

FULL SCORE

Concert Band

Grade 3.5



CARL FISCHER
PERFORMANCE
SERIES

Aberystwyth Variants

William G. Harbinson

CPS175
INSTRUMENTATION

Full Score	1
Flute	8
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Alto Clarinet in E $\flat$	2
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	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion	4
Chimes, Xylophone, Marimba, Bells	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Crash Cymbals	
Percussion 2	2
Suspended Cymbal, Triangle	

CARL FISCHER®

About the Composition

Aberystwyth (pronounced *a-béris-twith*) is a hymn tune composed by Welsh composer, Joseph Parry (1841–1903). The tune takes its name from a small town on the west coast of Wales where Parry lived at the time he composed it. Many consider *Aberystwyth* to be the greatest English hymn ever written.

Aberystwyth Variants opens with a rousing introduction based on motives from the hymn tune. The first variation (*Andante*) presents the tune contrapuntally and in its original minor mode. The second variation (*Poco più mosso*) explores the major mode; introduced by a woodwind quartet, this melodious variation contrasts the woodwind and brass choirs. An aggressive march variation presents the tune in canon and in compound meter. The percussion section takes the lead in the fourth variation (m. 74). Contrasting timbres, fragmented phrases, mixed meters, bitonality, and shifting tonal centers give this variation a developmental instability. The final variation (*Sostenuto*) begins with a broad statement of the tune in the major mode by the brass and low reeds, breaks into a lively march with a low brass counter melody (m. 115), and reaches a climactic, *tutti* passage (*Maestoso*). The introduction material is restated (*Con spirito*) and expanded with a brief coda that brings the composition to a spirited close.

This composition is dedicated to Paul D. Freeman, friend and master music educator (Lexington, North Carolina).

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 symphonic orchestra work *Lake Dance* received the same award in 2011. 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. He received a UNC Board of Governors Excellence in Teaching College Award in 2014. Phi Mu Alpha presented him with the Orpheus Award (2009) for his significant and lasting contributions to music in America.

WILLIAM G. HARBINSON

CPS175F

CPS175F

Fl.

Ob.

Cl.
in B $\flat$

1

2

3

A. Cl.
in E $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1
in E $\flat$

2

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1

Tpt.
in B $\flat$

2

3

Hn.
in F

1

2

Tbn.

1

2

Euph.

Tuba

Mall.
Perc.

Chimes

Mar.(Hard Yarn)

Timp.

(Eb to Db)

1

Perc.

2

Tri.

On rim

10

11

12

13

14

15

16

19 Andante ♩ = 60

Fl. *p*

Ob. *p*

Cl. in B $\flat$ 1 2 3

A. Cl. in E $\flat$ *mp*

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

Bsn. *p*

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

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

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2 *a2 mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *pp*

Timp.

Perc. 1 2

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Fl.

Ob.

Cl. in B $\flat$ 1 2 3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 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

mf *f* *mp* *rit.* *pp*

cresc. *a2*

29 30 31 32 33

a tempo

Fl. *p* *mp*

Ob. *mp*

Cl. in B $\flat$ 1 *p* *mp*
2 *a2*
3 *p* *mp*

A. Cl. in E $\flat$ *p* *mp*

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

Bsn. *p* *mp*

A. Sax. 1 in E $\flat$ *p* *mp*
2 *a2*

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

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

a tempo

Tpt. in B $\flat$ 1 *p*
2 *p*
3 *p*

Hn. in F 1 *p*
2 *p*

Tbn. 1 *p*
2 *p*

Euph. *p*

Tuba *p*

Mall. Perc. (G to G $\flat$)

Timp. *mp*

Perc. 1 Tri. *mp*
2 *p* Sus. Cym.

34 35 36 37 38 39

40 Poco piu mosso ♩ = 72

Fl. *p* 1 player

Ob. *p*

Cl. in B $\flat$ 1 *p* 1 player
2 *p* 1 player
3

A. Cl. in E $\flat$ *p*

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

Bsn. *p*

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

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

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

40 Poco piu mosso ♩ = 72

Tpt. in B $\flat$ 1
2
3

Hn. in F 1
2

Tbn. 1
2

Euph.

Tuba

Mall. Perc.

Timp. *p*

Perc. 1
2

Fl.

Ob.

Cl. in B $\flat$

1

2

3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

48

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Tbn.

