

Grade 3

Music for Concert Band

CPS234F

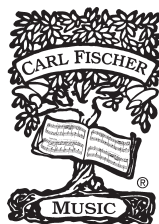
Chasing Mercury

Travis J. Weller

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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 in E \flat	4
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 in F	4
Trombone 1	3
Trombone 2	3
Euphonium	3
Euphonium T.C. in B \flat	2
Tuba	4
Mallet Percussion	3
Bells, Chimes, Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Suspended Cymbal, Crash Cymbals	
Percussion 3	3
Triangle, Tambourine, Temple Blocks	



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Performance Notes

Mercury – the Roman god of financial gain, commerce, travelers, boundaries, luck, trickery, merchants, and thieves. A popular deity in Roman culture, he was instantly recognized by his unique winged shoes (talaria) and hat (petasos). With its close proximity to the sun and faster orbit than all other planets, the Romans named this small celestial body after the swift-winged messenger of their culture. It is not surprising that in Holst's major orchestral suite *The Planets* that Mercury utilizes such light and swift themes.

There is some duality to the title of the work. Part of it involves my impression of what a playful chase of the winged messenger sounds like. The other part is the opening motif chasing two themes of Holst around the rest of the work. It was only after developing the first few ideas that I recognized some of the commonalities with some of those same themes from Holst's orchestral work. There are several quotations from that famous piece by Holst (notably as both are stated successively at mm. 13–20). The idea of someone having to chase the Winged Messenger struck me as a unique title around which to craft a work.

One of my core beliefs about music is that it can be imbued with meaning by a composer, and as the sonic story unfolds an ensemble, director, and audience members can draw out their own meaning from the experience. Who exactly is chasing Mercury? I leave that up to the wonderfully creative minds of the young ladies and gentlemen who have the opportunity to bring this work to life. The opportunity to compose music and allow student musicians to give this piece new life and draw out different meanings is a humbling experience.

Rehearsal Notes and Suggestions

As stated earlier, the opening motif (a range of a seventh) comes back frequently in the work in a variety of settings and textures. Throughout the work, it is important for students to recognize the two themes from Holst when they are present in the sound canvas. If the solos (clarinet and alto saxophone) are utilized, the supporting parts around and underneath those lines must be sensitive and play in such a way to properly balance those parts. There are number of muted sections for the trumpet section, and I would advocate for all trumpets acquiring the same mute to contribute to unity in timbre. The bold fanfare sections (the first occurs at m. 37) must be presented with a unified articulation style. As the texture intensifies prior to m. 169, it is crucial for the ensemble to play within themselves and exercise musical courtesy to allow all voices to be heard as they arrive at m. 181. My thanks in advance for your support of this music, and I wish you well as you and your ensemble begin *Chasing Mercury!*

About the Composer

Travis J. Weller is an active arranger, composer, educator and advocate of music education. He is currently serving as the Director of Music Education at Messiah College in Mechanicsburg, PA. His duties at Messiah as an Assistant Professor of Music include supervising instrumental music education students, teaching methods courses, working with graduate conducting students and conducting the Symphonic Winds. He holds a Ph.D. in Music Education from Kent State University, Travis is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He is currently serving as the Public Relations Chairperson for the Phi Beta Mu International Board of Directors and assists with their social media outreach. He has held several leadership positions for the Pennsylvania Music Educator's Association in District 5 & 7. During his career he has presented on instrumental music education at the Midwest Band and Orchestra Clinic, PMEA and OMEA State Conferences, professional development sessions for music education, and secondary music methods classes at area colleges and universities. He has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *The PMEA Journal*, *Phi Beta Mu International Newsletter*, *National Band Association Journal*, and *Learning and Leading with Technology*. He is in frequent demand as a guest conductor for honor bands and composer in residence sessions with school bands across Pennsylvania, New York, Ohio, and New England. As a composer, Travis has published works available from multiple publishers including Carl Fischer, Bandworks Publications, The FJH Music Company, Grand Mesa Music, C.L. Barnhouse Music Publishers, Wingert-Jones Publishers, Belwin-Masters and Manhattan Beach Music. His pieces for band have been performed by groups ranging from elementary to the collegiate level. Travis resides in Grove City with his wife, their three daughters and a son.

Chasing Mercury

TRAVIS J. WELLER

Allegro ♩ = 132

Flute 1, 2

Oboe

Clarinet 1
in B \flat

Clarinet 2, 3
in B \flat

Bass Clarinet
in B \flat

Bassoon

Alto Saxophone
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 in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion
(Bells, Chimes,
Vibraphone)

Timpani

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Sus. Cym.,
Cr. Cym)

Percussion 3
(Triangle, Tambourine,
Temple Blocks)

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells/Vib.

mf

mp

f

p

a2 >

B.D.

