

FULL SCORE

Young Band  
Grade 2



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Ripcord

## George Sweet

YPS128

### 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
Bassoon	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	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	2
Xylophone, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Crash Cymbals, Suspended Cymbal, Triangle, Gong	

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## About the Composition

Ripcord refers to a cable that, when pulled, sets an action in motion. A ripcord could be used to release a parachute, start the descent of a hot-air balloon, or start a small engine.

With a pull of the cord, the piece begins! After an introductory fanfare, the main theme is presented by the woodwinds in m. 10. Make sure that the staccato note in this theme is played short so that the following accent receives enough weight. A contrasting legato B-section occurs at m. 25, with the new melodic material presented by the woodwinds and trumpets. After a more driving repeat of both sections, new material is presented in m. 59. Make sure that the piano dynamic in m. 58 is low enough to allow a dramatic crescendo to this new section. The accented entrance of each part in mm. 67-69 should be strong enough that they create a stacking of voices or “pyramid” effect. The introductory fanfare returns at m. 78 and drives the piece forward to its conclusion.

## About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received a Master's Degrees in Composition and Instrumental Conducting from Northern Arizona University, and a Bachelor's Degree in Music Education from Mars Hill College in North Carolina. As a student, George was the winner of the 2004-2005 Music Teachers National Association Young Artist Composition Competition, sponsored by Warner Bros. Publications, for both the state of Arizona and all of the Southwest Region. His compositions have been performed extensively throughout the United States and worldwide. George's music has been heard at various Honor and Regional Band and Orchestra Festivals, Disney's Magic Music Days, Bands of America, the College Band Directors National Association Southwest Conference, and the Concurso de Musica Festival at the Nueva Acropolis in Peru. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught theory, band, chorus, and orchestra at both public school and university levels. He is a member of ASCAP, Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. George's music is published exclusively by Carl Fischer Publications of New York. For more information about the music of George Sweet please visit: [georgesweet.net](http://georgesweet.net).

# Ripcord

GEORGE SWEET

*f*  $\text{♩} = 140$

Flute

Oboe (opt. Flute 2)

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

*f*  $\text{♩} = 140$

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani (B $\flat$ , F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Gong, Sus. Cym., Cr. Cym., Triangle)

*f*

1 2 3 4 5

10

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Gong

*mf*

*mf*

*mf*

*mf*

*mf*

10

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn. *mf*

A. Sax. in E $\flat$

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

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

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

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

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Mall. Perc. *mf*

Xyl.

Timp. *mf*

Perc. 1 *mf*

Tri.

Perc. 2 *mf*

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Bells

26

FL.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mf* *f*

Ob. *mf* *f*

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

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

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

Bsn. *mf* *f*

A. Sax. 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* *f*

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

Hn. in F *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Mall. Perc. Xyl. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*





Fl.  
Ob.  
Cl. 1 in B $\flat$   
Cl. 2 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. 1 in B $\flat$   
Tpt. 2 in B $\flat$   
Hn. in F  
Tbn.  
Euph.  
Tba.  
Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

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Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mp*

52

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

52

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Timp.

Perc. 1

Perc. 2

60

Fl. *mf* *f* *p* *f*

Ob. *mf* *f* *p* *f*

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

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

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

Bsn. *mf* *f* *p* *f*

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

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

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

60

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

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

Hn. in F *mf* *f* *p* *f*

Tbn. *mf* *f* *p* *f*

Euph. *mf* *f* *p* *f*

Tba. *mf* *f* *p* *f*

Mall. Perc. Xyl. *f*

Timp. *p*

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

Perc. 2

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Bells

62 63 64 65 66

Fl. *fp*  $\rceil$  *f*

Ob. *fp*  $\rceil$  *f*

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

Cl. 2 in B $\flat$  *fp*  $\rceil$  *f*

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

Bsn. *fp*  $\rceil$  *f*

A. Sax. in E $\flat$  *fp*  $\rceil$  *f*

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

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

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

Tpt. 2 in B $\flat$  *fp*  $\rceil$  *f*

Hn. in F *fp*  $\rceil$  *f*

Tbn. *fp*  $\rceil$  *f*

Euph. *fp*  $\rceil$  *f*

Tba. *fp*  $\rceil$  *f*

Mall. Perc. *fp*  $\rceil$  *f*

Timp. *fp*  $\rceil$  *f*

Perc. 1 *fp*  $\rceil$  *f*

Perc. 2 *fp*  $\rceil$  *f*

*p*  $\rceil$  *f*



Fl. *mf*

Ob. *mf*

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

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

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

Bsn. *mf*

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

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

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

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

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

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*



Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Xyl.

