

FULL SCORE

Symphonic Band

Grade 4



CARL FISCHER
PERFORMANCE
SERIES

I'm Always Chasing Rainbows

Words by Joseph McCarthy Music by Harry Carroll

Arranged by
Jerry Nowak

SPS53

INSTRUMENTATION

Full Score	1
Piccolo	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 $\flat$	3
Trumpet 2 in B $\flat$	3
Trumpet 3 in B $\flat$	3
Horn 1 in F	2
Horn 2 in F	2
Horn 3 in F	2
Horn 4 in F	2
Trombone 1	3
Trombone 2	3
Bass Trombone	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion	2
Vibraphone, Bells	
Timpani	1
Drum Set	1

CARL FISCHER®

About the Composition

The first half of the song, written by Harry Carroll, is based on Frédéric Chopin's *Fantaisie-Impromptu*. The song was published in 1917 and introduced in the Broadway show *Oh, Look!* in 1918.

The suggested tempo for the introduction is $\text{♩} = 80$. It should be played in a lyrical, romantic style with attention to the musical dialogue between the upper brass, woodwinds, and tenor range instruments in mm. 2-4. There is a natural *crescendo* in m. 4, leading to a climax in m. 5, and followed by a *rallentando* and *diminuendo*.

The first chorus, beginning at m. 10, is preceded by a four-bar mood setting section featuring the upper woodwinds and the arpeggiated accompaniment used later under the melody. All long tones should be tapered, and be sure that the counter melody in the horns is played lightly and bridges the cadences in the melody.

The middle section of the melody, at m. 26, features the full brass section with fills in the upper woodwinds. The melody should be phrased by applying the *mf* dynamic to the accented tones, and playing all the others in between lightly.

Take your time with the *rallentando* in mm. 32 and 33 leading to the climatic fermata at the end of m. 33. The first chorus ends with a tutti scoring, with the arpeggiated accompaniment now in the lower brass and woodwinds.

The second chorus changes style to a swing-waltz setting at a faster suggested tempo of $\text{♩} = 112$. It begins with a four-bar introduction under the final cadence of the first chorus at m. 40. The suggested jazz-waltz style should be played with a light jazz-inflection and not hurried.

At the end of the middle section of the second chorus, at m. 67, the style changes back to the even eighth-note ballad setting of the first chorus. The scoring is similar to the end of the first chorus, and the arrangement ends with a restatement of the material from the introduction and final ending.

—Jerry Nowak

About the Arranger

Jerry Nowak is professor emeritus from Bucks County Community College in Newtown, Pennsylvania, where he taught for 37 years. He has over 900 published compositions and arrangements for instrumental and vocal ensembles. Jerry is a founding member of both the Philadelphia Saxophone Quartet (1968) and the New Jersey Saxophone Quartet (2005). He has conducted professional recording sessions in New York, Philadelphia, Washington D. C. and London, England. He is co-author of *Conducting the Music, Not the Musicians* and *The Art of Expressive Playing*, both published by Carl Fischer. He has been teaching conducting annually in Australia since 1985.

I'm Always Chasing Rainbows

Words by JOSEPH MCCARTHY

Music by HARRY CARROLL

Arranged by Jerry Nowak
rit.

Moderato ♩ = 80

Piccolo

Flute 1, 2

Oboe

Clarinet 1
in B♭Clarinet 2, 3
in B♭Bass
Clarinet in B♭

Bassoon

Alto
Saxophone 1, 2
in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭Trumpet 1
in B♭Trumpet 2, 3
in B♭Horn 1, 2
in FHorn 3, 4
in F

Trombone 1, 2

Bass Trombone

Euphonium

Tuba

Mallet Percussion
(Vibraphone,
Bells)Timpani
(B♭ E♭ F A♭)Percussion
(Drum Set)

1

2

3

4

5

6 *a tempo*

Picc. *mf*

Fl. 1, 2 *mf* 1. *a2.*

Ob. *mf*

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

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

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

Bsn. *mf*

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

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

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

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

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba *mf*

Mall. Perc. *mf* Vib.

Timp. *mp*

Perc. *mp* Closed HH Rim Click

6 7 8 9 10

Picc.

Fl. 1, 2

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

Hn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

11 12 13 14 15

Picc.