13

13

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vib.

Sus. Cym.

f *p* *f* *p* *f* *f* *f* *p* *f*

21

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

21

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

29

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

29

mf

28

29

30

31

32

Tem. Blks.

33

34



This musical score page contains the following parts and markings:

- Fl. 1, 2**: Flute parts with trills and accents.
- Ob.**: Oboe part with trills.
- Cl. 1 in B \flat** : Clarinet part with trills.
- Cl. 2, 3 in B \flat** : Clarinet parts with a forte (*f*) dynamic marking.
- B. Cl. in B \flat** : Bass Clarinet part.
- Bsn.**: Bassoon part with a forte (*f*) dynamic marking.
- A. Sax. in E \flat** : Alto Saxophone part with a forte (*f*) dynamic marking and the instruction "All players".
- T. Sax. in B \flat** : Tenor Saxophone part.
- Bar. Sax. in E \flat** : Baritone Saxophone part.
- Tpt. 1 in B \flat** : Trumpet part with "open" and forte (*f*) markings.
- Tpt. 2, 3 in B \flat** : Trumpet parts with forte (*f*) markings.
- Hn. in F**: Horn part with forte (*f*) markings.
- Tbn. 1, 2**: Trombone parts with forte (*f*) markings.
- Euph.**: Euphonium part with forte (*f*) markings.
- Tuba**: Tuba part with forte (*f*) markings.
- Mall. Perc.**: Mallet Percussion part.
- Timp.**: Timpani part with forte (*f*) markings.
- Perc. 1**: Percussion part 1.
- Perc. 2**: Percussion part 2.
- Perc. 3**: Percussion part 3 with forte (*f*) markings.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

For Personal Use Only

The image shows a page of a musical score for orchestra and percussion, spanning measures 59 to 64. The score is written in B-flat major (two flats) and includes the following parts and instruments:

- Fl. 1, 2:** Flute parts, mostly silent.
- Ob.:** Oboe part, mostly silent.
- Cl. 1 in B♭:** Clarinet part, mostly silent.
- Cl. 2, 3 in B♭:** Clarinet parts, playing a rhythmic eighth-note pattern.
- B. Cl. in B♭:** Bass Clarinet part, playing a sustained note with dynamics *fp* and *p*.
- Bsn.:** Bassoon part, playing a sustained note with dynamics *fp* and *p*.
- A. Sax. in E♭:** Alto Saxophone part, playing a sustained note with dynamics *mf* and *div.*.
- T. Sax. in B♭:** Tenor Saxophone part, playing a sustained note with dynamics *mf* and *div.*.
- Bar. Sax. in E♭:** Baritone Saxophone part, playing a sustained note with dynamics *fp* and *p*.
- Tpt. 1 in B♭:** Trumpet part, mostly silent.
- Tpt. 2, 3 in B♭:** Trumpet parts, mostly silent.
- Hn. in F:** Horn part, playing a sustained note with dynamics *mf* and *div.*.
- Tbn. 1, 2:** Trombone parts, playing a rhythmic eighth-note pattern with dynamics *fp*, *p*, and *mf*.
- Euph.:** Euphonium part, playing a rhythmic eighth-note pattern.
- Tuba:** Tuba part, playing a sustained note with dynamics *fp* and *p*.
- Mall. Perc.:** Mallet Percussion part, playing a rhythmic pattern with *Vib.* and *Bells*.
- Timp.:** Timpani part, mostly silent.
- Perc. 1:** Percussion part 1, playing a rhythmic pattern.
- Perc. 2:** Percussion part 2, playing a rhythmic pattern with dynamics *p* and *lightly*.
- Perc. 3:** Percussion part 3, playing a rhythmic pattern with dynamics *p*.

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

mp *mp* *fp* *p* *mp* *mp* *fp* *p* *mp* *mp* *fp* *p* *f* *p*

3. with mute

Chimes

p

73

Fl. 1, 2

Ob. *f*

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. in E \flat *f* unis.

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. 1 in B \flat *f*

Tpt. 2, 3 in B \flat *f* 3. open *fp* *f* *fp*

Hn. in F *f* *fp* *f* *fp* unis.

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f* div.

Mall. Perc. *f* Bells *f* Vib. *f*

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

2.

f

unis.

Bells

Vib.

a2

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

D \flat to C,
A \flat to F

p *f*

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

a2

mf

mf

mf

mf

mf

mf

mf

Vib.

