.
f *pp*

A. Sax. 1, 2 in E♭
f *pp*

T. Sax. in B♭
f *pp*

Bar. Sax. in E♭
f *pp*

Tpt. 1 in B♭
f *pp*

Tpt. 2, 3 in B♭
f *pp*

Hn. 1, 2 in F
f *pp*

Tbn. 1, 2
f *pp*

Euph.
f *pp*

Tuba
f *pp*

Mar.
mf

Mall. Perc. 1
mf

Mall. Perc. 2
mf

Mall. Perc. 3
mf

Timp.
f *pp* E - E♭

Perc. 1
mp

Perc. 2
f *mp*

Tri. + = muted
 o = open

28 32

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

28 32

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

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36

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

f

mf

pp

36

Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. 1 in B \flat
Tpt. 2, 3 in B \flat
Hn. 1, 2 in F
Tbn. 1, 2
Euph.
Tuba
Mall. Perc. 1
Mall. Perc. 2
Mall. Perc. 3
Timp.
Perc. 1
Perc. 2

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

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Fl. 1, 2
ff

Ob.
ff

Cl. 1
in B \flat
ff

Cl. 2, 3
in B \flat
ff

B. Cl.
in B \flat
ff

Bsn.
ff

A. Sax.
1, 2 in E \flat
ff

T. Sax.
in B \flat
ff

Bar. Sax.
in E \flat
ff

Tpt. 1
in B \flat
ff

Tpt. 2, 3
in B \flat
ff

Hn. 1, 2
in F
ff

Tbn. 1, 2
ff

Euph.
ff

Tuba
ff

Mall.
Perc. 1
ff

Mall.
Perc. 2
ff

Mall.
Perc. 3
ff

Timp.
ff

Perc. 1
ff

Perc. 2

74

Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. 1 in B \flat
Tpt. 2, 3 in B \flat
Hn. 1, 2 in F
Tbn. 1, 2
Euph.
Tuba
Mall. Perc. 1
Mall. Perc. 2
Mall. Perc. 3
Timp.
Perc. 1
Perc. 2

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a2

p

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp. E \flat - D

Perc. 1 *ff*

Perc. 2

88 93

Fl. 1, 2
fp *p* *ff*

Ob.
p *ff*

Cl. 1 in B \flat
fp *ff*

Cl. 2, 3 in B \flat
fp *ff*

B. Cl. in B \flat

Bsn.
mp *ff*

A. Sax. 1, 2 in E \flat
mf *ff*

T. Sax. in B \flat
mp *ff*

Bar. Sax. in E \flat
mp *ff*

88 93

Tpt. 1 in B \flat
p *ff*

Tpt. 2, 3 in B \flat
mp *ff*

Hn. 1, 2 in F
mp *ff*

Tbn. 1, 2
mp *ff*

Euph.
mp *ff*

Tuba
mp *ff*

Mall. Perc. 1
mf *ff*

Mall. Perc. 2
mp *ff*

Mall. Perc. 3
fp *ff*

Timp.
p *ff*

Perc. 1
p *ff*

Perc. 2
ff *mp* *ff*

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

p *ff*

Full Score

Commissioned by and for the City of Glendale, Arizona Summer Band

An Arizona Celebration

ANDREW VALENT

Fanfare, with vigor $\text{♩} = 104$

Picc.
Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Trpt. 1 in B \flat
Trpt. 2, 3 in B \flat
Hn. 1 in F
Hn. 2, 3 in F
Tbn. 1
Tbn. 2, 3
Euph.
Tuba
Mallet Percussion (Xylophone, Marmba)
Timpani (A \flat , B \flat , E \flat)
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Crash Cymbals, Claves, Wood Block)

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CPS229F

Picc.
Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Trpt. 1 in B \flat
Trpt. 2, 3 in B \flat
Hn. 1 in F
Hn. 2, 3 in F
Tbn. 1
Tbn. 2, 3
Euph.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

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CPS229F

[14] Moderately $\text{♩} = 100$

Picc.
Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Trpt. 1 in B \flat
Trpt. 2, 3 in B \flat
Hn. 1 in F
Hn. 2, 3 in F
Tbn. 1
Tbn. 2, 3
Euph.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

Claves

CPS233F

Picc.
Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Trpt. 1 in B \flat
Trpt. 2, 3 in B \flat
Hn. 1 in F
Hn. 2, 3 in F
Tbn. 1
Tbn. 2, 3
Euph.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

All

CPS229F

Bay Shore Park (March)

3

JOSEPH COMPELLO

Lively march (♩ = 112-120)

Flute Piccolo

Oboe (Opt. Flute 2)

Clarinet 1 in B♭

Clarinet 2 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpet 2 in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (B♭, C, F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals)

1 2 3 4 5 6 7 8

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CPS230F

4

FL/Pic. 9

Ob. (opt. Fl. 2)

CL 1 in B♭

CL 2 in B♭

B. CL in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. 1 in B♭

Tpt. 2 in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16 17 18

CPS230F

Carl Fischer Music for Concert band has six performance levels to provide highly focused repertoire for each band. Every level has been carefully designed and graded, within specific guidelines, so that each piece within a grade will be appropriate for the development of bands of that level.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Concert Band – Grade 3

- Instrumentation uses two Flutes, three Clarinets, three Trumpets, two Horns, and three Trombone parts
- Difficulty ranges from Grades 3 to 3½
- Generous cross-cueing of exposed or solo parts
- Use of expanded Percussion writing
- Careful selection of keys and degree of difficulty for advancing groups

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