

FULL SCORE

Concert Band  
Grade 3.5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# With Visions of Tomorrow

Brant Karrick

CPS145

## 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
Trombone 3	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion 1	3
Bells, Xylophone, Vibraphone	
Mallet Percussion 2	3
Chimes, Xylophone, Marimba	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
4 Concert Toms, Bongos, Suspended Cymbal	
Percussion 3	5
Tam-tam, Crash Cymbals, Triangle, Cabasa, Wind Chimes	

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## About the Composition

*With Visions of Tomorrow* is an homage to the human spirit and its desire to learn, achieve more, and to work towards improving our societies. It also symbolizes hope for a prosperous and peaceful future. Each day mankind realizes amazing technological breakthroughs and new wonders of science, arts and industry.

Imagine a world without cancer, a city underwater, or a colony on the moon. From the age of the pyramids to the online and computer revolution, our society continues to evolve as we constantly challenge ourselves to progress and understand more. Commissioned by the St. Marys Band Parents Organization for the opening of St. Marys Memorial High School/St. Marys Middle School, *With Visions of Tomorrow* is a salute to some of these superhuman feats.

A bold fanfare is followed by a section of reflection and preparation before the journey into a new era. The third and main theme reflects the excitement, anticipation and pioneering spirit of forging ahead. The music transitions into a reverent theme of thanksgiving and optimism, foreshadowed earlier, and now in a formal chorale-like setting. Short developments draw the section back to familiar material and the theme of energy and vitality. The stately fanfare soon returns and culminates with a *maestoso* ending promising a magnificent and abounding future.

## About the Composer

Brant Karrick (b. 1960) joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. At NKU, he administrates the entire band program including the Symphonic Winds, the Concert Band and the Norse Pep Band. He also teaches classes in conducting, music education, marching band techniques, and orchestration.

In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the country, in Europe, South Africa, Japan and Australia. In the fall of 1991, Karrick entered the Ph. D. program in music education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he completed in 1982, and a Master of Arts in education from Western Kentucky University, completed in 1984. Dr. Karrick's musical life has been influenced by many individuals. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: NAFME, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, and the College Band Directors National Association. He is a native of Bowling Green, KY and has four children, Connor, Molly, Ross and Natalie.

# With Visions of Tomorrow

Maestoso ♩ = 76

BRANT KARRICK

Flute/Piccolo 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 1/2/3

Euphonium

Tuba

Mallet Percussion (Bells, Xylophone, Vibraphone) 1/2

(Chimes, Xylophone, Marimba)

Timpani (F-B $\flat$ -C-E $\flat$ )

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (4 Concert Toms, Bongos, Suspended Cymbal)

Percussion 3 (Tam tam, Crash Cymbals, Triangle, Cabasa, Winds Chimes)

Maestoso ♩ = 76

*f* *a2*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

1 2 3 4 5



Fl. 1 2 + Piccolo a2

Ob. f

Cl. in Bb 1 2 3 a2

B. Cl. in Bb f

Bsn.

A. Sax. in Eb 1 2 f a2 f 3

T. Sax. in Bb f

Bar. Sax. in Eb f

Tpt. in Bb 1 2 3 a2

Hn. in F 1 2

Tbn. 1 2 3 f a2 a2

Euph. f

Tuba f

Mall. Perc. 1 2 Chimes f

Timp. f

Perc. 1 f

Perc. 2

Perc. 3 Crash Cymbals f

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. 1/2/3

Euph.

Tuba

Mall. Perc. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

*mf*

*f*

*mf*

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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 7 is divided into three measures: 20, 21, and 22. The woodwind section includes Flute (1 and 2), Oboe, Clarinet in B-flat (1, 2, and 3), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat (1 and 2), Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The brass section includes Trumpet in B-flat (1, 2, and 3), Horn in F (1 and 2), Trombone (1, 2, and 3), Euphonium, and Tuba. The percussion section includes Mallet Percussion (1 and 2), Timpani, and three other Percussion parts (1, 2, and 3). The score features various musical notations such as rests, notes, and dynamics like *mf*. A large red watermark is overlaid diagonally across the page.





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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

9

26 27 28 29

30 Moderato ♩ = 100

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 $\flat$

30 Moderato ♩ = 100

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf* *p* *p* *p* *Play* *mf* *p*

42

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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*f* *mf*

41 42 43 44 45 46



Fl. 1 2 *a2* *mp* *f*

Ob. *mp* *f*

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

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

Bsn. *p* *f*

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

T. Sax. in B $\flat$

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

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

Hn. in F 1 2 *p* *f*

Tbn. 1 2 3 *a2* *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mall. Perc. 1 2 *mp*

Timp. *mf* *p*

Perc. 1

Perc. 2

Perc. 3



66

+ Picc. - Picc.

