

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Whispering Pines

Mike Forbes

YPS79

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
Baritone T.C. in B \flat	2
Baritone B.C.	3
Tuba	3
Mallet Percussion	2
Vibraphone, Bells	
Timpani (Shaker or Maracas)	2
Percussion 1	4
Triangle, Snare Drum, Bass Drum, Low Tom	
Percussion 2	5
Suspended Cymbal, Claves, Congas, Mark Tree, Crash Cymbals (opt.)	

CARL FISCHER®

Program Notes

A number of years ago I visited White Pines State Park in Illinois and dutifully hiked into a dense pine forest. On this breezy, cool day in mid-March, I stood in awe among the towering pines. I closed my eyes and listened to the cool winds rushing through pine branches hanging above me. Since that moment, I have wanted to write a piece depicting what I felt on that day. It is hard to describe in words the emotions I felt; it was a peculiar feeling of melancholy and loss. I also had a Native-American tonality in my head, perhaps because of those aforementioned feelings. It was a very magical moment, and I longed to describe it musically.

Whispering Pines was written on commission from Pam Jorgensen, a band director who was particularly interested in my creating a slower work for middle-school band. I grappled with the idea for some time and was concerned that I create work that would be enjoyable to perform and exciting to listen to. What resulted is a work that I think kids can relate to and have fun with, while conductors may address intonation, tone quality, phrasing, and, most importantly, musical patience. I think middle-school students are emotionally deeper than many people give them credit for these days, and it is my hope that with a piece such as this, educators can begin to tap into, develop, and help students express their budding musical emotions.

About the Composer

An artist of widely diverse musical talents, Mike Forbes has set forth on a career encompassing all aspects of performing, composing, teaching and conducting. He began his writing career creating hundreds of arrangements and compositions especially for brass, many of which are performed by today's foremost brass ensembles. His works for the Sotto Voce Tuba Quartet (a group he co-found and manages), have also gained him worldwide acclaim. He began to compose for other genres, as dozens of commissions from big-name brass artists to university and high school band directors began to come in. He now considers himself extremely lucky to be a full-time composer and arranger writing especially for Carl Fischer Music.

Forbes began his career as a tubist in the U.S. Army Band, Pershing's Own, where he was also very fortunate to compose and arrange for the various ensembles in that prestigious unit. He left the band for a career in academia where he has served on the faculties of Illinois State University, Mary Washington University, Columbia Union College, and Frederick Community College. He continues to be an active freelance performer and has performed with a host of orchestras and bands throughout the United States. He can be heard on Summit Records on a number of Sotto Voce Quartet albums but also on his own solo recording, *Forbes Plays Koetsier*, where he features all seven works for solo tuba by Dutch composer, Jan Koetsier. As a conductor, Forbes served as the musical director of the Brass Band of Central Illinois and has guest conducted numerous elements of the U.S. Army Band. He is highly in demand as a guest conductor with junior and senior high honor bands and youth brass bands.

Forbes studied with some of the most well-known tuba pedagogues in the world to include composer/tubist, John Stevens. He received his DMA at the University of Maryland, MM at the University of Wisconsin and a BM at the Pennsylvania State University. During his junior year at Penn State he took an exchange to Manchester, England where he continued his studies at the University of Manchester and the Royal Northern College of Music. His time in England afforded him the opportunity to grow intimately familiar with the British Brass Band tradition, from which he draws a great deal of his compositional influence.

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MIKE FORBES

4/23/09 2:27:46 PM

14

Fl. *p*

Ob. *p*

Cl. in B \flat 1 *Soli mp*

Cl. in B \flat 2

B. Cl. in B \flat *p*

Bsn. *p*

A. Sax. in E \flat

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

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

14

Tpt. in B \flat 1 *f p*

Tpt. in B \flat 2 *f p*

Hn. in F *f p*

Tbn. *f p*

Bar. *f p*

Tuba *f p*

Mall. Perc.

Timp. *p*

Perc. 1 *p*

Perc. 2 *scrape p*

13 14 15 16 17 18 19

YPS79F

Fl.

Ob.

Cl. in B \flat 1

2

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 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

Mark Tree (slowly)

Sus. Cym. (yarn beaters)

p 20

p 21

mp 22

23

24

25

26

27

29

Fl.

