

Grade 5

Music for Concert Band

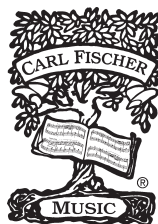
SPS85F

Blue Horizons

Jeremy S. Martin

INSTRUMENTATION

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe 1	2
Oboe 2	2
English Horn	1
Bassoon 1	2
Bassoon 2	2
Clarinet in E \flat	1
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Contrabass Clarinet in B \flat	1
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	3
Trumpet 2 in B \flat	3
Trumpet 3 in B \flat	3
Horn 1 in F	2
Horn 2 in F	2
Horn 3 in F	2
Horn 4 in F	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	3
Euphonium T.C. in B \flat	2
Tuba	4
Contrabass	1
Mallet Percussion 1	1
Glockenspiel	
Mallet Percussion 2	2
Chimes, Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Tam-tam, Triangle, Crash Cymbals	
Harp	1



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Program Notes

Blue Horizons is a spirited tribute to the musical heritage of the United States Air Force. The main theme is a variation of the U.S. Air Force Song (*Off We Go*), with a secondary theme based on *A Toast to the Host* (the bridge of *The Air Force Song*). Throughout the work, fragments of other Air Force-related songs appear: *Lord, Guard and Guide* (the Air Force Hymn), *Air Force Blue*, and *Those Magnificent Men in Their Flying Machines*.

The original request for this work was a daunting task: I was asked to create an Air Force “companion piece” to Robert Jager’s *Esprit de Corps* that would mirror the style and spirit of that landmark work. The goal was to use elements of our various Air Force tunes in the same way that Jager incorporated *The Marine’s Hymn* into his work – that is, to weave a musical tapestry of the Air Force’s musical heritage without ever becoming a mere arrangement of the original material. As a former student of Robert Jager at Tennessee Technological University, I discussed my plans for the piece with him, shared my progress along the way, and sought his guidance as I had done so many times in the past. He was delighted that I managed to incorporate a few “Jager-isms” into the music, including one direct quote from *Esprit de Corps*. Although *Blue Horizons* was conceived as a dedication to the Air Force’s musical legacy, it is also a personal homage to my teacher and friend, Robert Jager.

Performance Notes

- If only two flutists are available, omit the piccolo part and have them play Flute 1 and 2; in this case, Flute 1 should switch over to piccolo (still playing from the Flute 1 part) at m. 81 and back to regular flute at m. 114. If only covering the Flute 1 and 2 parts, Flute 2 should ignore indications to switch to piccolo and just play the entire work on regular flute.
- Oboe 1 and 2 parts should be covered before adding the English Horn part.
- The clarinet in E \flat part should not be covered unless there are a sufficient number of players on the clarinet in B \flat parts.
- The trumpet cues in mm. 77-80 are only necessary if the horns need assistance finishing their soli phrase with enough strength to be heard. If you can hear them without extra support, leave the trumpets out.
- From mm. 89-95, be sure the wind players with static eighth notes do not cover up the players with moving lines.
- There is a strong tendency to rush m. 121.
- During the oboe solo from mm. 157-168, ensure that the suspension/resolution lines in the bassoon and clarinet parts are heard; emphasize the importance of growing into the suspension with a slight crescendo.
- In the scherzo section that begins at m. 217, be sure that each player knows how his/her part fits into the overall sound. I recommend isolating different textural items so the players can hear those parts on their own. (The bass line from mm. 243-260, for example, or the moving inner-voice line from mm. 251-260.)
- In this same scherzo section, care should be taken to not play too loud and save a little strength for the climax fanfare at m. 279.
- If you have an abundance of tubas, I would recommend having one or two of them play up an octave from mm. 243-271 if the lower part seems too heavy.

About the Composer

Jeremy S. Martin is the Staff Composer & Arranger for the USAF Band of Mid-America at Scott Air Force Base, Illinois. An Alabama native, Martin completed his Bachelor of Music degree at Tennessee Technological University, where he studied composition with Robert Jager and conducting with Joseph Hermann. He later completed a Master’s in Wind Conducting from the University of Alabama, where he studied conducting with Kenneth Ozzello.

Before joining the Air Force in 2000, Martin taught middle-school and high-school bands in Tennessee. He has written extensively for bands nationwide and has appeared as a guest conductor and clinician for bands throughout the United States. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators’ National Conference (MENC), and is likely the only person to ever admit that he has played “principal contrabass clarinet.”

