

FULL SCORE

Concert Band

Grade 3



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Converse Fantasy

William G. Harbinson

CPS113

## INSTRUMENTATION

Full Score.....	1
Flute 1 (Piccolo).....	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 T.C. in B $\flat$ .....	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion.....	3
Bells, Marimba, Vibraphone	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	6
Crash Cymbals, Cabasa, Woodblock, WindChimes, Triangle, Suspended Cymbal	

Illegal to print or copy  
for on-site use only

## Program Notes

*Converse Fantasy* was commissioned by the Wingate University Wind Ensemble, Dr. Dawn Perry, conductor. The work was commissioned in honor of Dr. G. Byrns Coleman, Professor of Humanities and Religion on the completion of fifty years of service to the university. The composition is based on one of Dr. Coleman's favorite hymn tunes, "Converse," commonly known as "What a friend we have in Jesus."

The composition opens with a fanfare composed of motives from the hymn tune. The motives revealed by trumpet 1 (motive 1, m. 1), low brass and low reeds (motive 2, m. 2), and upper woodwinds (motive 3, m. 3) are derived, respectively, from mm. 1, 3 and 11–12 of the hymn. These motives serve as the principal material for the composition.

The low brass and reeds take the melodic lead in the initial section (A) that follows the introduction (m. 21). The melody is based on an augmentation and extension of motive 2, and the woodwinds interject statements of motive 1. The saxophones and horns take the lead at m. 39 (section B). The melody is based on an augmentation of motive 3. The percussion present a transition (m. 53) that leads to an abrupt pause. The lyrical melody of the *Adagio* section (C) is based on an inversion of the hymn tune. A partial statement of the hymn tune in its original form appears at m. 82. A developmental re-transition (m. 96) leads to a varied restatement of section A (m. 110) with the woodwinds taking the lead instead of the low brass and low reeds. A varied restatement section B follows (m. 126.) The percussion section ushers in a majestic *tutti* statement of the hymn (m. 144). A coda derived from the introduction material (m. 158) closes the composition.

## About the Composer

Dr. William Harbinson is a Professor of Music Theory at Appalachian State University. He has received eight Editor's Choice Awards (Pepper Music Catalog) that identify "the very best of the new music available." His works for band appear on the contest/festival literature lists of several states. His symphonic work, *Kallalanta*, won the Merle J. Isaac Senior Composition Competition in 2007. His concert band work, *All The Starry Band* was awarded the 2006 Hinda Honigman Cup from the North Carolina Federation of Music Clubs, and his composition for brass and percussion, *The Maestro's Flourish* won the Dallas Wind Symphony Fanfare Competition in 2005. He received the 100 Scholars Award from Appalachian State University (2008) signifying his sustained record of creative activity.

# Converse Fantasy

WILLIAM G. HARBINSON

Majestic (♩ = 160) +Picc. *tr* a2

Flute 1, 2 (Piccolo) *ff*

Oboe *ff*

Clarinet 1 in B♭ *ff*

Clarinet 2, 3 in B♭ *ff* a2

Bass Clarinet in B♭ *fp*

Bassoon *ff*

Alto Saxophone 1, 2 in E♭ *fp*

Tenor Saxophone in B♭ *fp*

Baritone Saxophone in E♭ *fp*

Majestic (♩ = 160) *ff*

Trumpet 1 in B♭ *ff* *fp*

Trumpet 2, 3 in B♭ *ff* *fp*

Horn 1, 2 in F *ff* *fp*

Trombone 1, 2 *ff* *fp* a2

Euphonium *fp*

Tuba *fp*

Mallet Percussion (Bells, Marimba, Vibraphone) Bells *f*

Timpani (E♭, B♭, F, A♭) *ff*

Percussion 1 (Snare Drum, Bass Drum) rim shot *f* *mp* *f* *mp*

Percussion 2 (Crash Cymbals, Cabasa, Woodblock, Wind Chimes, Triangle, Suspended Cymbal) *f* *mp* *ff*

Fl. 1, 2  
(Picc.)

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. 1

Perc. 2

The musical score is arranged in a standard orchestral format. It includes parts for Flutes (1, 2), Piccolo, Oboe, Clarinets (1, 2, 3), Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Trombones (1, 2), Euphonium, Tuba, Mallet Percussion, Timpani, and two other Percussion parts. The score spans measures 6 to 9. Dynamics include *ff*, *fp*, *p sub.*, *mf*, *f*, and *mp*. There are also markings for *f lv.*, *mp*, and *f* in the percussion parts. A large red watermark 'MUSICSCRIPTS.COM' is overlaid diagonally across the score.