Ob.

Cl. in B \flat

1

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

29

Tpt. in B \flat

1

2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

28

29

30

31

32

33

34

p

mf

f

p

mf

f

Soli

mf

f

p

mp

mf

f

p

mp

mf

f

p

mp

mf

f

p

mp

mf

f

Soli

mf

f

Soli

mf

f

Soli

f (Vib. only)

p

mf

f

YPS79F

37 Più mosso ♩ = 112

Fl.

Ob.

1
Cl. in B♭

2

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

37 Più mosso ♩ = 112

1
Tpt. in B♭

2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

35

36

37

38

39

p

S.D. (loose snares)

Sus. Cym.

mf

low-tom

Conga

mf

Shaker (or Maracas)

YPS79F

Fl.

Ob.

Cl. in B \flat

1

2

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

1

2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Soli

mf

cresc. poco a poco

mf

mf

p

p

Sus. Cym.

scrape

40

41

42

43

44

p

YPS79F

YPS79F

Fl.

Ob.

1
Cl. in Bb

2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

1
Tpt. in Bb

2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

50

51

52

53

molto rall.

Fl.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

molto rall.

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

54 55 56 57 58

59 **Molto drammatico** ♩ = 60 13 *poco rit.*

Fl. *ff*

Ob. *ff*

Cl. in B♭ 1 *ff*

2 *ff*

B. Cl. in B♭ *ff*

Bsn. *ff*

A. Sax. in E♭ *Soli ff*

T. Sax. in B♭ *Soli ff*

Bar. Sax. in E♭ *ff*

59 *Soli ff* *poco rit.*

Tpt. in B♭ 1 *Soli ff*

2 *Soli ff*

Hn. in F *Soli ff*

Tbn. *ff* *div.*

Bar. *ff*

Tuba *ff*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *fff* + Crash Cymbals *fff* *mp*

2 *fff* 59 60 61 62 63 *mp*

YPS79F

64 Tempo I (♩ = 84)

Fl. *p*

Ob. *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

B. Cl. in B♭ *p*

Bsn. *p*

A. Sax. in E♭ *p*

T. Sax. in B♭ *p*

Bar. Sax. in E♭ *p*

64 Tempo I (♩ = 84)

Tpt. in B♭ 1 *p*

Tpt. in B♭ 2 *p*

Hn. in F *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mall. Perc. *p*

Timp. *p*

Perc. 1 Tri. *p*

Perc. 2 Sus. Cym. metal beater *p*

Claves *p*

scrape *p*

(yarn beaters) *p*

Mark Tree (slowly) *mp*

64 65 66 67 68 69 70

Fl. *mf*

Ob. *sfp*

Cl. in B \flat 1 *sfp* *mp* *p* *pp*

Cl. in B \flat 2 *sfp* *mp* *p* *pp*

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

Bsn. *pp* *p* *pp*

A. Sax. in E \flat *mp* *p* *pp*

T. Sax. in B \flat *mp* *p* *pp*

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

Tpt. in B \flat 1 St. Mute *sfp*

Tpt. in B \flat 2 St. Mute *sfp*

Hn. in F (Wind) *p* *f* *p* *pp*

Tbn. (Wind) *p* *f* *p* *pp*

Bar. (Wind) *p* *f* *p* *pp*

Tuba (Wind) *p* *f* *p* *pp*

Mall. Perc. *pp* *pp*

Timp. *pp* *pp*

Perc. 1 (yarn beaters) *pp* *p*

Perc. 2 Sus. Cym. metal beater *scrape*

71 72 73 74 75 76

YPS79F

Full Score

Wind Cycles 5 BILL CALHOUN 3

Maestoso $\text{♩} = 104$

Flute

Oboe (Opt. Flute 2)

Clarinet in B \flat 1 2

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 1 2

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Bells)

Timpani

(Snare Drum, Bass Drum)

Percussion

(Crash Cymbals, Gong, Suspended Cymbal, Claves, Cabasa, Woodblock, Vibreslap)

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4

rit. Allegro $\text{♩} = 148$

FL

Ob.

CL in B \flat 1 2

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 1 2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Gong

Cabasa

Vibreslap

YPS79F

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- 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

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