Blue Horizons

JEREMY S. MARTIN

Spirited, briskly (♩ = 136)

Piccolo

Flute 1 2

Oboe 1 2

English Horn

Bassoon 1 2

Clarinet in Eb

Clarinet in Bb 1 2 3

Bass Clarinet in Bb, Contrabass Clarinet in Bb

Alto Saxophone in Eb 1 2

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb 1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Contrabass

Timpani

Mallet Percussion (Glockenspiel) 1

Mallet Percussion (Chimes, Vibraphone) 2

Percussion (Snare Drum, Bass Drum) 1

Percussion (Tam-tam, Triangle, Crash Cymbals) 2

Harp

1 2 3 4 5

9 *L'istesso tempo* (← ♩ = ♩ →)

Picc. *ff*
Fl. 1/2 *ff* One Flute 2 player to Piccolo
Ob. 1/2 *ff*
E. H. *f*
Bsn. 1/2 *f marc.* *ff*
Cl. in E♭ *f marc.* *ff*
Cl. in B♭ 1 *ff*
2/3 *ff*
Bs. Cl. Cb. Cl. *f marc.* *ff* *mf*
A. Sax. in E♭ 1/2 *f marc.* *ff*
T. Sax. in B♭ *f* *ff* *mf*
Bar. Sax. in E♭ *f marc.* *ff* *mf*

9 *L'istesso tempo* (← ♩ = ♩ →)

Tpt. in B♭ 1 *ff*
2/3 *f marc.* *ff*
Hn. in F 1/2 *f marc.* *ff*
3/4 *f marc.* *ff* *mf*
Tbn. 1/2 *f marc.* *ff*
3 *f marc.* *ff*
Euph. *f marc.* *ff* *mf solo*
Tuba *f marc.* *ff* *mf pizz.*
Cb. *f marc.* *ff* *mf*

9 *L'istesso tempo* (← ♩ = ♩ →)

Timp. *f* *ff*
Mall. Perc. 1 *f* *ff* To Vib. *mf*
2 *f* *ff* solo *mf*
Perc. 1 *f* *ff* choke *mf*
2 *f* *ff*

Hp. *ff* *ff*

Picc.
 Fl. 1/2
 Ob. 1/2
 E. H.
 Bsn. 1/2
 Cl. in Eb
 Cl. in Bb 1/2/3
 Bs. Cl. Cb. Cl.
 A. Sax. in Eb 1/2
 T. Sax. in Bb
 Bar. Sax. in Eb
 Tpt. in Bb 1/2/3
 Hn. in F 1/2/3/4
 Tbn. 1/2/3
 Euph. Hn. 3
 Tuba
 Cb. *sempre l.v.*
 Timp.
 Mall. Perc. 1/2
 Perc. 1/2
 Hp.

mp, *p*, *CL. 1*, *Bsn. 2*, *Cb.*, *Bs.*, *3. unis.*, *Vibraphone.*, *To Chim.*

21 27

Picc.

Fl. 1 2

Ob. 1 2

E. H.

Bsn. 1 2

Cl. in Eb

Cl. in Bb 1 2 3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb. arco

Timp.

Mall. Perc. 1 2

Perc. 1 2

Hp.

mp mf p mp

a2

arco

Picc. *mf* *mp* Piccolo 2 to Flute 2

Fl. 1 2 *mf* *mp* a2 3

Ob. 1 2 *mf* *mp* a2 3

E. H. *mf* *mp*

Bsn. 1 2 *mf* *mp* a2 3

Cl. in Eb *mf* *mp* a2 3

Cl. in Bb 1 2 3 *mf* *mp* a2 3

Bs. Cl. *p* *mf*

Cb. Cl. *p* *mf*

A. Sax. in Eb 1 2 *mf* *mp*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *p* *mf*

Tpt. in Bb 1 2 3 *mp* *sim.*

Hn. in F 1 2 3 4 *mf* *mp*

Tbn. 1 2 3 *mf* *mp* *sim.*

Euph. *mf* *tutti*

Tuba *mf*

Cb. *p* *mf*

Timp. *mf* *solo* *mf* *p*

Mall. Perc. 1 2

Perc. 1 2 *mf* *p*

Hp.

