

FULL SCORE

Concert Band  
Grade 3



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Ascending

Larry Clark

CPS138

## 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
Trumpet 4 in B $\flat$	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion	3
Chimes, Bells, Vibraphone	
Timpani	1
Percussion 1	3
Low Tom-tom, Snare Drum, Bass Drum	
Percussion 2	5
Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Tambourine	

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## About the Composition

*Ascending* was commissioned by the Tuslaw High School Band from Massillon, Ohio directed by Lisa Iceman. The piece is dedicated in loving memory to Noah Reidenbach and Keith Klett. Noah and Keith were killed in an unfortunate car accident.

As I contemplated how to best write a piece that would both honor the memory of these students and also uplift the spirits of the Tuslaw band members, family and friends, I decided very quickly on the title of the piece. I also decided that I wanted to work in some quotes at least of a hymn or use parts of a hymn in the piece. In my own times of grieving I have turned my thoughts to spiritual matters for solace. The use of the hymn "Fairest Lord Jesus" was my way of including that part of the grieving process into the fabric of this piece.

However, I didn't want to write a sad piece. Rather, I chose to write a piece that has in musical form the stages of grief, and I wanted the piece to also serve as a celebration of life itself and of the joys of living and to honor the good that can come from loss and tragedy. So, I decide to arch the piece in this sort of thinking and musical form.

The piece begins as marked, angrily. I wanted to express musically anger, rage and sadness all rolled up into one. I also set up in this introduction the harmonic structure that I used through the piece. The first chord although dissonant in some ways can also sound happy in a different context as it is used later in the piece during the faster sections. After this angry section, the piece moves into a more melancholy section. The melody of this section is original, but shares some commonalities with the hymn tune that is to follow later in the piece. It has an overall ascending shape to it. I wanted this melody to move in an upward fashion to depict musically the ascending of these two students up "to a better place." I wanted to express sadness here as well, but also reminiscence about the lives lost. That includes both the happy and sad thoughts. So, the listener should be able to reflect during this part of the piece and hear both emotions coming through.

Next, the piece becomes more celebratory. I wanted to elicit the emotions of celebrating the life of the people lost. This section starts out with the chord heard first in the piece, but now in this context much more uplifting. The hymn tune is heard now in a more syncopated way than it is heard in church and there is a rhythmic drive and an almost fun feeling to this part of the piece. I wanted this part of the piece to be bright and shimmery with the use of a lot of brighter instruments and metal percussion instruments such as triangle and vibraphone.

A fragment of the ascending theme from the beginning comes next as the return of some sadness breaks the celebratory mood. This musical build and ascending feeling is broken then by the return of the hymn, except this time just how you might hear it in a church service setting. This part of the piece serves as spiritual reflection of the lives lost and when we lose people close to us we also consider our own mortality and reflect on our own journey someday back to spirit. This moment of repose and reflection in the piece leads directly into a climatic and majestic retelling of part of the ascending theme from earlier in the piece. Even though for the most part the music is the same, it should sound much more triumphant, depicting the arrival of the spirit into eternity.

The piece concludes with a return of the celebration material from earlier in the piece followed by some ascending flourishes in the woodwinds and horns. One final tension is created by the return of the opening chord as we will always grieve the lose, but we will move on with life and work towards enjoying the journey ahead.

It has been my pleasure to have the opportunity to write this piece.

—Larry Clark  
Lakeland, Florida 2012

Angry ♩ = 60

# Ascending

LARRY CLARK

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet

Percussion  
(Chimes, Bells, Vibraphone)

Timpani

(Low Tom-tom, Snare Drum, Bass Drum)

Percussion

(Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Tambourine)

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10 Melancholy ♩ = 68

*rit.*

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn. *p*

A. Sax. 1 in E♭ 2 *p*

T. Sax. in B♭ *p*

Bar. Sax. in E♭ *p*

*rit.*

Tpt. in B♭ 1 2 3

Hn. in F 1 2 *mp*

Tbn. 1 2 *p*

Euph. *p*

Tuba *p*

Mall. Perc. Bells *p*

Timp.