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

*mf*

*f*

*ff* l.v.

Tri.

l.v.

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

*f* *l.v.* *mf* *mp* *p*

21

Fl. 1, 2 (Picc.) -Picc. *mp* *mf*

Ob. *mp*

Cl. 1 in B $\flat$  *mp* *p*

Cl. 2, 3 in B $\flat$  *mp* *p*

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

Bsn. *mp*

A. Sax. 1, 2 in E $\flat$  *mp* *p*

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

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

21

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F *mp*

Tbn. 1, 2 *mp*

Euph. *mp* *mp*

Tuba *mp*

Mall. Perc. Mar. *p*

Timp. (E $\flat$  to D) *mp*

Perc. 1

Perc. 2 Cabasa *p*

21 22 23 24 25

Fl. 1, 2 (Picc.)

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. (D to E $\flat$ )

Perc. 1

Perc. 2



Fl. 1, 2 (Picc.)

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. 1

Perc. 2

+Picc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Tri.

*mp*

*sim.*

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

(B $\flat$  to A $\flat$ , E $\flat$  to C)

*mp*

**39** -Picc.

Fl. 1, 2 (Picc.) *f*

Ob. *f*

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

Cl. 2, 3 in B $\flat$  *f*

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

Bsn. *f*

A. Sax. 1, 2 in E $\flat$  *f*

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

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

**39**

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

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

Hn. 1, 2 in F *f*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f* Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

St. Mute

*f* St. Mute

*mp*

Sus. Cym.

*f* l.v.

44 45 46 47

This page contains the musical score for measures 48 through 52. The instruments and parts are as follows:

- Fl. 1, 2 (Picc.):** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Ob.:** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Cl. 1 in B $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Cl. 2, 3 in B $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- B. Cl. in B $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Bsn.:** Bass clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- A. Sax. 1, 2 in E $\flat$ :** Treble clef, rests in 3/4 time. Measure 52 changes to 2/4 time.
- T. Sax. in B $\flat$ :** Treble clef, rests in 3/4 time. Measure 52 changes to 2/4 time.
- Bar. Sax. in E $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Tpt. 1 in B $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf* and a *mf* dynamic marking. Measure 52 changes to 2/4 time. Includes an *open* marking.
- Tpt. 2, 3 in B $\flat$ :** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time. Includes an *open* marking.
- Hn. 1, 2 in F:** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Tbn. 1, 2:** Bass clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Euph.:** Bass clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Tuba:** Bass clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time.
- Mall. Perc.:** Treble clef, starts in 3/4 time with a dynamic of *mf*. Measure 52 changes to 2/4 time. Includes a *L.v.* marking.
- Timp.:** Bass clef, starts in 3/4 time. Measure 52 changes to 2/4 time. Includes a marking *(A $\flat$  to B $\flat$ , C to E $\flat$ )*.
- Perc. 1:** Percussion part starting at measure 52 with a dynamic of *mp*.
- Perc. 2:** Percussion part starting at measure 52.

53

Fl. 1, 2  
(Picc.)

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 $\flat$

53

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. 1

Perc. 2

*mp*

53

54

55

56





61 **Adagio** ♩ = 60

Fl. 1, 2 (Picc.) *p* solo *rit.*

Ob. *p* solo

Cl. 1 in B♭ *p* solo

Cl. 2, 3 in B♭ *p* solo

B. Cl. in B♭ *p*

Bsn. *p*

A. Sax. 1, 2 in E♭ *p* Ob. solo

T. Sax. in B♭

Bar. Sax. in E♭ *p*

61 **Adagio** ♩ = 60

Tpt. 1 in B♭ *p* solo (cup mute) *rit.*

Tpt. 2, 3 in B♭

Hn. 1, 2 in F *p* solo

Tbn. 1, 2 *p*

Euph. *fp* *p*

Tuba *p*

Mall. Perc. *ff* *l.v.*

Timp.

Perc. 1 *f*

Perc. 2 *f* Wind Chimes *p*

61 62 63 64 65



*a tempo*

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

*soli*

*mp*

*mp*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mf*

*mp*

*p*

*tutti*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mf*

*p*

*Vibes (motor on)*

*mp*

*mf*

*Tri.*

*p l.v.*

*mp l.v.*

74 Più mosso

Fl. 1, 2  
(Picc.)

