

Grade 2

Music for Concert Band

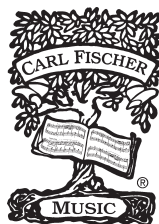
YPS241F

Heartbreak Trail

David Bobrowitz

INSTRUMENTATION

Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon.....	2
Alto Saxophone 1 in E \flat	3
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 in F.....	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	3
Euphonium T.C. in B \flat	2
Tuba.....	3
Mallet Percussion.....	2
Bells, Xylophone	
Timpani.....	1
Percussion 1.....	3
Snare Drum, Bass Drum, High/Low Tom-toms	
Percussion 2.....	3
Sleigh Bells, Suspended Cymbal, Crash Cymbals	



CARL FISCHER

Program Notes

Heartbreak Trail describes the forced relocation of approximately 100,000 Native Americans in the 1830s. Known as the Trail of Tears, thousands lost their lives during the march, and it is remembered today as a great human-rights atrocity and a shameful period in American history. The opening A-section captures the sadness of those in the five tribes who were forced from their homeland. The fast B-section represents the determination to survive the long, difficult trek.

Although there were many obstacles, thousands did survive, but a dark A-section returns to depict the loss of homeland, fellow tribe members, and a depression over the new lack of freedom.

Performance Notes

The opening should be at a moderate pace and section entrances should be balanced at mezzo piano. In m. 12 have the woodwinds play out their melodic material. In m. 20 the brass should pick up the same volume level as did the woodwinds previously. Measure 27 should die away from what was, and then a sudden change in volume, and mood at m. 31. The entire B-section should be bold, with attention paid to the many accents. (Before working the B-section, an explanation of the difference in accents will probably aid in accuracy.) Measures 37 and 41 have the timpanist and tom-tom player play a very strong *forte* with attention to the accents. Measures 51 to 52 work a strong quick crescendo to *fortissimo*. This should set up the tutti *forte* at m. 53. In m. 61 start a gradual diminuendo to the return of the A-section at m. 68. Explain how to execute the staggered breathing for the flutes, tenor sax and trombone starting at m. 73. Although the final percussion from m. 73 to the end is soft and fading, make sure the final sleigh bell sounds are heard clearly.

About the Composer

David Bobrowitz received his Bachelor of Science degree from the Mannes College of Music, majoring in trombone performance under the direction of Simon Karasick. He went on to Teachers College, Columbia University, where he earned a Masters Degree in Music Education. He studied composition independently under the tutelage of Robert Russell Bennett.

Mr. Bobrowitz had worked as a bass trombonist, pianist, composer, and arranger in the New York area for more than 30 years. He retired from the Great Neck Public Schools in June of 2000, and now resides in Midlothian, Virginia. He has published works for band, string orchestra, and chorus and has now amassed over 200 publications.

DAVID BOBROWITZ

Moderately ♩ = 92

Flute 1, 2

Oboe

Clarinet 1
in B \flat Clarinet 2
in B \flat Bass Clarinet
in B \flat

Bassoon

Alto Saxophone
1, 2 in E \flat Tenor
Saxophone in B \flat Baritone
Saxophone in E \flat Trumpet 1
in B \flat Trumpet 2, 3
in B \flat

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion
(Bells, Xylophone)

Timpani

Percussion 1
(Snare Drum,
Bass Drum,
High/Low Tom-toms)Percussion 2
(Sleigh Bells,
Sus. Cym.,
Cr. Cyms.)

1

2

3

4

5

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat T. Sax.
in B \flat Bar. Sax.
in E \flat Tpt. 1
in B \flat Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

a2

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

H/L Toms

B.D.

S.Bls.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Bells

mf

mf

mf

p

mp

a2

mp

p

p

p

mf

mf

mf

11 12 13 14

17

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat T. Sax.
in B \flat Bar. Sax.
in E \flat

17

Tpt. 1
in B \flat Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

15

16

17

18

21

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat T. Sax.
in B \flat Bar. Sax.
in E \flat Tpt. 1
in B \flat Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

21

19

20

21

22

23

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35

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat T. Sax.
in B \flat Bar. Sax.
in E \flat Tpt. 1
in B \flat Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

div.

35

a2

Solo

*f**f*

[illegible]

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat T. Sax.
in B \flat Bar. Sax.
in E \flat Tpt. 1
in B \flat Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

55 56 57 58 59

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[illegible]

68 Moderately ♩ = 92

Fl. 1, 2 *mp espress.* (stagger breathing)

Ob.

Cl. 1 in B \flat *mp espress.*

Cl. 2 in B \flat *mp espress.*

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat *p* (stagger breathing)

Bar. Sax. in E \flat

68 Moderately ♩ = 92

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. in F

Tbn. 1, 2 *p* 1. (stagger breathing)

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 *p*

Perc. 2 *p*

mp

68 69 70 71 72 73

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

74 75 76 77 78

Under a Winter Sky

3

YUKIKO NISHIMURA

Andante $\text{♩} = 66-72$

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

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Glockenspiel)

Timpani

Percussion (Sus. Cym., Triangle)

1 2 3 4 5 6 7

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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.

Tuba

Mall. Perc.

Timp.

Perc. Triangle

8 9 10 11 12 13 14 15

YP5242F

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.

Grade 2

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and Trombone Baritone together
- Difficulty ranges from Grades 1½ to 2
- Second Clarinet stays below break and break crossing considered for first Clarinet
- Active Percussion scoring
- Bass line covered by multiple instruments

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