Perc. 1 2

18

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym.

*cresc.*

*mf*

*p*

*mf*

18

15 16 17 18 19 20 21

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*mp*

*p*

*rit.*

22 23 24 25 26 27

28 Vivace ♩ = 152

32

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn. *mf*

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭ *mf*

28 Vivace ♩ = 152

32

Tpt. in B♭ 1 2 3 *mf*

Hn. in F 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mp*

Perc. 1 2 *mf*

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*mf*

*mf*



40

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

40

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), B. Cl. in Bb (Bass Clarinet in B-flat), Bsn. (Bassoon), A. Sax. 1 in Eb (Alto Saxophone in E-flat), T. Sax. in Bb (Tenor Saxophone in B-flat), Bar. Sax. in Eb (Baritone Saxophone in E-flat), Tpt. in Bb (Trumpet in B-flat), Hn. in F (Horn in F), Tbn. (Trombone), Euph. (Euphonium), Tuba, Mall. Perc. (Mallet Percussion), Timp. (Timpani), and Perc. (Percussion). The score is written in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading "For Illegal Screen-Printing or Copy".

55

Fl. 1 2

Ob. *mf*

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

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

55

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2 8 8

Euph.

Tuba

Mall. Perc. *mf* Bells & Vib.

Timp.

Perc. 1 2 *mf* Tamb. S.D. *mf*

59

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

59

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

67

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

67

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2



82

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

82

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

S.D.

Cr. Cym.

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

This page contains the musical score for measures 83 through 87. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1 and 2. Dynamics: *fp*, *f*, *fp*.
- Ob. (Oboe):** Part 1 and 2. Dynamics: *fp*, *f*, *fp*.
- Cl. in Bb (Clarinet in B-flat):** Parts 1, 2, and 3. Dynamics: *fp*, *f*, *fp*.
- B. Cl. in Bb (Bass Clarinet in B-flat):** Part 1. Dynamics: *fp*, *f*, *fp*.
- Bsn. (Bassoon):** Part 1. Dynamics: *fp*, *f*, *fp*.
- A. Sax. 1 in Eb (Alto Saxophone 1 in E-flat):** Part 1 and 2. Dynamics: *fp*, *f*, *fp*.
- T. Sax. in Bb (Tenor Saxophone in B-flat):** Part 1. Dynamics: *fp*, *f*, *fp*.
- Bar. Sax. in Eb (Baritone Saxophone in E-flat):** Part 1. Dynamics: *fp*, *f*, *fp*.
- Tpt. in Bb (Trumpet in B-flat):** Parts 1, 2, and 3. Dynamics: *fp*, *f*, *fp*.
- Hn. in F (Horn in F):** Parts 1 and 2. Dynamics: *fp*, *f*, *fp*.
- Tbn. (Trombone):** Parts 1 and 2. Dynamics: *fp*, *f*, *fp*.
- Euph. (Euphonium):** Part 1. Dynamics: *fp*, *f*, *fp*.
- Tuba:** Part 1. Dynamics: *fp*, *f*, *fp*.
- Mall. Perc. (Mallet Percussion):** Part 1. Dynamics: *f*.
- Timp. (Timpani):** Part 1. Dynamics: *f*.
- Perc. (Percussion):** Parts 1 and 2. Dynamics: *fp*, *f*, *fp*.

The score is written in 4/4 time with a key signature of one flat (B-flat). A large red watermark reading "MUSICAL SCREENWRITING.COM" is overlaid diagonally across the page.

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*f* *fp*

94

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn. *p cresc.*

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$  *mf cresc.*

Bar. Sax. in E $\flat$  *p cresc.*

94

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2 *p cresc.*

Euph. *p cresc.*

Tuba *p cresc.*

Mall. Perc.

Timp. *p cresc.*

Perc. 1 2 *pp cresc.* Tri.