Picc. *mp* *mf*

Fl. 1 2 *a2 mp* *mf*

Ob. 1 2 *mp* *mf*

E. H. *mp* *mf*

Bsn. 1 2 *mp* *mf*

Cl. in Eb *mp* *mf*

Cl. in Bb 1 2 3 *mp* *mf*

Bs. Cl. Cb. Cl. *mp* *mf*

A. Sax. in Eb 1 2 *a2 mp* *mf*

T. Sax. in Bb *mp* *mf*

Bar. Sax. in Eb *mp* *mf*

Tpt. in Bb 1 2 3 *mf*

Hn. in F 1 2 3 4

Tbn. 1 2 3 *mf* *mf*

Euph. *mf*

Tuba *mf*

Cb. *mf*

Timp. *mp* *mf*

Mall. Perc. 1 2 *mp* *mf*

Perc. 1 2 *mf*

Hp. *mp* *mf*

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc.

Perc.

Hp.

Chimes

B.D.

Cr. Cym.

gliss.

Picc.

Fl. 1
2

Ob. 1
2

E. H.

Bsn. 1
2

Cl. in Eb

Cl. in Bb 1
2
3

Bs. Cl.
Cb. Cl.

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1
2

Perc. 1
2

Hp.

57 58 59 60 61 62 63 64

ff

sfz

mf

Tri.

Cr. Cym.

To Vib.

ch.

gliss.

65

Picc. *mp* *a2*

Fl. 1 2 *mp*

Ob. 1 2 *mp* *a2*

E. H. *mp*

Bsn. 1 2

Cl. in Eb *mp*

Cl. in Bb 1 *mf* *div.*

2 3 *mf*

Bs. Cl. *mf*

Cb. Cl. *mf*

A. Sax. in Eb 1 2 *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

65

Tpt. in Bb 1 2 3 *mp* *3. div.*

Hn. in F 1 2 3 4 *mf* *a2*

Tbn. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Cb. *mf* *pizz.*

65

Timp.

Mall. Perc. 1 2 *mp* *Vibraphone*

Perc. 1 2 *mf*

Hp. *mf*

73

Picc. *mf*

Fl. 1 2 *mf* *mp*

Ob. 1 2 *mf* *mp*

E. H. *mf*

Bsn. 1 2 *mf* *a2*

Cl. in Eb *mf* *mf*

Cl. in Bb 1 2 3 *mf* *unis.* *a2*

Bs. Cl. Cb. Cl. *mf*

A. Sax. in Eb 1 2 *mf* *a2*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

73

Tpt. in Bb 1 2 3 *mf* *opt.* *opt. a2* *3, unis.*

Hn. in F 1 2 3 4 *mf*

Tbn. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Cb. *mf*

73

Timp. *mf*

Mall. Perc. 1 2 *mf* *mf*

Perc. 1 2 *mf*

Hp. *mf* *dis.*

81 89

Picc. *f* *ff*

Fl. 1 2 *f* *a2* *ff*

Ob. 1 2 *f* *a2* *ff*

E. H. *f* *ff*

Bsn. 1 2 *f* *ff*

Cl. in Eb *f* *ff*

Cl. in Bb 1 2 3 *f* *ff* *f_{a2}*

Bs. Cl. Cb. Cl. *mf* *f* *ff* Cb. Bs.

A. Sax. in Eb 1 2 *f* *ff* *f*

T. Sax. in Bb *f* *ff*

Bar. Sax. in Eb *mf* *f* *ff*

81 *soli* 89 *ff*

Tpt. in Bb 1 2 3 *f* *ff* *ff*

Hn. in F 1 2 3 4 *f* *gliss.* *gliss.* *ff* *a2*

Tbn. 1 2 3 *f* *ff* *ff*

Euph. *f* *ff* *f*

Tuba *f* *mf* *f* *ff*

Cb. *f* *sempre l.v.* *ff* *arco* *f*

81 89

Timp. *ff^z* *f* *ff*

Mall. Perc. 1 2 *f* *sempre l.v.* *To Chim.*

Perc. 1 2 *f* *mf* *ff*

Hp. *f* *sempre l.v.* *ff*

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in E_b

Cl. in B_b 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in E_b 1/2

T. Sax. in B_b

Bar. Sax. in E_b

Tpt. in B_b 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb 1

Cl. in Bb 2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

mf *mp* *mf* *smoothly* *a2* *p* *Tri.* *Chimes* *Cb.* *Bs.*

136

Picc.

