

Grade

2½

Music for Concert Band

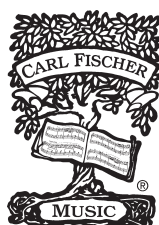
YPS252F

Promise on the Horizon

Travis J. Weller

INSTRUMENTATION

Flute	8
Oboe	2
Clarinet 1 in B♭	4
Clarinet 2 in B♭	4
Bass Clarinet in B♭	2
Bassoon	2
Alto Saxophone 1 in E♭	3
Alto Saxophone 2 in E♭	2
Tenor Saxophone in B♭	2
Baritone Saxophone in E♭	2
Trumpet 1 in B♭	4
Trumpet 2 in B♭	4
Horn in F	3
Trombone	3
Euphonium	3
Euphonium T.C. in B♭	2
Tuba	3
Mallet Percussion	2
Bells, Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Suspended Cymbal, Crash Cymbals	
Percussion 3	2
Tambourine, Tom-tom	



CARL FISCHER

Performance Notes

A new day. A new event. A new opportunity. We look forward to these things and the potential they hold. We live our lives looking forward, but we understand them looking backward (a thought of Danish philosopher Soren Kierkegaard). We do not always know what the future may hold, but we must remember: first, there are no guarantees beyond the time and opportunity we are given to do good. Second, change around us is inevitable. Finally, and the most important aspect, we have choices. This lesson is fixed to the composer's office door: "Today is the greatest day of your life, if you want it to be." Why not look forward to the *Promise on the Horizon* and the possibilities for greatness that lie within it?

The opening motif of this concert fanfare is purposely inquisitive as the piece seeks to establish its first steps. The subtle shift at m. 37 and again at m. 69 are reminders of the challenges that await us during the journey. Here again it is a matter of choice – do we choose to let circumstances define us, or do we define the circumstances? The section at m. 93 is a resounding answer that we will move barriers, overcome obstacles and keep our vision looking forward. The piece builds toward an exciting conclusion from m. 127 onward.

The piece reinforces several basic rhythmic patterns in $\frac{6}{8}$ time. As a number of these rhythms are repeated, it provides an easy opportunity for the entire ensemble to grow more comfortable performing in this meter. While it is a fanfare-type piece, remind young musicians to play with lightness and precision, rather than intensity in volume. Maintaining this style of articulation and accuracy helps the rhythms in $\frac{6}{8}$ time maintain their buoyancy. It is vital that each musician listens for the melody and balances their part, especially in moments where the melody is passed between sections. If vibes are not available, a second bell set can be employed in its place. It is hoped that this piece is an uplifting way to open your next concert, and a meaningful opportunity for you to discuss the power of making positive choices with your students in the ensemble (as a reminder, regular practicing of their instrument is a positive choice). Wishing you and your ensemble well as you look to the *Promise on the Horizon*.

About the Composer

Travis J. Weller (1973) is currently serving as the Assistant Chair for the Music Department at Messiah University. He also serves as Director of Music Education, supervising music education students, teaching methods courses, working with graduate conducting students, and conducts the Symphonic Winds. He holds a Ph.D. in Music Education from Kent State University. Travis is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has previously served on the Phi Beta Mu International Board of Directors. He has presented on instrumental music education at the Midwest Band and Orchestra Clinic, and PMEA and OMEA State Conferences. Travis has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *National Band Association Journal*, *The PMEA Journal*, and *The Phi Beta Mu International Newsletter*. He is in frequent demand as a guest conductor for honor bands of all ages and composer in residence sessions with school bands across the country. As a composer, Travis has published works available from numerous publishers. Travis resides in Grove City with his wife, their three daughters and a son.

Promise on the Horizon

TRAVIS J. WELLER

Brightly! ♩ = 132

Flute

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, 2
in B \flat

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion
(Bells,
Vibraphone)Timpani
(F, B \flat , C)Percussion 1
(Snare Drum,
Bass Drum)Percussion 2
(Sus. Cym.,
Cr. Cyms.)Percussion 3
(Tambourine,
Tom-toms)

Brightly! ♩ = 132

Bells only

Vib. only

Bells only

Vib. only

S. Dr.

B. Dr.

Cr. Cyms.

Tom-toms

1

2

3

4

5

6

7

For Promotional Use Only

21

Fl. *fp* *f*

Ob. *fp* *f*

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

Cl. 2 in B \flat *fp*

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

Bsn. *mp* *f*

A. Sax. 1, 2 in E \flat *fp* *f*

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

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

21

Tpt. 1, 2 in B \flat *fp* *f*

Hn. in F *fp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f* *mf*

Mall. Perc. *f* *mp* *f*

Timp. *f* *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *p* *f*

Perc. 3 *mf*

Sus. Cym. (with mallets) *p*

Tamb. *f*

mf

29

37

45

Fl.

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, 2
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

For Promotional Use Only

a2

(norm.)

53

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.
mf

A. Sax.
1, 2 in E \flat
mf

T. Sax.
in B \flat
mf

Bar. Sax.
in E \flat
mf

53

Tpt. 1, 2
in B \flat
mf

Hn. in F
mf

Tbn.
mf

Euph.
mf

Tuba
mf

Mall.
Perc.
Vib. only Bells only

Timp.
mf

Perc. 1
mf

Perc. 2
p

Perc. 3
mf

69

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. 1, 2 in E \flat *f* a2

T. Sax. in B \flat

Bar. Sax. in E \flat *f*

69

Tpt. 1, 2 in B \flat *f*

Hn. in F

Tbn. *f*

Euph. *f*

Tuba *f*

Bells, top
Vib., bottom

Mall. Perc. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f* Tom-toms

Perc. 3 *f* Sus. Cym. (with snare stick)

77

93

Fl.

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

93

Tpt. 1, 2 in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tom-toms

109

Fl.

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, 2
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

For rehearsal use only

127

Fl.

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, 2
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells, Vib. (unis.)

mp

mf

fp

f

p sub.

(with mallets)

p

f

127

Fl.

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, 2
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

p

f

a2

Fl.

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, 2
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

fp

fp

fp

fp

fp

fp

pp

p sub.

Floating Clouds

DAVID BORROWITZ

Slowly $\text{♩} = 72$

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
in B \flat

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1
(Bells)

Mallet Percussion 2
(Chimes)

Timpani
(B \flat , F, G \flat)

Percussion 1
(Bass Drum)

Percussion 2
(Suspended
Cymbal, Triangle)

B. Dr. (soft mallets)

Sus. Cym. (with mallets)

Bells

Chimes

p

mp

$p < mp$

YPS253F

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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
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Temp.

Perc. 1

Perc. 2

a2

rit.

9 *a tempo*

mp

mp

(with sticks)

mp

5 6 7 8 9 10

YPS253F

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
in B \flat
Hn. in F
Tbn. 1, 2
Euph.
Tuba
Mall.
Perc. 1
Mall.
Perc. 2
Timp.
Perc. 1
Perc. 2

YPS253E

11

12

13

14

15

16

[illegible]

YPS253F

17

13

21

Gayle Force

QUINCY C. HILLIARD

3

Allegro agitato ($\text{♩} = 132-144$) **Tempo primo**

Flute

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 in B \flat

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion (Bells, Xylophone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Sus. Cymbal)

Percussion 3 (Maracas, Vibraslap)

1 2 3 4

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YPS254F

4

Tempo primo

Fl.

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 in B \flat

Hn. in F

Thn.

Euph.

Tuba

Mall. Perc. (Xyl.)

Perc. 1

Perc. 2

Perc. 3 (Vibraslap)

5 6 7 8

YPS254F

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- Limited independence of part writing

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