108 Reverent ♩ = 80

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

108 Reverent ♩ = 80

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

Sus. Cym.

Bells

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

**116**

*molto rit.*

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2 *Cue: Horn*

T. Sax. in Bb

Bar. Sax. in Eb

**116**

*molto rit.*

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*mf* *mp* *p*

Play

123 Majestic ♩ = 72

FL. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

*f* *cresc.* *ff*

123 Majestic ♩ = 72

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc. Bells & Chimes

Timp.

Perc. 1 2

*f* *cresc.* *ff*

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

123

124

125

*mp* 126

*f* 127

*ff* 128



133 Vivace ♩ = 152

*rit.*

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn. *p* *mf*

A. Sax. 1 in E♭ 2 *p*

T. Sax. in B♭ *p*

Bar. Sax. in E♭ *p* *mf*

Tpt. in B♭ 1 *Solo mp* *rit.* 133 Vivace ♩ = 152

2 3

Hn. in F 1 2 *p*

Tbn. 1 2 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mall. Perc. *mf* Bells & Vib.

Timp. *mf*

Perc. 1 *mf* Tri. + + + + +

2 *mf*

129

130

131

132

133

134

137

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

137 Tutti *mf*

This musical score is for a concert band and includes the following parts:

- Fl.** (Flute) 1 and 2
- Ob.** (Oboe)
- Cl. in B $\flat$**  1, 2, and 3
- B. Cl. in B $\flat$**
- Bsn.** (Bassoon)
- A. Sax. 1 in E $\flat$**  1 and 2
- T. Sax. in B $\flat$**
- Bar. Sax. in E $\flat$**
- Tpt. in B $\flat$**  1, 2, and 3
- Hn. in F** 1 and 2
- Tbn.** 1 and 2
- Euph.** (Euphonium)
- Tuba**
- Mall. Perc.** (Mallet Percussion)
- Timp.** (Timpani)
- Perc.** 1 and 2 (General Percussion)

The score is set in a key signature of one flat (B $\flat$ ) and includes dynamic markings such as *mf* and *f*. A large red watermark is present across the score, reading "On-Screen Use Only".

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

145

145

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Fl. 1 2

Ob. *ff*

Cl. in B $\flat$  1 2 3 *ff*

B. Cl. in B $\flat$

Bsn. *ff*

A. Sax. 1 in E $\flat$  2 *ff*

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

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

Tpt. in B $\flat$  1 2 3 *ff*

Hn. in F 1 2 *ff*

Tbn. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Timp. *ff*

Perc. 1 2 *ff*

Tri.

Full Score

Innisfree

3

♩ = 120  
Optional solo

CARL STROMMEN

Flute/Piccolo

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (F, G, Ab, Bb)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Triangle)

1 2 3 4 5 6

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CPS146F

4

Fl. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

7 8 9 10 11 12 13

CPS146F

5

Fl. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

14 15 16 17 18 19 20

CPS146F

CPS138F

6

Fl. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24 25 26 27

CPS146F

Full Score **Matinee** 3 **BILL CALHOUN**

Allegro ♩ = 132

Flute 1, 2

Oboe

Clarinet in B♭ 1, 2, 3

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭ 1, 2

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1, 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1 (Bells, Chimes)

Mallet Percussion 2 (Xylophone, Marimba)

Timpani

Percussion (Snare Drum, Bass Drum, Gong)

Percussion (Triangle, Suspended Cymbal, Crash Cymbals)

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4

Fl. 1, 2

Ob.

Cl. in B♭ 1, 2, 3

B. Cl. in B♭

Bsn.

A. Sax. in E♭ 1, 2

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭ 1, 2, 3

Hn. in F 1, 2

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1 (Bells)

Mall. Perc. 2

Timp.

Perc. 1 (Gong, S.D., B.D.)

Perc. 2 (Sus. Cym., S.D., B.D., Cr. Cym.)

CPS139F

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