

**Grade
1½**

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4821-01

Night Vision

Larry Neeck

Rising Band Series

FOR DEVELOPING BANDS!

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Rising Band Series

(Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

NIGHT VISION

Larry Neeck

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B♭ Clarinet	6
2nd B♭ Clarinet	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet	5
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Tambourine, Cabasa	3
Piano/Keyboard (optional)	1

Rehearsal Suggestions

The key musical element explored in **Night Vision** is contrast; with dynamics, the shifting from loud to soft and back; the contrast between lyrical and more aggressive themes; and the various changing articulations as well. A few suggestions to help you in preparing this music:

- Allow the music to build gradually. The introduction (m. 1-11) should be forceful, but not overly loud.
- Work with the melody instruments at m. 11-18, to make sure the lyrical theme is soft, but expressive. Balance the winds with the percussion, so that the percussion colors can be clearly heard. If you'd like, you can double the percussion parts, as indicated in the score.
- In m. 19-26, balance the lyrical theme (in flutes, oboe, and trumpets) with the more aggressive, marcato-style accompaniment.
- Carefully observe dynamics throughout the piece, gradually building to the climax in m. 34-43.
- In the recapitulation (m. 46-52,) spend time working with your low brass, to achieve a light, lyrical legato line.
- From m. 62 on, the music should build to a strong finish.

Best wishes to you and your students, and I hope you enjoy **Night Vision**.



About the Composer



Larry Neeck is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions. In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. He is currently the conductor of the Eastman-Rochester New Horizons Band. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).



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Larry Neeck

1	2	3	4	5	6
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11 div.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

Triangle (may be doubled on Cymbal crown w/stick)

Cabasa (may be doubled with Shaker)

7 8 9 10 11 12

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

For reference only. Not valid for performance.

13 14 15 16 17 18

19

Fl. *a2*
f

Ob.
f

1st Cl.
f

2nd Cl.
f

Bs. Cl.
f

Bsn.
f

A. Sax.
f

T. Sax.
f

B. Sax.
f

19

1st Tpt.
f

2nd Tpt.
f

Hn.
f

Tbn.
f

Bar.
f

Tuba
f

Bls.
f

Timp.
f

Perc. 1
f

Perc. 2
f

Suspended Cymbal
p — *f*

Pno.
f

19 20 21 22 23 24

27

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

28

29

30

34

Fl. *mf* *f* div.

Ob. *mf* *p* *f*

1st Cl. *f*

2nd Cl. *p* *f*

Bs. Cl. *p* *f*

Bsn. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

34

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

Hn. *p* *f*

Tbn. *p* *f*

Bar. *p* *f*

Tuba *p* *f*

Bls. *mf* *p* *f*

Timp. *p* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *f* *p* *f* Tambourine

Pno. *p* *f*

31 32 33 34 35 36

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

37

38

39

40

41

Fl. *tr* *div.* *a2* *div.* *p*

Ob. *tr* *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *mp*

Bsn. *mp*

A. Sax. *p*

T. Sax. *mp*

B. Sax. *mp*

1st Tpt. *46*

2nd Tpt.

Hn. *p*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bls. *p*

Timp.

Perc. 1 *p* *f*

Perc. 2 *Sus. Cym.* *Triangle* *Cabasa* *mf*

Pno. *mp*

42 43 44 45 46 47

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

48

49

50

51

52

53

54

Fl. *a2*
f

Ob.
f

1st Cl.
f

2nd Cl.
f

Bs. Cl.
f

Bsn.
f

A. Sax.
f

T. Sax.
f

B. Sax.
f

54

1st Tpt.
f

2nd Tpt.
f

Hn.
f

Tbn.
f

Bar.
f

Tuba
f

Bls.
f

Timp.
f

Perc. 1
f

Perc. 2
f

Suspended Cymbal
p — *f*

Pno.
f

54 55 56 57 58 59

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl.), Bassoon (Bs. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (1st Tpt., 2nd Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Basses (Bls.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page number 62 is visible in the top right corner. The score is marked with a large, diagonal watermark that reads "Not for reference only - performance".

Fl. *mf* *f* *ff*

Ob. *mf* *p* *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *p* *f* *ff*

Bs. Cl. *p* *f* *ff*

Bsn. *f* *ff*

A. Sax. *p* *f* *ff*

T. Sax. *p* *f* *ff*

B. Sax. *p* *f* *ff*

1st Tpt. *mf* *f* *ff*

2nd Tpt. *mf* *f* *ff*

Hn. *p* *f* *ff*

Tbn. *p* *f* *ff*

Bar. *p* *f* *ff*

Tuba *p* *f* *ff*

Bls. *p* *f* *ff*

Timp. *p* *f* *ff*

Perc. 1 *p* *f* *ff*

Perc. 2 *f* *p* *f* *ff*

Tambourine

Pno. *p* *f* *ff*