

FULL SCORE

First Plus Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 1.5

Greenwood Lake

Richard H. Summers

FPS144
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (opt. Flute 2)	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Bass Clarinet in B \flat	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Horn in F	4
Trombone, Euphonium B.C., Bassoon	6
Euphonium T.C. in B \flat	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	1
Tambourine	
Percussion 3	2
Suspended Cymbal, Crash Cymbals	

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About the Composition

Greenwood Lake is a pastoral piece of music for intermediate bands. The music's dynamics along with melodies and countermelodies are meant to sound like ripples or waves on a lake. The rise and fall gently in tone and volume is a musical representation of the waves and ripples. A short distance from where I live is Greenwood Lake, a nine-mile beautiful lake that stretches from upstate New Jersey into New York State. The Dutch settled the area around the lake around 1689. The feeling of sitting in a boat or on a dock next to this lake, peacefully experiencing gentle ripples and waves is what I hoped to convey. I want to extend my thanks to Don Van Teyens and the North Jersey Junior Area Band for a fine premiere performance of this piece.

Notes to the Conductor

The first 8 measures have several dynamic shifts, which should be observed but not overdone. Also staggered breathing is encouraged so that the introduction has no noticeable breaks and avoids breathing on a crescendo. The tambourine part, which enhances the cymbal part, can be played with thumb rolls or shakes depending on the ability of the player. The dynamics for the percussion should always be a little softer than the band's dynamics. Also it is important to approach the way each section is articulated. The timpani, baritone saxophone and bass clarinet in the legato sections should still be slightly separated for clarity. The marcato sections should not have heavy accents and students should try to tongue with a round "dah" sound rather than harsh and accented "ta" articulations.

About the Composer

Richard Summers is a music educator, performer, conductor, arranger, and composer. Recently retired from NJ public schools, Rick taught instrumental music for 32 years. He was a member of the West Point Band, graduated from Juilliard with both BM and MM degrees, and has taught all levels of instrumental music from elementary, middle and high schools and was also the concert band director and clarinet teacher at Wm. Paterson University. For many years, Rick has been concertmaster, clarinet soloist, and assistant conductor of the Ridgewood Concert Band. Currently he is active as a guest conductor, clinician, adjudicator, and woodwind performer in New Jersey, Pennsylvania, and New York City.

Over the years, several of Rick's arrangements and compositions were written and performed by the groups that he taught and worked with. The enjoyment that comes with sharing this music with other band directors and students, having these pieces selected for publication, and working to refine and enhance this music is an honor and an invaluable experience. He has been recognized for three of his compositions and arrangements in the Instrumentalist Magazine. My sincere thanks goes out again to Larry Clark for his guidance and help in editing and enhancing this music. It is a privilege to be included in this year's Carl Fischer Music catalogue and to share this composition with you.

Greenwood Lake

Majestic and Smooth ♩ = 110

RICHARD H. SUMMERS

Flute

Oboe (opt. Flute 2)

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Bells)

Timpani (B \flat , A \flat , C)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tambourine)

Percussion 3 (Suspended Cymbal, Crash Cymbals)

1 2 3 4 5 6

9

Fl. *f* *mf* *mf*

Ob. (Fl. 2) *f* *mf* *mf*

Cl. 1 in B \flat *f* *mf*

Cl. 2 in B \flat *f* *mf*

B. Cl. in B \flat *f* *mf*

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

T. Sax. in B \flat *f* *mf*

Bar. Sax. in E \flat *f* *mf*

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

Tpt. 2 in B \flat *f* *mf* *mf*

Hn. in F *f* *mf*

Tbn., Euph., Bsn. *f* *mf*

Tuba *f* *mf*

Mall. Perc. *f* *mp*

Timp. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

Perc. 3 *mf* *f*

7 8 9 10 11 12 13 14

17

Fl.

Ob.
(Fl. 2)

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

15 *mf* 16 *f* 17 18 19 *mf* 20 *f* 21 22

25 Legato

Fl. *f* *mp* *mf* *mp*

Ob. (Fl. 2) *f* *mp* *mf* *mp*

Cl. 1 in B \flat *f* *mp* *mf* *mp*

Cl. 2 in B \flat *f* *mp* *mf* *mp*

B. Cl. in B \flat *f* *mp* *mf* *mp*

A. Sax. in E \flat *f* *mp* *mf* *mf*

T. Sax. in B \flat *f* *mp* *mf*

Bar. Sax. in E \flat *f* *mp* *mf* *mp*

25 Legato

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

Tpt. 2 in B \flat *f* *mf*

Hn. in F *f* *mf*

Tbn., Euph., Bsn. *f* *mf*

Tuba (B. Cl. and Bar. Sax.) *f*

Mall. Perc. *f* *mp* *mf* *mp* *mf*

Timp. *f* *mp* *mf* *mp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *mf* *f*

41

Fl.

Ob.
(Fl. 2)

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *f* *mp* *f*

39 40 41 42 43 44 45 46

49 Legato

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. 1 in B \flat *mf*

Cl. 2 in B \flat *mf*

B. Cl. in B \flat *mp* *mf*

A. Sax. in E \flat *mf*

T. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mp*

Tpt. 1 in B \flat *mf*

Tpt. 2 in B \flat *mf*

Hn. in F *mp*

Tbn., Euph., Bsn. *mp*

Tuba (B. Cl. and Bar. Sax.) *mp*

Mall. Perc. *mp*

Timp. *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* *f*

47 48 49 50 51 52 53 54

57 Marcato

Fl.

Ob. (Fl. 2)

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

57 Marcato

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hr. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

65

Fl.

Ob. (Fl. 2)

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

65

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

mp *f* *mp* *mp* *mf*

63 64 65 66 67 68 69 70

Fl.

Ob. (Fl. 2)

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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

71 72 73 74 75 76

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