Bells

mf

p

Tem. Blks.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, and Bassoon. The saxophone section includes Alto, Tenor, and Baritone saxophones. The brass section includes Trumpets 1, 2, and 3, Horns, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Mallet Percussion (Chimes), Timpani, Percussion 1, Percussion 2, and Percussion 3 (Tambourine). The score is in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). Measure 115 is marked with a box containing the number 115. Dynamics include *f* (forte) and *div.* (divisi). Performance instructions include *unis.* (unison) and *f* (1. & 2.) for the trumpets. A large red watermark 'For Personal Use Only' is overlaid diagonally across the score.

123

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3 (all in B-flat), Bass Clarinet (in B-flat), and Bassoon. The saxophone section includes Alto Saxophone (in E-flat), Tenor Saxophone (in B-flat), and Baritone Saxophone (in E-flat). The brass section includes Trumpets 1, 2, and 3 (all in B-flat), Horns (in F), Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Mallet Percussion (Bells/Vib.), Timpani, and three other Percussion parts. The score shows a dynamic shift from piano (p) to forte (f) starting in measure 122. The woodwinds and brass play melodic lines, while the percussion provides a rhythmic accompaniment. A large red watermark 'For promotional use only' is printed diagonally across the entire score.

123

131

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical score for measures 128-134. The score is written for a full orchestra. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes parts for Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3 (all in B-flat), Bass Clarinet (in B-flat), Bassoon, Alto Saxophone (in E-flat), Tenor Saxophone (in B-flat), Baritone Saxophone (in E-flat), Trumpets 1, 2, and 3 (all in B-flat), Horns (in F), Trombones 1 and 2, Euphonium, Tuba, Mallet Percussion, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. A large red watermark 'For Promotional Use Only' is overlaid diagonally across the score. The measure number '131' is printed above the first staff of the flute and oboe parts.

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

Ob. *fp* *f* *p*

Cl. 1 in B \flat *fp* *f* *p*

Cl. 2, 3 in B \flat *fp* *f* *p*

B. Cl. in B \flat *fp* *f* *p*

Bsn. *fp* *f* *p*

A. Sax. in E \flat *fp* *f*

T. Sax. in B \flat *fp* *f* *p*

Bar. Sax. in E \flat *fp* *f* *p*

Tpt. 1 in B \flat *fp* *f*

Tpt. 2, 3 in B \flat *fp* *f*

Hn. in F *fp* *f*

Tbn. 1, 2 1. *fp* 2. *fp* *f* *p*

Euph. *fp* *f* *p*

Tuba *fp* *f* *p* *div.*

Mall. Perc. Vib. Bells Vib. Bells/Vib. *p*

Timp. *p*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3

145

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

161

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

161

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

169

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

169

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

p

p

*stronger and fuller
bit by bit*

p

p

p

p

*stronger and fuller
bit by bit*

p lightly

Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 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. in F
Tbn. 1, 2
Euph.
Tuba
Mall. Perc. Bells/Vib.
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

mf

p

mf

181

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper staves. The percussion section (Mallet Percussion, Timpani, and three Percussion parts) is in the lower staves. The score includes dynamic markings such as *f* (forte) and *a2* (second octave). A large red watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid diagonally across the page. Measure numbers 181 through 188 are printed at the bottom of the page.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 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. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

202

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
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. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon) and string section (A. Sax., T. Sax., Bar. Sax., Tpt., Hn., Tbn., Euph., Tuba) are in the upper staves. The percussion section (Mall. Perc., Timp., Perc. 1, 2, 3) is in the lower staves. The score includes various musical notations such as notes, rests, dynamics (mp, f), and articulation marks. A large red watermark is overlaid diagonally across the page.

202

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

Measures: 203, 204, 205, 206, 207, 208, 209, 210

Dynamic markings: *p*, *f*, *ff*, *fp*, *div. >*

Performance instructions: *a2*, *2.*, *div. >*

Better Angels

WILLIAM G. HARBINSON

Vivace $\text{♩} = 136$

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

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1 in F

Hn. 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mallet Percussion (Xylophone, Bell, Chimes)

Timpani (B \flat , C, E \flat) (Finger Cym.)

Percussion 1 (Snare Drum, Suspended Cymbal, Tom-Toms, Bass Drum, Maracas)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle, Tambourine, Whip/Crack)

Cr. Cym.

1 2 3 4

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CPS231F

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

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1 in F

Hn. 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc. (Bells)

Timp.

Perc. 1

Perc. 2

5 6 7 8 9

CPS231F

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

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1 in F

Hn. 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

10 11 12 13 14

CPS231F

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

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1 in F

Hn. 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

15 16 17 18 19

CPS231F

for Dean Zirkle
Fanfare: Generation Next

ZACHARY CAIRNS

Triumphant and majestic $\text{♩} = 88$

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, C, F)

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

Percussion 2 (Crash Cym., Triangle)

1 2 3 4

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CPS234F

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

Temp.

Perc. 1

Perc. 2

5 6 7 8 9

CPS234F

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.

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- 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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