

FULL SCORE

Concert Band

Grade 3.5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# A Land Remembered

Larry Clark

*CPS105*

## 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
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 .....	5
Bells, Chimes, Xylophone, Rain Sticks, Claves	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum, Rain Sticks	
Percussion 2 .....	6
Crash Cymbals, Triangle, Suspended Cymbal, Tom-toms, Thundersheet, Maracas	

## Program Notes

*A Land Remembered* was commissioned by the Horace Mann Middle School Raider Band in Brandon, Florida under the direction of Kevin Fuller. It was premiered in May of 2009 with the composer conducting.

In trying to help students perform better not only musically, but academically, the thought came to director Kevin Fuller that perhaps a school-wide study should be done based on one theme. Patrick D. Smith author penned the novel *A Land Remembered* (Student Edition) to make the American pioneer spirit more accessible to young readers. It is a story about the MacIvey family moving to the middle of Florida in 1858 to eke out a living in the wilderness. In Volume 1 (which this piece is about) Tobias, Emma and their son Zech begin their battle to survive in the barren Florida wilderness. They manage to use the resources around them to survive and, eventually, begin to prosper by gathering wild cows from the swamps and herding them across the state to market. Zech learns the ways of the land from the Seminoles, with whom his life becomes entwined as he grows into manhood.

The piece is not meant to tell specifically any events from the novel, but just to depict musically some of the thoughts and scenes that came to mind to me as I read the novel. The piece is cast in three continuous movements. The first movement "A New Life in a New Land" is a fanfare that sets the mood, and quickly introduces some fragments of the main theme that is first stated in the second movement. The movement is meant to depict the optimism and excitement that the settlers first felt when they arrived in the rugged terrain of Florida.

The second movement "On the Prairie" depicts the wide-open spaces and beauty of central Florida. Yes, Florida does have prairies, just like the plains states, but they are different in that they contain pockets of Cypress trees and areas of almost impassable palmetto brush. After an atmospheric introduction the main theme of the piece unfolds. It is also optimistic and beautiful as stated by the woodwinds. This is followed by a more melancholy presentation of the theme, now in minor to depict the harsh realities that are still part of this beautiful, but difficult frontier. This feeling subsides with a return of the opening material that leads to a climatic presentation of the main theme once more in a major key. The open material returns once more to complete the movement.

The final movement "Hardships on the Rugged Frontier" begins abruptly with an aggressive **6/8** theme that is based on some of the same intervallic relationships found in the main theme of the second movement. The music is meant to give the listener the feeling of the pain and anguish that these settlers must have felt when dealing with droughts, hurricanes, cattle rustlers, Seminoles, mosquitoes, lack of food and water and all matter of calamities that would be encountered in this unsettled territory. The movement moves from the aggressive theme to a short moment of repose that contains the sounds of music from the Seminoles, who by the way were very helpful to the MacIvey family in the novel. This is followed by a return of the aggressive theme. Something unique that Kevin Fuller, the director of the commission band, asked for was that I challenge all the players in the group and give them melodic material to play. I thought about this for a long time and it made musical sense to me in this last movement to give the melody at this point to everyone in the winds in unison. It is an interesting effect that is not often used in band music. I think you will like it. This is followed by a return of the aggressive section that leads to an exciting coda to the piece that leaves the listener with hope for these Florida pioneers.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—Larry Clark  
Lakeland, FL 2009

## About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website [www.larryclarkmusic.com](http://www.larryclarkmusic.com).

# A Land Remembered

## I. A New Life in a New Land

Maestoso ♩ = 84

The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in Bb (1, 2, 3), Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb (1, 2), Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The second system includes Trumpet in Bb (1, 2, 3), Horn in F (1, 2), Trombone (1, 2), Euphonium, Tuba, Mallet Percussion (Bells, Chimes, Xylophone, Rain Sticks, Claves), and Timpani (Rain Sticks, Snare Drum, Bass Drum). The percussion section also includes Triangle, Crash Cymbals, Suspended Cymbal, Tom-toms (4), Thunder Sheet, and Maracas. Dynamics range from *f* (forte) to *ff* (fortissimo). The score concludes with a page number '5' at the bottom right.

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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. Chimes

Timp.

Perc. 1 2

9

9

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

Slower to end attacca

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

Slower to end attacca

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

ch.

# II. On the Prairie

Expressive ♩ = 68

Fl. 1 2 *mp*

Ob. *mp*

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

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

Bsn. *mp*

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

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

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

Expressive ♩ = 68

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 *mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mp* Bells & Chimes

Timp.