Fl. 1/2 *mf*

Ob. 1/2 *mf*

E. H.

Bsn. 1/2 *mf*

Cl. in Eb *mf*

Cl. in Bb 1 *soli* *mf* stagger breathe

Cl. in Bb 2/3 *soli* *mf* stagger breathe

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2 *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Ob. 1, 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

136

Tpt. in Bb 1/2/3 *mf*

Hn. in F 1/2/3/4 *mf*

Tbn. 1/2/3 *mf*

Euph. *mf*

Tuba *mf* div. arco

Cb. *mf*

136

Timp. *mf* *mp*

Mall. Perc. 1/2 *mf*

Perc. 1/2

Hp.

The musical score on page 21 is divided into five systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Clarinet in E-flat, Clarinet in B-flat 1 & 2 & 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet 1, 2, and 3, Horn 1, 2, 3, and 4, Trombone 1 and 2, Euphonium, Tuba, Cymbal, and Snare Drum. The third system includes Snare Drum and Percussion. The fourth system includes Harp. The score features various dynamics including *mf* and *f*, and includes performance markings such as *rit.* and *a2*. A large red watermark reading "WWW.PDFMUSIC.COM" is overlaid diagonally across the page.

146 Grandioso (♩. = c. 78-82)

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. H. *ff marc.*

Bsn. 1 2 *ff marc.*

Cl. in Eb *ff*

Cl. in Bb 1 2 3 *ff*

Bs. Cl. Cb. Cl. *ff marc.*

A. Sax. in Eb 1 2 *ff marc.*

T. Sax. in Bb *ff marc.*

Bar. Sax. in Eb *ff marc.*

146 Grandioso (♩. = c. 78-82)

Tpt. in Bb 1 2 3 *open ff marc.*

Hn. in F 1 2 3 4 *a2 ff marc.*

Tbn. 1 2 3 *ff marc.*

Euph. *ff marc.*

Tuba *ff marc.*

Cb. *ff marc.*

146 Grandioso (♩. = c. 78-82)

Timp. *ff marc.*

Mall. Perc. 1 2 *ff*

Perc. 1 2 *ff Cr. Cym.*

Hp. *ff*

157 Slower (♩ = 72)

Picc.

Fl. 1 2

Ob. 1 2

E. H.

Bsn. 1 2

Cl. in E♭

Cl. in B♭ 1 2 3

Bs. Cl. Cb. Cl.

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

157 Slower (♩ = 72)

Tpt. in B♭ 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb.

Ob. 1 solo

Cb. Cl.

157 Slower (♩ = 72)

Timp.

Mall. Perc. 1 2

Perc. 1 2

Hp.

157 Slower (♩ = 72)

rit. 169 Tempo primo (♩ = 136)

Picc.

Fl. 1 2 *a2* *mf*

Ob. 1 2 *mf* 1. tutti *f*

E. H. *mf* *f*

Bsn. 1 2 *mf* *pp* *f*

Cl. in E♭ *mf* *pp* *f*

Cl. in B♭ 1 2 3 *mf* *pp* *f*

Bs. Cl. Bs. *mf* *pp* *f*

Cb. Cl. Cb. *mf* *pp* *f*

A. Sax. in E♭ 1 2 *mf* *pp* *f*

T. Sax. in B♭ *mf* *pp* *f*

Bar. Sax. in E♭ *mf* *pp* *f*

rit. 169 Tempo primo (♩ = 136)

Tpt. in B♭ 1 2 3

Hn. in F 1 2 *Cl. 1, 2* *mf* *pp* *f*

3 4 *Cl. 1, 3* *mf* *pp* *f*

Tbn. 1 2 3

Euph. *mf* *pp* *f*

Tuba *mf* *pp* *f*

Cb. *mf pizz.* *mf* *pp* *f*

rit. 169 Tempo primo (♩ = 136)

Timp. *mf* *pp* *f* solo

Mall. Perc. 1 2 *mf* *pp* *f* solo

Perc. 1 2 *Tri.* *mf* *mp* *f* *Cr. Cym. ch.*

Hp. *mf* *pp* *f*

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

185

Picc.
 Fl. 1 2
 Ob. 1 2
 E. H.
 Bsn. 1 2
 Cl. in E \flat
 Cl. in B \flat 1 2 3
 Bs. Cl. Cb. Cl.
 A. Sax. in E \flat 1 2
 T. Sax. in B \flat
 Bar. Sax. in E \flat
 Tpt. in B \flat 1 2 3
 Hn. in F 1 2 3 4
 Tbn. 1 2 3
 Euph.
 Tuba
 Cb.
 Timp.
 Mall. Perc. 1 2
 Perc. 1 2
 Hp.

ff marc.
mf
pp
f
ff
mf
pp
ff marc.
mf
pp
ff marc.
mf
pp
ff marc.
mf
pp
ff marc.
mf
pp
arco ff marc.
mf
pp
fp
ff
f
ff
mf
p
mf
p

a2
 a2
 a2
 a2
 a2
 a2
 a2
 a2
 a2
 a2
 Cb. Cl.
 pizz.