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. 1

Perc. 2

74 Più mosso

74 Più mosso solo.

74 Più mosso

Fl. 1, 2 (Picc.) *tutti* *mf* *rit.*

Ob. *mf*

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

Cl. 2, 3 in B $\flat$  *mf* a2

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

Bsn. *mf*

A. Sax. 1, 2 in E $\flat$  *mf* Play:

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

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

Tpt. 1 in B $\flat$  *mf* *rit.*

Tpt. 2, 3 in B $\flat$  *mf*

Hn. 1, 2 in F *mf*

Tbn. 1, 2 *mf* a2

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp.

Perc. 1 *mp*

Perc. 2 *p* Wind Chimes *p l.v.* Tri. *mp* Sus. Cym. *mp*

82 **Con moto** ♩ = 66  
+Picc.

Fl. 1, 2  
(Picc.)

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 $\flat$

82 **Con moto** ♩ = 66  
tutti

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. 1

Perc. 2

*f* *f* *l.v.*

*rit. poco a poco*

Adagio ♩ = 60

solo

Fl. 1, 2  
(Picc.)

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. 1

Perc. 2

*p* *lv.*

86

87

88

89

*p*

*p* *lv.*

90



96 Majestic (♩ = 160)

-Picc.

tutti

Fl. 1, 2  
(Picc.)

Ob.

Cl. 1  
in B♭

Cl. 2, 3  
in B♭

B. Cl.  
in B♭

Bsn.

A. Sax. 1, 2  
in E♭

T. Sax.  
in B♭

Bar. Sax.  
in E♭

96 Majestic (♩ = 160)

St. Mute

Tpt. 1  
in B♭

Tpt. 2, 3  
in B♭

Hn. 1, 2  
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.  
Mar.

Timp.

Perc. 1

Perc. 2

+Picc. >

Fl. 1, 2 (Picc.) > *mf*

Ob. > *mf*

Cl. 1 in B $\flat$  > *mf*

Cl. 2, 3 in B $\flat$  > *mf*

B. Cl. in B $\flat$  > *mf*

Bsn. > *mf* *f*

A. Sax. 1, 2 in E $\flat$  > *mf* *f*

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

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

Tpt. 1 in B $\flat$  > *mf* open

Tpt. 2, 3 in B $\flat$  > *mf* open

Hn. 1, 2 in F > *mf* *ff*

Tbn. 1, 2 > *mf* *ff* *a2* *f*

Euph. > *mf* *ff* *f*

Tuba > *mf* *mf*

Mall. Perc. > *mf* *f*

Timp. > *mf* (A to B $\flat$ ) *mp* *mf*

Perc. 1 > *p*

Perc. 2 >

Copyright: M. S. B. MUSIC COMPANY



110

Fl. 1, 2  
(Picc.)

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. 1

Perc. 2

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon) and reed section (Saxophones) are in the upper staves. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle staves. The percussion section (Mallet Percussion, Timpani, Percussion) is at the bottom. The score shows a complex rhythmic and melodic texture with various dynamics and articulations. A large red watermark 'MUSIC SALES COMPANY' is overlaid diagonally across the page.

110

mf

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

(A to B $\flat$ , C to E $\flat$ )

Fl. 1, 2 (Picc.)  
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. 1  
Perc. 2

116 117 118 119 120

mp

Fl. 1, 2  
(Picc.)

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. 1

Perc. 2

(B $\flat$  to G)

*mp*

126

+Picc.

Fl. 1, 2 (Picc.) *f*

Ob. *f*

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

Cl. 2, 3 in B $\flat$  *f*

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

Bsn. *f*

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

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

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

126

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. Bells *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

St. Mute

*mf*

St. Mute

*mf*

(G to B $\flat$ )

*mp*

Sus. Cym.

*mp*

*f* *l.v.*

136

-Picc.

*mf*

Fl. 1, 2 (Picc.)

*mf*

Ob.

*mf*

Cl. 1 in B $\flat$

*mf*

Cl. 2, 3 in B $\flat$

*mf*

B. Cl. in B $\flat$

*mf*

Bsn.

*mf*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

*mf*

136

open

*mf*

open

*mf*

a2

*mf*

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

*mf*

Hn. 1, 2 in F

*mf*

Tbn. 1, 2

*mf*

Euph.

*mf*

Tuba

*mf*

Mall. Perc.

*mf*

*lv.*

Timp.

