

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Converse Fantasy

William G. Harbinson

CPS113

INSTRUMENTATION

Full Score.....	1
Flute 1 (Piccolo)	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
Euphonium T.C. in B $\flat$	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion.....	3
Bells, Marimba, Vibraphone	
Timpani	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	6
Crash Cymbals, Cabasa, Woodblock, WindChimes, Triangle, Suspended Cymbal	

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Program Notes

Converse Fantasy was commissioned by the Wingate University Wind Ensemble, Dr. Dawn Perry, conductor. The work was commissioned in honor of Dr. G. Byrns Coleman, Professor of Humanities and Religion on the completion of fifty years of service to the university. The composition is based on one of Dr. Coleman's favorite hymn tunes, "Converse," commonly known as "What a friend we have in Jesus."

The composition opens with a fanfare composed of motives from the hymn tune. The motives revealed by trumpet 1 (motive 1, m. 1), low brass and low reeds (motive 2, m. 2), and upper woodwinds (motive 3, m. 3) are derived, respectively, from mm. 1, 3 and 11–12 of the hymn. These motives serve as the principal material for the composition.

The low brass and reeds take the melodic lead in the initial section (A) that follows the introduction (m. 21). The melody is based on an augmentation and extension of motive 2, and the woodwinds interject statements of motive 1. The saxophones and horns take the lead at m. 39 (section B). The melody is based on an augmentation of motive 3. The percussion present a transition (m. 53) that leads to an abrupt pause. The lyrical melody of the *Adagio* section (C) is based on an inversion of the hymn tune. A partial statement of the hymn tune in its original form appears at m. 82. A developmental re-transition (m. 96) leads to a varied restatement of section A (m. 110) with the woodwinds taking the lead instead of the low brass and low reeds. A varied restatement section B follows (m. 126.) The percussion section ushers in a majestic *tutti* statement of the hymn (m. 144). A coda derived from the introduction material (m. 158) closes the composition.

About the Composer

Dr. William Harbinson is a Professor of Music Theory at Appalachian State University. He has received eight Editor's Choice Awards (Pepper Music Catalog) that identify "the very best of the new music available." His works for band appear on the contest/festival literature lists of several states. His symphonic work, *Kallalanta*, won the Merle J. Isaac Senior Composition Competition in 2007. His concert band work, *All The Starry Band* was awarded the 2006 Hinda Honigman Cup from the North Carolina Federation of Music Clubs, and his composition for brass and percussion, *The Maestro's Flourish* won the Dallas Wind Symphony Fanfare Competition in 2005. He received the 100 Scholars Award from Appalachian State University (2008) signifying his sustained record of creative activity.

WILLIAM G. HARBINSON

4

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

f *l.v.* *mp* *mf* *p*

16 17 18 19 20

21

Fl. 1, 2
(Picc.) *mp* *mf*

Ob. *mp*

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

Cl. 2, 3
in B $\flat$ *mp* *p*

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

Bsn. *mp*

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

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

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

21

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F *mp* 8

Tbn. 1, 2 *mp* 8

Euph. *mp* *mp*

Tuba *mp*

Mall. Perc. Mar. *p*

Timp. (E $\flat$ to D) *mp*

Perc. 1

Perc. 2 Cabasa *p*

21 22 23 24 25

Cl. 1
in B $\flat$

**Cl. 2, 3
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. 1, 2
in F**

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

26

27

28

29

CPS113F

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

a2

(B $\flat$ to A $\flat$, E $\flat$ to C)

mp

39 -Picc.

Fl. 1, 2 (Picc.) *f*

Ob. *f*

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

Cl. 2, 3 in B $\flat$ *f*

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

Bsn. *f*

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

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

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

39

Tpt. 1 in B $\flat$ *f*

Tpt. 2, 3 in B $\flat$ *f*

Hn. 1, 2 in F *f*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f* Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

St. Mute

f St. Mute

mp

Sus. Cym.

f l.v.

44

45

46

47

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

53

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
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 $\flat$

53

Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mp**mp*
W.B.*mp*

53

54

55

56

CPS113F

61 **Adagio** ♩ = 60 *rit.*

Fl. 1, 2 (Picc.) *p* solo

Ob. *p* solo

Cl. 1 in B $\flat$ *p* solo

Cl. 2, 3 in B $\flat$ *p* solo

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

Bsn. *p*

A. Sax. 1, 2 in E $\flat$ *p* Ob. solo

T. Sax. in B $\flat$

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

61 **Adagio** ♩ = 60 *rit.*

Tpt. 1 in B $\flat$ *p* solo (cup mute)

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F *p* solo

Tbn. 1, 2 *p*

Euph. *fp* *p*

Tuba *p*

Mall. Perc. *ff* l.v.

Timp.

Perc. 1 *f*

Perc. 2 *f* Wind Chimes *p*

61 **62** **63** **64** **65**

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74 Più mosso

Fl. 1, 2 (Picc.) *mf*

Ob. *mf*

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

Cl. 2, 3 in B $\flat$ *mp*

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

Bsn. *mp*

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

T. Sax. in B $\flat$

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

Tpt. 1 in B $\flat$ *mp* solo

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F *mp*

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2

Fl. 1, 2 (Picc.) *tutti* *mf* *rit.*

Ob. *mf*

Cl. 1 in B $\flat$ *mf*

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

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

Bsn. *mf*

A. Sax. 1, 2 in E $\flat$ *mf* Play:

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

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

Tpt. 1 in B $\flat$ *mf* *rit.*

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

Hn. 1, 2 in F *mf*

Tbn. 1, 2 *a2* *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp.