185

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

E. H. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Cl. in E_b *mp* *p*

Cl. in B_b 1 *mp* *p*

Cl. in B_b 2 *mp* *p*

Cl. in B_b 3 *mp* *p*

Bs. Cl. *p*

Cb. Cl. *p*

A. Sax. in E_b 1 *mp* *p*

A. Sax. in E_b 2 *mp* *p*

T. Sax. in B_b *mp* *p*

Bar. Sax. in E_b *p*

Tpt. in B_b 1 *mp* *p*

Tpt. in B_b 2 *mp* *p*

Tpt. in B_b 3 *mp* *p*

Hn. in F 1 *mp* *p*

Hn. in F 2 *mp* *p*

Hn. in F 3 *mp* *p*

Hn. in F 4 *mp* *p*

Tbn. 1 *sfz* *p* *mf* *p*

Tbn. 2 *sfz* *p* *mf* *p*

Tbn. 3 *sfz* *p* *mf* *p*

Euph. *p*

Tuba *p*

Cb. *p* arco

Timp. *mp* *mf*

Mall. Perc. 1 *p* *mp* *mp* *p*

Mall. Perc. 2 *mp* *p* *mp* *p*

Perc. 1 *Tri.* *mp* *mp*

Perc. 2 *mp* *mp*

Hp. *mp* *mf* *mp*

stagger breathe

3. unis. *mp*

a2 *p*

arco

205

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

205

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

205

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

Picc.

Fl. 1 2

Ob. 1 2

E. H.

Bsn. 1 2

Cl. in Eb

Cl. in Bb 1 2 3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb. arco

Timp.

Mall. Perc. 1 2

Perc. 1 2

Hp.

f Cr. Cym. ++++ gliss. *f* *ff*

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb 1

Cl. in Bb 2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

217

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

217

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

217

Picc. *f* *ff* *mf*

Fl. 1 2 *f* *ff* *mf* a2

Ob. 1 2 *f* *ff* *mf* a2

E. H. *ff* *mf*

Bsn. 1 2 *ff* *mf*

Cl. in Eb *f* *ff* *mf* *mf* lightly

Cl. in Bb 1 2 3 *f* *ff* *mf* a2

Bs. Cl. Cb. Cl. *ff* *mf* lightly

A. Sax. in Eb 1 2 *ff* *mf* a2

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Tpt. in Bb 1 2 3 *mf* a2

Hn. in F 1 2 3 4 *ff* *mf*

Tbn. 1 2 3 *mf* lightly a2

Euph. *ff* *mf* lightly

Tuba *ff* *mf* lightly

Cb. *ff* *mf* lightly arco

Timp. *fff*

Mall. Perc. 1 2 *f* *mf*

Perc. 1 2 Cr. Cym. *f* *ff* Tri. *mf*

Hp. *mf*

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

E. H. *f*

Bsn. 1 2 *f*

Cl. in Eb *f*

Cl. in Bb 1 2 3 *f*

Bs. Cl. Cb. Cl. *f* Cb. Bs.

A. Sax. in Eb 1 2 *mf* *f*

T. Sax. in Bb *mf* *f*

Bar. Sax. in Eb *mf* *f*

Tpt. in Bb 1 2 3 *f*

Hn. in F 1 2 3 4 *mf* *f* a2

Tbn. 1 2 3 *f*

Euph. *f*

Tuba *f*

Cb. *f*

Timp. *ff* solo

Mall. Perc. 1 2

Perc. 1 2 *f* *ff* Cr. Cym. *ff*

Hp. *ff*

243

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. / Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

mf, sim., a2, div., unis., Bs., Cb., Bs.

243

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

mf, fp, 3., a2, Bs.