Perc. 1 *mp* Rain Stick

2 *p mp* Sus. Cym.





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.

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

*mp*

*rit.* 46 **A Tempo** *rit.*

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 $\flat$

*rit.* 46 **A Tempo** *rit.*

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Rain Stick

S.D.

*mf*

50 Più mosso

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 $\flat$

50 Più mosso

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 +Cr. Cym. 2

This page of a musical score includes parts for the following instruments:

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

The score features a *rit.* (ritardando) marking at the top of the first staff and a *ff* (fortissimo) dynamic marking across the woodwind and brass sections. The percussion parts include dynamic markings of *mp* (mezzo-piano) and *f* (forte).

61 **Rubato** *rit.* *attacca*

Fl. 1 2 *p*

Ob. *p*

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

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

Bsn. *p*

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

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

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

61 **Rubato** *rit.* *attacca*

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 *mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *p* Bells only *pp*

Timp.

Perc. 1 Rain Stick *mp* 2 *p* Tri. *mp*



### III. Hardships on the Rugged Frontier

Aggressive ♩. = 144-152

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 $\flat$

Aggressive ♩. = 144-152

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc. Xyl.

Timp.

Perc. 1 Cr. Cym. 2 Tom-toms

67 68 69 70 71 72

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.

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.

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

*fp*

*fp*

Musical score for orchestra and percussion, measures 91-96. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B. Cl. in Bb), Bassoon (Bsn.), Alto Saxophone 1 in Eb (A. Sax. 1 in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), and Baritone Saxophone in Eb (Bar. Sax. in Eb). The second system includes Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mall. Perc.), and Percussion (Perc.).

Measures 91 and 95 are marked with boxes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Performance instructions include "Rain Sticks (as may as possible)" and "Thunder Sheet".

Measures 91-96 are shown at the bottom of the page.

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

*gliss.*

This page of a musical score includes the following parts and staves:

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

The score features various musical notations including dynamics such as *cresc.* (crescendo) and accents (>). The woodwind and brass sections have active parts, while the percussion section includes mallet percussion and timpani.

109

Fl. 1 2 *f*

Ob. *f*

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

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

Bsn. *f*

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

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

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

109

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

Hn. in F 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *f*



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.

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

121 122 123 124 125 126 127

*ff*

*ff*

128 Suddenly Slow ♩ = 68

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn. *Contra*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

*p* *tr* *mp*

128 Suddenly Slow ♩ = 68

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*p* *mp* *mp* *p*

Claves

Maracas

Snares off



140 Tempo I ♩. = 144-152

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 $\flat$

140 Tempo I ♩. = 144-152

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

148

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 $\flat$

148

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.

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. *cresc.*

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

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

Bsn. *cresc.*

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

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

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

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

Hn. in F 1 2 *cresc.*

Tbn. 1 2 *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Mall. Perc.

Timp.

Perc. 1 2



166

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 $\flat$

166

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Snares on

164 165 166 167 168 169

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.

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

176 177 178 179 180

186 **Tempo I** ♩ = 144-152

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 $\flat$

186 **Tempo I** ♩ = 144-152

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.

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

194 Suddenly Slow ♩ = 68

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 $\flat$

194 Suddenly Slow ♩ = 68

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

# Mexican Folk Song Fantasy

(Percussion Gone Buggy)

JOSEPH COMPELLO

Molto vivo (♩ = 160 or faster)

Flute 1/Piccolo

Oboe/Flute 2

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (2 players)  
(Marimba, Bells, Chimes, Finger Cymbals)

Timpani (B♭, E♭)

Percussion (Guero, Temple Blocks)

(Maracas, Castanets)

Tuba cue:

Mar. (or Xyl.)

Guero

C. B.

T. B.

Mar.

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CPS103F

Picc. soli

Fl. 1

Ob./Fl. 2

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 2

Bells

7 8 9 10 11 12

CPS103F

FL 1

Ob./FL 2

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 2

15

13 14 15 16 17 18

CPS103F

CPS104F

FL 1

Ob./FL 2

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 2

Tuba Play

Tuba Play

Tuba Play

Tuba Soli

19 20 21 22 23 24

CPS103F

## Morning in Madrid

3

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)

Timpani

(Snare Drum, Bass Drum)

Percussion

(Crash Cymbals, Suspended Cymbal, Triangle, Mark Tree, Gong, Cabasa, Vibraslap, 4 Concert Toms, Claves)

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CPS104F

4

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.

Timpani

Perc.

(Crash Cymbals, Suspended Cymbal, Triangle, Mark Tree, Gong, Cabasa, Vibraslap, 4 Concert Toms, Claves)

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