1

2

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

45

46

47

48

49

mf

mf

mf

mf

mf

Fl. *a2* *rall.* *Solo*

Ob. *a2*

Cl. in B $\flat$ 1 *a2* *mf* *f* *p*

2 *a2* *mf* *f* *p*

3

A. Cl. in E $\flat$ *mf* *f* *p*

B. Cl. in B $\flat$ *a2* *mf* *f* *p*

Bsn. *mf* *f* *p*

A. Sax. 1 in E $\flat$ *mf* *f*

2 *mf* *f*

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

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

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

2 *mf* *f*

3

Hn. in F 1 *mf* *f*

2 *mf* *f*

Tbn. 1 *mf* *f*

2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *Bells (Plastic)* *f* *Mar.*

Timp. *(Gb to G)* *pp* *(Db to D)*

Perc. 1 *Cr. Cyms.* *f* *Tri.*

2 *f* *mp*

Fl. *mf* ^{a2}

Ob. *mf*

Cl. in B $\flat$ 1 *mf*
2
3

A. Cl. in E $\flat$

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

Bsn. *f* *p*

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

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

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

256 March ♩. = 112

Tpt. in B $\flat$ 1 *f*
2
3

Hn. in F 1 *f*
2 *mf* ^{a2}

Tbn. 1 *f*
2 *mf* ^{a2}

Euph. *f*

Tuba *f* *p*

Mall. Perc. *p* Xyl. (Hard Rubber)

Timp. *f* *p*

Perc. 1 *f* *mp*
2

Fl.

Ob.

Cl. in B $\flat$

1

2

3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

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

66

Fl.

Ob.

Cl. in B $\flat$

1

2

3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

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.

Bells

f

Timp.

Perc.

1

2

f

f

f

74

74

70

71

72

73

74

Fl.

Ob.

Cl. in B $\flat$ 1 2 3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 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

(D to E $\flat$)

90

Fl.

Ob.

Cl. in B $\flat$

1

2

3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

90

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Tbn.

1

2

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

90 91 92 93 94

mp *mf* *f* *Open* *a2 Open* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

CPS175F

Fl.

Ob.

1
Cl.
in B $\flat$

2
3

A. Cl.
in E $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1
in E $\flat$

2

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2
3

Hn.
in F

1
2

Tbn.

1
2

Euph.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

105

106

107

108

109

115

Fl. *f*

Ob. *f*

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

2 *f*

3 *f*

A. Cl. in E $\flat$ *f*

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

Bsn. *f*

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

2 *f*

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

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

115

Tpt. in B $\flat$ 1 *f* *a2*

2 *f*

3 *f*

Hn. in F 1 *f* *a2*

2 *f*

Tbn. 1 *f* *a2*

2 *f*

Euph. *f*

Tuba *f*

Mall. Perc.

Timp. *f* *mp* *f*

Perc. 1 *f*

2 *f*

115 116 117 118 *mp* *f* 119

[illegible]

Fl.

Ob.

Cl. in B $\flat$
1
2
3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$
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

mf *ff* *mf* *ff* *mf*

CPS175F

Fl.

Ob.

Cl. in B $\flat$

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 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.

Timp.

Perc.

ff

mp

ff

mp

ff

mp

CPS175F

135

136

137

138

139

Fl.

Ob.

Cl. in B $\flat$

1

2

3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

139

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Tbn.

1

2

Euph.

Tuba

Mall. Perc.

Chimes

Timp.

Perc.

1

2

ff

mp

mp

mp

ff

mp

139

140

141

142

143

This image shows a page of a musical score for a large orchestra. The staves are arranged vertically, with the following instruments listed on the left: Fl. (Flute), Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), A. Cl. in Eb (Alto Clarinet in E-flat), B. Cl. in Bb (Bass Clarinet in B-flat), Bsn. (Bassoon), A. Sax. 1 in Eb (Alto Saxophone 1 in E-flat), T. Sax. in Bb (Tenor Saxophone in B-flat), Bar. Sax. in Eb (Baritone Saxophone in E-flat), Tpt. in Bb (Trumpet in B-flat), Hn. in F (Horn in F), Tbn. (Trombone), Euph. (Euphonium), Tuba, Mall. Perc. (Mallet Percussion), Timp. (Timpani), and Perc. (Percussion). The score includes various musical notations such as notes, rests, and dynamic markings (fp, ff, mf, f, mp). A large red watermark is overlaid diagonally across the page, reading "Unauthorized to perform or print".

To Be Found

Freely ($\text{♩} = 76-84$)

TYLER ARCARI

Flute Solo *mf*

Oboe *mp* accompanying

Clarinet 1 in B $\flat$ *mp* accompanying

Clarinet 2, 3 in B $\flat$ *mp* accompanying

Bass Clarinet in B $\flat$ *mp* accompanying

Bassoon *mp* accompanying

Alto Saxophone 1, 2 in E $\flat$ *mp* accompanying

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn 1, 2 in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Timpani (A $\flat$, C, E $\flat$, F)

Percussion (Triangle, Ocean Drum, Bass Drum, Suspended Cymbal, Tam-tam)

Triangle *mp*

Ocean Drum *mp*

1 2 3 4

CPS166F

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Fl.

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

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

5 6 7 8

CPS166F

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