*mp*

Perc. 1

Perc. 2

The image shows a page of a musical score for orchestra and percussion, covering measures 140 to 143. The score is written for various instruments, including woodwinds, brass, and percussion. The key signature is B-flat major, and the time signature is 2/2. The instruments listed on the left are: Fl. 1, 2 (Picc.), Ob., Cl. 1 in Bb, Cl. 2, 3 in Bb, B. Cl. in Bb, Bsn., A. Sax. 1, 2 in Eb, T. Sax. in Bb, Bar. Sax. in Eb, Tpt. 1 in Bb, Tpt. 2, 3 in Bb, Hn. 1, 2 in F, Tbn. 1, 2, Euph., Tuba, Mall. Perc., Timp., Perc. 1, and Perc. 2. The score includes dynamic markings such as *f*, *p*, *mf*, and *mp*. There are also performance instructions like 'a2' and 'W.B.'. A large red watermark reading 'Illegal to Print or Copy' is overlaid diagonally across the score.



144 Majestic (♩ = 160)

Fl. 1, 2 (Picc.) *f* +Picc. a2

Ob. *f*

Cl. 1 in B♭ *f*

Cl. 2, 3 in B♭ *f* a2

B. Cl. in B♭ *f*

Bsn. *f*

A. Sax. 1, 2 in E♭ *f* a2

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f*

144 Majestic (♩ = 160)

Tpt. 1 in B♭ *f*

Tpt. 2, 3 in B♭ *f*

Hn. 1, 2 in F *f* a2

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* *mf* *f* *mf* *f* *mf*

Perc. 2 Cr. Cym. > *f* Sus. Cym. *mf* *f*

*f*

144

145

146

147

148

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

Bells

*a2*

*f*

*mf*

*rall.* **158** *a tempo*

Fl. 1, 2 (Picc.)

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 $\flat$

*rall.* **158** *a tempo*

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. 1

Perc. 2

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

Cr. Cym. *l.v.*

Tri.

Sus. Cym.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*p*

*p*

*p*

Fl. 1, 2 (Picc.)

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. 1

Perc. 2

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

Tri.

*f* *lv.* *f*

Full Score

Escape the Lost City

ALAN LEE SILVA

Allegro  $\text{♩} = 132$

Flute 1 2

Oboe

Clarinet in B $\flat$  1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$  1 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$  1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion (Chimes, Vibraphone)

Timpani (G, B, C, F)

Percussion (Triangle, Whip, Suspended Cymbal, Crash Cymbals, Tambourine)

Copyright © 2011 by Carl Fischer, LLC  
International Copyright Secured.  
All rights reserved including performing rights.  
WARNING! This composition is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

CPS122F

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc. (Vibraphone)

Timpani

Perc. 1 2 (Whip)

CPS122F

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timpani

Perc. 1 2 (Tambourine)

CPS122F

CPS106F

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timpani

Perc. 1 2 (Cr. Cym.)

CPS122F

# Welcome Yule!

(Incorporating *The Wassail Song* and *Sussex Carol*)

Traditional  
Arranged by Gene Milford

Allegro  $\text{♩} = 128$

Flute

Oboe

Clarinet 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 in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

(Snare Drum, Bass Drum)

Percussion (Suspended Cymbal, Crash Cymbals, Triangle, Tambourine)

1 2 3 4 5 6 7

Copyright © 2011 by Carl Fischer, LLC  
International Copyright Secured.  
All rights reserved including performing rights.  
WARNING! This composition is protected by Copyright law. Its photocopying or reproduction by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and interdictions for each infringement.  
Printed in the U.S.A.

CPS121F

Fl.

Ob.

Cl. 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. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. (Bells, Chimes)

Perc. (S.D., C.C., T., B.D.)

8 9 10 11 12 13 14

CPS121F

15 *The Wassail Song*

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

15 *The Wassail Song*

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. (Bells)

Perc.

15 16 17 18 19 20 21

CPS121F

CPS106F

22

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

22

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. (Chimes)

Perc.

22 23 24 25 26 27 28

CPS121F

Full Score

Commissioned by the Surry County, NC Honor Band

**Instinct**

LARRY CLARK

Allegro con fuoco ♩ = 120-124

Copyright © 2011 by Carl Fischer, LLC. International Copyright Secured. All rights reserved including performing rights. WARNING! This composition is protected by Copyright law. Its photocopying or reproduction by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

CPS120F

CPS120F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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 Performance Series

- Expanded instrumentation to 2 Flute, 3 Clarinet, 3 Trumpet, 2 Horn and 2 Trombone parts
- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
- Expanded percussion writing, within reason, for maturing students
- Careful selection of keys and degree of difficulty for advancing musicians

CPS113 — \$85.00 Set  
 CPS113F — \$12.00 Full Score  
 CPS113P — \$4.00 Parts

**CARL FISCHER®**  
 65 Blecker Street, New York, NY 10012  
 www.carlfischer.com

UPC

ISBN 0-8258-8490-X



7 98408 08490 5