243

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

mf, sempre l.v., p

251

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2 *mf*

E. H. *mf*

Bsn. 1 2 *mf* *sim.*

Cl. in E \flat *mf*

Cl. in B \flat 1 2 3 *mf*

Bs. Cl. Cb. Cl. *mf* *sim.*

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

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

251

Tpt. in B \flat 1 2 3 *lightly* *lightly* *mf*

Hn. in F 1 2 3 4 *lightly*

Tbn. 1 2 3 *mf*

Euph. *mf* *sim.*

Tuba *mf* *sim.*

Cb. *mf* *sim.*

251

Timp. *mf*

Mall. Perc. 1 2

Perc. 1 2 *mf* *mf*

Hp.

Musical score for orchestra and piano, measures 260-266. The score includes parts for Picc., Fl., Ob., E. H., Bsn., Cl. in Eb, Cl. in Bb, Bs. Cl./Cb. Cl., A. Sax. in Eb, T. Sax. in Bb, Bar. Sax. in Eb, Tpt. in Bb, Hn. in F, Tbn., Euph., Tuba, Cb., Timp., Mall. Perc., Perc., and Hp. The score is marked with *f* and *ff*. A large red watermark is visible across the page.

Measures 260-266 are shown. Measure numbers 260, 261, 262, 263, 264, 265, and 266 are indicated at the bottom of the score.

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

ff mp a2 ff f sim.

271

279

Picc. *ff marc.*

Fl. 1/2 *ff marc.*

Ob. 1/2 *ff marc.*

E. H. *ff marc.*

Bsn. 1/2 *f*

Cl. in Eb

Cl. in Bb 1/2/3 *f*

Bs. Cl. Cb. Cl. *f*

A. Sax. in Eb *f* a2

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

279

Tpt. in Bb 1/2/3 *ff marc.*

Hn. in F 1/2/3/4 *ff marc.* a2 3. div. *ff marc.* a2

Tbn. 1/2/3 *ff marc.*

Euph. *ff marc.*

Tuba

Cb.

279

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp. *f*

287

Picc.

Fl. 1 2

Ob. 1 2

E. H.

Bsn. 1 2

Cl. in Eb

Cl. in Bb 1 2 3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1 2

Perc. 1 2

Hp.

284 285 286 287 288 289 290 291

295

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. / Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1/2/3

Hn. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

292 293 294 295 296 297 298 299 300

mf, mp, sim., arco, pizz., mp sempre l.v., Cl. 1, mp, mp 2, 1. E.H., 2

SPS85F

304

Picc.

Fl. 1/2

Ob. 1/2

E. H.

Bsn. 1/2

Cl. in Eb

Cl. in Bb 1/2/3

Bs. Cl. Cb. Cl.

A. Sax. in Eb 1/2

T. Sax. in Bb

Bar. Sax. in Eb

mf *mp* *sim.*

304

Tpt. in Bb 1/2/3

Hr. in F 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Cb.

mf *mp* *sim.*

304

Timp.

Mall. Perc. 1/2

Perc. 1/2

Hp.

mp *mf*

Picc.
 Fl. 1/2
 Ob. 1/2
 E. H.
 Bsn. 1/2
 Cl. in Eb
 Cl. in Bb 1/2/3
 Bs. Cl.
 Cb. Cl.
 A. Sax. in Eb 1/2
 T. Sax. in Bb
 Bar. Sax. in Eb
 Tpt. in Bb 1/2/3
 Hn. in F 1/2/3/4
 Tbn. 1/2/3
 Euph.
 Tuba
 Cb.
 Timp.
 Mall. Perc. 1/2
 Perc. 1/2
 Hp.

Dynamics: *mf*, *ff*, *mp*, *f*, *ff*
 Articulations: accents, staccato, *rip*, *div. 4*, *3. unis*
 Performance instructions: *a2*, *arco*, *Tam-tam*, *Cr. Cym. ch.*, *ch.*

Water Reflections

Andante $\text{♩} = 72$

YUKIKO NISHIMURA

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 (Glockenspiel)

Timpani (E \flat , B \flat , C, F)

Percussion (Snare Drum, Sus. Cymbal, Triangle)

1 2 3 4 5

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SPS83F

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.

Timp.

Perc.

6 7 8 9 10

SPS83F

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.

Timp.

Perc.

11 12 13 14

SPS83F

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.

Timp.

Perc.

15 16 17 18 19

SPS83F

Dive!

NICK COSTANZA

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