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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp* *mf* *f* *f* *mp*

Dampen



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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Sus. Cym. (medium yarn mallets)

*f*

*f<sub>a2</sub>*

*f*

*f*

*mf*

*p*

Fl. 1 2 + Picc. a2 *f* *ff*

Ob. *f* *ff*

Cl. in Bb 1 2 3 a2 *f* *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. in Eb 1 2 a2 *f* *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Tpt. in Bb 1 2 3 *f* *ff*

Hn. in F 1 2 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. 1 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *mf* Cr. Cyms. *p* *f*

Perc. 3 *mf* *f*



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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

St. mute

*mf*

St. mute

*mf*

*p*

*p*

*mf*



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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*a2*

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102 + Picc.

Fl. 1/2 *mf*

Ob. *mf*

Cl. in B $\flat$  1/2/3 *mf*  
a2

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

Bsn. *mf*

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

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

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

Tpt. in B $\flat$  1/2/3

Hn. in F 1/2

Tbn. 1 *mf* *legato*  
2/3 *mf* *legato*  
a2

Euph. *mf*

Tuba *mf*

Mall. Perc. 1/2

Timp. *mf* On head

Perc. 1 *mp*

Perc. 2

Perc. 3 Cr. Cyms. *mp*







Fl. <sup>1</sup>/<sub>2</sub> + Picc. (lower notes)

Ob.

Cl. in B $\flat$  <sup>1</sup>/<sub>2</sub>/<sub>3</sub>

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  <sup>1</sup>/<sub>2</sub> a2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  <sup>1</sup>/<sub>2</sub>/<sub>3</sub>

Hn. in F <sup>1</sup>/<sub>2</sub>

Tbn. <sup>1</sup>/<sub>2</sub>/<sub>3</sub>

Euph.

Tuba

Mall. Perc. <sup>1</sup>/<sub>2</sub>

Timp.

Perc. 1

Perc. 2

Perc. 3





*accel.* All + Picc. 136 **Piu mosso** ♩ = 82 a2 29

Fl. 1 2 *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. in B $\flat$  1 2 3 *f* *mp* *f* a2 *mf*

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

Bsn. *f* *mp* *mf*

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

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

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

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

Hn. in F 1 2 *mf* *mp* *mf*

Tbn. 1 2 3 *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tuba *f* *mp* *mf*

Mall. Perc. 1 2 *f* *mf*

Timp. *f*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Vibes *f* Mrb. *f*





Fl. 1 2 *a2* *ritard.* *accel. poco a poco*

Ob. *mp* *f*

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

2 3 *f*

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

Bsn. *mp* *f*

A. Sax. in E $\flat$  1 *f* *a2* *f*

2 *f*

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

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

Tpt. in B $\flat$  1 *ritard.* *accel. poco a poco*

2 3 *f*

Hn. in F 1 *f*

2 *f*

Tbn. 1 *f*

2 3 *f* *a2*

Euph. *p* *f*

Tuba *p* *f*

Mall. Perc. 1 *Pedal between each note* *f* Chimes

2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *p* *f*





Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*a2*

*mf*

Opt.

*mf*



Fl. 1 2 *mp*

Ob. *mp*

Cl. in B $\flat$  1 *mp* a2  
2 3 *mp*

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

Bsn. *mp*

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

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

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

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

Hn. in F 1 *mp*  
2 *mp*

Tbn. 1  
2 3

Euph. *mp*

Tuba *mp*

Mall. Perc. 1 *mp*  
2 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

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. 1/2/3

Euph.

Tuba

Mall. Perc. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

175

a2

mf

mp

Open

Tri.

mf

p

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

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

Performance markings include *mf* (mezzo-forte) and *p* (piano). A large red watermark "For illegal to print or copy" is overlaid diagonally across the score.

rall.

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 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

187 **Maestoso** ♩ = 76

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 $\flat$

187 **Maestoso** ♩ = 76

Tpt. in B $\flat$  1/2/3

Hn. in F 1/2

Tbn. 1/2/3

Euph.

Tuba

Mall. Perc. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

*f*

*sfz*

*f*

*p*

*f*

Cr. Cyms.



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. 1/2/3

Euph.

Tuba

Mall. Perc. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

*p* *f*

*a2*

195 a2

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 $\flat$

195

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc. 1 2

Timp.

Perc. 1

Perc. 2

Perc. 3 + Tam-tam, opt.



**Full Score**

**Matinee** 3 BILL CALHOUN

Allegro  $\text{♩} = 132$

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4

CPS139F

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