

FULL SCORE

Flexible Band

Grade 2.5



CARL FISCHER
PERFORMANCE
SERIES

Sundance

Carl Strommen

XPS9

INSTRUMENTATION

Full Score 1

Part 1

Flute 8

Clarinet in B $\flat$ /Trumpet in B $\flat$ 4

Oboe / Violin 2

Part 2

Clarinet in B $\flat$ /Trumpet in B $\flat$ 4

Alto Saxophone in E $\flat$ 2

Oboe / Violin 3

Part 3

Clarinet in B $\flat$ 3

Tenor Saxophone in B $\flat$ 1

Alto Saxophone in E $\flat$ 2

Horn in F 2

Violin 2

Viola 2

Part 4

Tenor Saxophone in B $\flat$ / Euphonium T.C. in B $\flat$... 3

Horn in F 2

Trombone/Euphonium/Bassoon/Cello 4

Part 5

Bass Clarinet in B $\flat$ 1

Euphonium T.C. in B $\flat$ 1

Trombone/Euphonium/Bassoon/Cello 4

Baritone Saxophone in E $\flat$ 2

Tuba 3

String Bass 1

Mallet Percussion 1

Xylophone

Timpani 1

Percussion 1 2

Snare Drum, Bass Drum

Percussion 2 3

Tambourine, Suspended Cymbal, Crash Cymbals

Keyboard (Opt.) 1

CARL FISCHER®

Program Notes

The sound of the West as portrayed in *Sundance* has two distinct sections: the chorale settings the opening and at m. 54, both of which should be played broadly and expressively. Conductor interpretations as to *ritardandi*, etc. are encouraged. The contrasting livelier sections at m. 16 and m. 62 dominate *Sundance* and should be played with all the energy and enthusiasm of a "foot-stompin'" barn dance. Attention to dynamics and articulations are, as always, critical to the success of any performance piece.

About the Composer

As a major composer of instrumental and vocal music, Carl Strommen is recognized as one of the most often-performed composers of educational music in the United States.

A graduate of the City College of New York, Mr. Strommen was the Director of Bands at the Mamaroneck Public Schools, Mamaroneck, NY for many years. He is a member of the faculty at the CW Post campus of Long Island University, where he teaches orchestration and arranging. Recognized by ASCAP as a consistent writer in the Standard Awards category, Mr. Strommen is also active as a clinician, lecturer and guest conductor. For more information, visit www.CarlStrommen.com

Broadly, legato (♩ = 68)

CARL STROMMEN

Part 1

Flute

Clarinet in B♭ /
Trumpet in B♭

Violin

Part 2

Clarinet in B♭ /
Trumpet in B♭Alto Saxophone
in E♭

Oboe / Violin

Part 3

Clarinet in B♭ /
Tenor Saxophone
in B♭Alto Saxophone
in E♭

Horn in F

Violin

Viola

Part 4

Tenor Saxophone
in B♭

Horn in F

Trombone /
Euphonium /
Bassoon / Cello

Part 5

Bass Clarinet
in B♭Trombone /
Euphonium /
Bassoon / CelloTuba / Bass /
(Baritone Saxophone
in E♭)Mallet
Percussion
(Xylophone)Timpani
(F, E♭, E♭, F)(Snare Drum,
Bass Drum)Percussion
(Suspended Cymbal,
Tambourine,
Crash Cymbals)Keyboard
(opt.)

The musical score is written for a full orchestra and keyboard. It is in 4/4 time and B-flat major. The tempo is 'Broadly, legato' with a quarter note equal to 68 beats. The score is divided into five parts, each with multiple staves. The instruments are: Part 1 (Flute), Part 2 (Clarinet in B♭ / Trumpet in B♭, Violin), Part 3 (Clarinet in B♭ / Tenor Saxophone in B♭, Alto Saxophone in E♭, Oboe / Violin, Violin, Viola), Part 4 (Tenor Saxophone in B♭, Horn in F, Trombone / Euphonium / Bassoon / Cello), and Part 5 (Bass Clarinet in B♭, Trombone / Euphonium / Bassoon / Cello, Tuba / Bass / (Baritone Saxophone in E♭)). There are also staves for Mallet Percussion (Xylophone), Timpani (F, E♭, E♭, F), (Snare Drum, Bass Drum), Percussion (Suspended Cymbal, Tambourine, Crash Cymbals), and Keyboard (opt.). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is marked with a large red watermark 'Unauthorized Commercial Use Prohibited'.