Timp.

Perc. 1

Perc. 2

This page contains the musical score for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 in B $\flat$  (Clarinet 1)
- Cl. 2 in B $\flat$  (Clarinet 2)
- B. Cl. in B $\flat$  (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. in E $\flat$  (Alto Saxophone)
- T. Sax. in B $\flat$  (Tenor Saxophone)
- Bar. Sax. in E $\flat$  (Baritone Saxophone)
- Tpt. 1 in B $\flat$  (Trumpet 1)
- Tpt. 2 in B $\flat$  (Trumpet 2)
- Hn. in F (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Mall. Perc. (Mallet Percussion, including Bells)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score features dynamic markings of *fp* (fortissimo piano) and *f* (fortissimo), and includes various articulations such as accents, slurs, and breath marks. A large red watermark is present across the page.

Full Score

The Code

3

ALAN LEE SILVA

With Intensity  $\text{♩} = 136$

Flute *mf*

Oboe (Opt. Flute 2) *mf*

Clarinet in B $\flat$  1 *mf*

Clarinet in B $\flat$  2 *mf*

Bass Clarinet in B $\flat$  *mf*

Bassoon *mf*

Alto Saxophone in E $\flat$  *mf*

Tenor Saxophone in B $\flat$  *mf*

Baritone Saxophone in E $\flat$  *mf*

Trumpet in B $\flat$  1 *mf*

Trumpet in B $\flat$  2 *mf*

Horn in F *mf*

Trombone *mf*

Euphonium *mf*

Tuba *mf*

Mallet Percussion (Bells, Xylophone) *mf*

Timpani (G, F) *mf*

Snare Drum *mf*

Bass Drum *mf*

Percussion Toms (High, Mid, Low), Shakers, Triangle, Wind Chimes, Suspended Cymbal, Crash Cymbals, Slip Sticks *mf*

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YPS132F

4

bring out

Fl. *mp* *mf*

Ob. *mp* *mf*

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

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

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

Bsn. *mp* *mf*

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

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

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

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

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

Hn. in F *mf*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mall. Perc. *mp* *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

3 Sus. Cym. *p* *mf*

6 7 8 9 10

YPS132F

5

bring out

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

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

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

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

Bsn. *mf* *f*

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

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

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

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

Tpt. in B $\flat$  2 *mp* *f*

Hn. in F *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

11 12 13 14 15

YPS132F

6

bring out

Fl. *mf* *p* *mf* *f*

Ob. *mf* *p* *mf* *f*

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

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

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

Bsn. *mf* *f*

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

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

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

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

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

Hn. in F *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

3 Cl. Cym. *mf* *f*

16 17 18 19 20

YPS132F

**Elation** SEAN O'LOUGHLIN

Con Spirito  $\text{♩} = 132$

Flute  
Oboe (Opt. Flute 2)  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Bass Clarinet in B♭  
Bassoon  
Alto Saxophone in E♭  
Tenor Saxophone in B♭  
Baritone Saxophone in E♭

Trumpet in B♭ 1  
Trumpet in B♭ 2  
Horn in F  
Trombone  
Euphonium  
Tuba

Mallet Percussion (Chimes, Bells)  
Timpani (A♭ : B♭ : C : E♭)  
Percussion (Snare Drum, Bass Drum)  
Percussion (Tm-tan, Suspended Cymbal, Crash Cymbals, Tambourine, Triangle, Cabassa, Shaker, Claves)

Chimes (+ opt. Bells)  
Crash Cymbals  
Tambourine, Triangle, Cabassa, Shaker, Claves

Snare Drum  
Bass Drum

Triangle

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YPS119F

Fl.  
Ob.  
Cl. in B♭ 1  
Cl. in B♭ 2  
B. Cl. in B♭  
Bsn.  
A. Sax. in E♭  
T. Sax. in B♭  
Bar. Sax. in E♭

Tpt. in B♭ 1  
Tpt. in B♭ 2  
Hn. in F  
Tbn.  
Euph.  
Tuba

Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

7 8 9 10 11 12

YPS119F

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.

## Young Band

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

ISBN 978-0-8258-9269-1



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