Fl. 1, 2

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

Hn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

16 17 18 19 20

Picc.
Fl. 1, 2
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
Hn. 3, 4 in F
Tbn. 1, 2
B. Tbn.
Euph.
Tuba
Mall. Perc.
Timp.
Perc.

26

Picc.

Fl. 1, 2

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 $\flat$

26

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

26 27 28 29 30

SPS53F

molto rit. **34** *a tempo*

Picc.

Fl. 1, 2 *a2*

Ob.

Cl. 1 in B $\flat$

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

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

molto rit. **34** *a tempo*

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$ *a2*

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc. (Vib.)

Timp. *mp*

Perc.

31 32 33 34 35

Picc.

Fl. 1, 2

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

Hn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

36 37 38 39

45

Picc.

Fl. 1, 2

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

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

46 47 48 49 50 51

52

Picc.

Fl. 1, 2

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 $\flat$

52

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

52 53 54 55 56

60

Picc.

Fl. 1, 2

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 $\flat$

60

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

57 58 59 60 61 62

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

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

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

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$ Play

Bar. Sax. in E $\flat$

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

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp. *mf*

Perc.

63 64 65 66 67

68 Moderato ♩ = 80 (Straight eighths)

Picc.

Fl. 1, 2

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 $\flat$

68 Moderato ♩ = 80 (Straight eighths)

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

68 69 70 71

This is a page of a musical score for a large orchestra. The score is written for the following instruments:

- Picc.
- Fl. 1, 2
- 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
- Hn. 3, 4 in F
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tuba
- Mall. Perc.
- Timp.
- Perc.

The score includes dynamic markings such as *mf* (mezzo-forte) and *rit.* (ritardando). A rehearsal mark is present at measure 74, labeled "74 a tempo". The page number 74 is also visible at the bottom center.

rit.

Picc.

Fl. 1, 2

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 $\flat$

rit.

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

mf

mf

76 77 78 79 80

Full Score

Commissioned by and written for the
Colerain High School Wind Symphony, David Smith, director

Quirks

BRANT KARRICK

Playful $\text{♩} = 144$

Flute (Piccolo)

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Contralto Clarinet in E $\flat$

Bassoon

Soprano Saxophone in B $\flat$

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, Xylophone, Chimes, Vibraphone)

Timpani (Kettles)

Percussion (Chinese Drum, Temple Blocks, Gong, Wood Chimes, Ho, Rio, Rio Cymbal, Bass Drum, Snare Drum, Tom-Tom, Conga, Bongo, Vibe, Shaver, Vibe Stick, Tambourine, Steel Drum, Vibe, Vibe Stick)

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SPS51F

4

Fl. 1

Ob. 1

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Cl. in B $\flat$ 3

B. Cl. in B $\flat$

C. Alt. Cl. in E $\flat$

Bsn. 1

S. Sax. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Hn. in F 1

Hn. in F 2

Thn. 1

Thn. 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Mall. Perc. 1

Mall. Perc. 2

Temp. 1

Temp. 2

Perc. 1

Perc. 2

5 6 7 8 9

SPS51F

5

Fl. 1

Ob. 1

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Cl. in B $\flat$ 3

B. Cl. in B $\flat$

C. Alt. Cl. in E $\flat$

Bsn. 1

S. Sax. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Hn. in F 1

Hn. in F 2

Thn. 1

Thn. 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Mall. Perc. 1

Mall. Perc. 2

Temp. 1

Temp. 2

Perc. 1

Perc. 2

10 11 12 13 14 15

SPS51F

6

Fl. 1

Ob. 1

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Cl. in B $\flat$ 3

B. Cl. in B $\flat$

C. Alt. Cl. in E $\flat$

Bsn. 1

S. Sax. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Hn. in F 1

Hn. in F 2

Thn. 1

Thn. 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Mall. Perc. 1

Mall. Perc. 2

Temp. 1

Temp. 2

Perc. 1

Perc. 2

16 17 18 19 20 21

SPS51F

Full Score

Presto $\text{♩} = 152$

Unbound

SEAN O'LOUGHLIN

Piccolo

Flute 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Mallet Percussion (Chimes, Bells)

Timpani

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Suspended Cymbal, Tambourine, Triangle, Tam-tam, Whip)

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SP552F

4

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 3 4

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

6 7 8 9 10 11

SP552F

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