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Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

1

2

Kbd.

*poco rit.**a tempo**rit. div.**mf**mp**p**mp**mf**mp*

5

Fl.

Vln.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Ob. / Vln.

**Cl. in B♭ /
T. Sax.
in B♭**

Hn. in F

Vln.

Vla.

T. Sax.
in B♭

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.

Bs. Cl.
in B $\flat$

Tbn. /
Euph. /
Bsn. / Vc.

**Tba. / Bs. /
(Bar. Sax.
in Eb)**

Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

8

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2

Cl. in B $\flat$ /
Tpt. in B $\flat$

A. Sax.
in E $\flat$

Ob. / Vln.

Part 3

Cl. in B $\flat$ /
T. Sax.
in B $\flat$

A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.

Part 5

Bs. Cl.
in B $\flat$

Tbn. /
Euph. /
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E $\flat$)

Mall.
Perc.

Timp.

1
Perc.

2

Cr. Cym.

Kbd.

30 31 32 33 34 35

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

54 Tempo primo ($\text{♩} = 68$)*f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf*54 Tempo primo ($\text{♩} = 68$)*f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf**f* *mp* *mf*

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.
1
2

Kbd.

rit.

62 Bright "Country" (♩ = 106)

58 59 60 61 62 63

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

64 65 66 67 68

Part 1

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2

Cl. in B $\flat$ /
Tpt. in B $\flat$

A. Sax.
in Eb

Ob. / Vln.

Part 3

**Cl. in B♭ /
T. Sax.
in B♭**

A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B♭

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.

Part 5

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

Tbn. /
Euph. /
Bsn. / Vc.

**Tba. / Bs. /
(Bar. Sax.
in Eb)**

Mall.
Perc.

Timp.

Perc.

Kbd.

Full Score

His Honor
(March)HENRY FILLMORE
Arranged by Larry Clark

3

Part 1
Flute

Clarinet in B $\flat$ /
Trumpet in B $\flat$

Violin

Part 2
Clarinet in B $\flat$ /
Trumpet in B $\flat$

Alto Saxophone
in E $\flat$

Oboe / Violin

Part 3
Clarinet in B $\flat$ /
Tenor Saxophone
in B $\flat$

Alto Saxophone
in E $\flat$

Horn in F

Violin

Viola

Part 4
Tenor Saxophone
in B $\flat$

Horn in F

Trombone /
Euphonium /
Baritone / Cello

Part 5
Bass Clarinet in B $\flat$

Trombone /
Euphonium /
Baritone / Cello

Tuba / Bass /
(Baritone Saxophone
in E $\flat$)

Mallet Percussion
(Bells)

Timpani
(B $\flat$, E $\flat$, F)

(Snare Drum,
Bass Drum)

Percussion
(Crash Cymbals)

Keyboard
(opt.)

Fast ($\text{♩} = 144-154$)

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XPS7F

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Part 1
Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2
Cl. in B $\flat$ /
Tpt. in B $\flat$

A. Sax.
in E $\flat$

Ob. / Vln.

Part 3
Cl. in B $\flat$ /
T. Sax.
in B $\flat$

A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4
T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.

Part 5
Bb. Cl.
in B $\flat$

Tbn. /
Euph. /
Bsn. / Vc.

Tbn. / Bb. /
(Bar. Sax.
in E $\flat$)

Mall.
Perc.

Temp.

Perc.
1
2

Kbd.

9 10 11 12 13 14 15 16 17 18

XPS7F

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.

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