Perc. 1 *mp*

Perc. 2 *p* Wind Chimes *Tri.* *p l.v.* *mp* *Sus. Cym.* *mp*

77 78 79 80 81

82 Con moto ♩ = 66
+Picc.

Fl. 1, 2 (Picc.) *f*

Ob. *f*

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

Cl. 2, 3 in B $\flat$ *f*

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

Bsn. *f*

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

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

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

82 Con moto ♩ = 66
tutti

Tpt. 1 in B $\flat$ *f*

Tpt. 2, 3 in B $\flat$ *f*

Hn. 1, 2 in F *f* a2

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f* Bells

Timp. *f* (A $\flat$ to A $\natural$)

Perc. 1 *f*

Perc. 2 *f* Cr. Cyms. *f* l.v.

82 83 84 85

sole

Cl. 1
in B $\flat$

**Cl. 2, 3
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. 1, 2
in F**

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

91

92

93

94

95

96 Majestic (♩ = 160)

Fl. 1, 2 (Picc.) -Picc. tutti *mp*

Ob.

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

Cl. 2, 3 in B $\flat$ *mp*

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

Bsn. *mp*

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

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

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

96 Majestic (♩ = 160)

Tpt. 1 in B $\flat$ St. Mute *mp*

Tpt. 2, 3 in B $\flat$ St. Mute *mp*

Hn. 1, 2 in F tutti *mp*

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. Mar. *mp*

Timp.

Perc. 1 *mp*

Perc. 2

107

[illegible]

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

(A to B $\flat$, C to E $\flat$)

mp

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

(B $\flat$ to G)

mp

126

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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 $\flat$

126

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.
Bells

Timp.

Perc. 1

Perc. 2

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

St. Mute

mf

St. Mute

mf

(G to B $\flat$)

mp

Sus. Cym.

mp

f *l.v.*

	134	135	136	137	138	139
CPS113F						

The musical score consists of two systems of staves. The first system includes three vocal staves (Soprano, Alto, Tenor) and one piano staff. The second system includes four piano staves. The music is written in treble clef with a key signature of one flat (B-flat). The tempo/mood is indicated as 'Andante'. The lyrics are 'The Rose Tree'.

Vocal Parts:

- Soprano:** The Rose Tree, The Rose Tree, The Rose Tree.
- Alto:** The Rose Tree, The Rose Tree, The Rose Tree.
- Tenor:** The Rose Tree, The Rose Tree, The Rose Tree.

Piano Accompaniment:

- Staff 1 (Right Hand):** Features chords in the right hand and single notes in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Staff 2 (Left Hand):** Features single notes in the left hand and chords in the right hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Staff 3 (Right Hand):** Features chords in the right hand and single notes in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Staff 4 (Left Hand):** Features single notes in the left hand and chords in the right hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

The score concludes with a double bar line and repeat dots at the end of each staff.

144 Majestic (♩ = 160)

Fl. 1, 2 (Picc.) *f* +Picc. a2

Ob. *f*

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

Cl. 2, 3 in B $\flat$ *f* a2

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

Bsn. *f*

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

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

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

Tpt. 1 in B $\flat$ *f*

Tpt. 2, 3 in B $\flat$ *f*

Hn. 1, 2 in F *f* a2

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* *mf* *f* *mf* *f* *mf*

Perc. 2 Cr. Cym. > *mf* Sus. Cym. *f*

f 144 145 146 147 148

Fl. 1, 2
(Picc.)

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
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. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Bells

mf *f* *mf* *f*

[illegible]

[illegible]

171

Full Score

Escape the Lost City

ALAN LEE SILVA

Allegro $\text{♩} = 132$

Flute 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

Euphonium

Tuba

Mallet Percussion (Chimes, Vibraphone)

Timpani (G, B, C, F)

Percussion (Snare Drum, Bass Drum, Triangle, Whip, Suspended Cymbal, Crash Cymbals, Tambourine)

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CPS122F

4

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.

Euph.

Tuba

Mall. Perc.

Vibraphone

Timpani

Perc. 1 2

Whip

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CPS122F

5

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.

Euph.

Tuba

Mall. Perc.

Timpani

Perc. 1 2

Tambourine

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CPS122F

CPS106F

6

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.

Euph.

Tuba

Mall. Perc.

Timpani

Perc. 1 2

Cr. Cym.

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CPS122F

Welcome Yule!
(Incorporating *The Wassail Song* and *Sussex Carol*)

Traditional
Arranged by Gene Milford

Allegro $\text{♩} = 128$

Flute

Oboe

Clarinet 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 in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

(Snare Drum, Bass Drum)

Percussion (Suspended Cymbal, Crash Cymbals, Triangle, Tambourine)

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CPS121F

FL.

Ob.

CL. 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. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Perc.

CPS121F

15

The Wassail Song

FL.

Ob.

CL. in B $\flat$

B. CL. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

15

The Wassail Song

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Perc.

CPS121F

22

FL.

Ob.

CL. in B $\flat$

B. CL. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

22

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Perc.

CPS121F

Full Score

Commissioned by the Surry County, NC Honor Band

3

Instinct

LARRY CLARK

Allegro con fuoco ♩ = 120-124

Flute 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

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

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

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Tambourine, Tam-tam, Suspended Cymbal, Tom-tom)

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CPS120F

4

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

6 7 8 9 10 11

CPS120F

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