

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Cosmic Expedition

Michael J. Miller

CPS216
INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe 1	2
Oboe 2	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	8
Clarinet 3 in B $\flat$	8
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 1	3
Vibraphone, Bells, Xylophone	
Mallet Percussion 2	1
Marimba	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Suspended Cymbal, Crash Cymbal, Toms, Triangle, Woodblock	

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About the Composition

Cosmic Expedition takes performers on a musical journey far across the galaxy via three main sections. The first, a rather celebratory and triumphant fanfare in B $\flat$ Major begins with the upper woodwinds and percussion creating a sound-screen, that is a busy texture consisting of a flurry of repeated notes over which the horns and alto saxophones present the opening theme. The sound-screen should be carefully balanced and give way to the melody at m. 5, which should be played extremely marcato. The timpani solo beginning in m. 11 must not be understated. A brief percussion interlude separates a restatement of the opening theme, this time with the addition of the trumpet, tenor saxophone, and euphonium, and a counter melody by the low winds. The percussion interlude is playful, lite, but full of vigor and energy.

An A $\flat$ in the low winds pulls the harmony towards G minor in m. 40 to start the second section, a more serious fanfare. Here, the marimba repeats an ostinato that is complimented by the bass drum and woodblock. The upper woodwinds with the xylophone and snare drum dance over the stern secondary fanfare.

A longing call lead by the trombones, interrupted by a subtle snare drum beckons to the clarinets and horn who begin the third section of the piece at m. 68. This haunting melody in C minor is legato, and starkly contrasts all which came before it. A relentless concert tom-tom played with hard mallets keeps the momentum persistent, and a heartbeat like pulse is felt from the tuba and baritone saxophone. The melody rises towards m. 84 when the brass harken back to the fanfare style before fading back into another lush woodwind strain.

A recapitulation of the low winds' call is heard at m. 100 which in this occasion intensifies into an emphatic statement by the battery percussion instruments. Now in E $\flat$ Major, the opening fanfare theme is heard again once more before fading into the beginning of the piece's conclusion.

To end, the counter melody from the opening section is duels with chromatic tension above before swelling to an arrival in the original key of B $\flat$ Major. The full ensemble celebrates the piece's resolution, and after a few crunchy power chords the journey is completed.

About the Composer found on page 35.

Cosmic Expedition

MICHAEL J. MILLER

Majestic ♩. = 108

Flute 1 2 *f*

Oboe *div.* *f*

Clarinet in B $\flat$ 1 2 3 *f* *a2*

Bass Clarinet in B $\flat$ *f*

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 *f*

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Vibraphone, Medium yarn mallets

Mallet Percussion 1 *f*

(Marimba) 2 *f*

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

Percussion 1 (Snare Drum, Bass Drum)

2 Triangle *f*

(Suspended Cymbal, Crash Cymbal, Toms, Triangle, Woodblock)

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3

5

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

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Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

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Staccato mallets

Solo

f

div.

l.v.

fff

13

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

13

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

div. fp ff f a2

(Horn 1) fp ff

div. fp ff f a2

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

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Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Bsn. *ff*

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

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

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

20

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Mal. Perc. 1 2

Timp.

Perc. 1 2

f *mf* *f* *mf* *f* *mf* *f*

Crash cymbals

Medium high concert tom with sticks *mf* *f*

20 21 22 23 24 25

f *mf* *f* *mf* *f* *mf* *f*

28

div.

Fl.

1

2

Ob.

1

2

3

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

2

T. Sax. in Bb

Bar. Sax. in Eb

28

1

2

3

Tpt. in Bb

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

Bells, Hard plastic mallets

1

2

Mal. Perc.

Timp.

1

2

Perc.

mp

mf

p

f

fp

p

f

9

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

ff (B $\flat$ to G)

ff

ff

40

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

40

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp. Medium mallets

Perc. 1 2

Woodblock

f *ff* *f* *f* *f* *f*

39 40 41 42 43 44

CPS216F

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

Trb.

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

Xylophone, Hard plastic mallets

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Fl. 1 2 *f*

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn. *f*

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

T. Sax. in B $\flat$

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

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

Hn. in F 1 2 *ff* *f*

Trb. 1 2 *ff* *f* a2 *div.* a2

Euph. *ff* *f*

Tuba *ff* *f*

Mal. Perc. 1 2 *f*

Timp.

Perc. 1 2 *f*

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Fl. 1 2 *mf* *f* *mf* *f*

Ob.

Cl. 1 *f*
in Bb 2 *f*
3

B. Cl. in Bb *sfz* *f* *ff* *p*

Bsn. *sfz* *f* *ff* *p*

A. Sax. 1 *mf* *f* *mf* *f*
in Eb 2

T. Sax. in Bb *sfz* *f* *ff*

Bar. Sax. in Eb *sfz* *f* *ff* *p*

Tpt. 1 *sfz* *f* *ff*
in Bb 2 *sfz* *f* *ff*
3

Hn. 1
in F 2

Trb. 1 *div.* *sfz* *f* *ff* *p*
2 *sfz* *f* *ff* *p*

Euph. *sfz* *f* *ff* *p*

Tuba *sfz* *f* *ff* *p*

Mal. Perc. 1 *mf* *f* *mf* *f*
2

Timp. *p*

Perc. 1 *mp* *f* *mf* *ff* *p*
2 *p*

Fl. 1 2

Ob.

Cl. 1 in B $\flat$ 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$ 2 3

Hn. 1 in F 2

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

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p *mp* *p* *mp* *p* *mf* *p*

68

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

68

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

legato espressivo

mp

legato espressivo

mp

p

mp

p

legato espressivo

mp

dim.

p

cresc.

mp

p

mf

Medium low concert tom with small hard mallets

CPS216F

66 67 68 69 70

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

mf *dim.* *p* *mp* *dim.* *p*

71 72 73 74 75 76

84

Fl.

Ob.

Cl.
in B $\flat$

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

Trb.

Euph.

Tuba

Mal.
Perc.

Timp.

Perc.

Woodblock

Vibraphone

92

CPS216F

p

[illegible]

25

Fl.

Ob.

Cl. in B $\flat$

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

Trb.

Euph.

Tuba

Mal. Perc.

Timp.

Perc.

Medium high tom with sticks

mf *cresc.* *f* *ff* *sfz* *mf* *f* *mf* *f* *mf*

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27

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

CS2465

119

ff

f *ff*

120

121

Fl.

Ob.

Cl.
in B $\flat$

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

Trb.

Euph.

Tuba

Mal.
Perc.

Timp.

Perc.

CPS216F

128

129

130

131

CPS216F

Fl.

Ob.

Cl.
in B $\flat$

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

Trb.

Euph.

Tuba

Mal.
Perc.

Timp.

Perc.

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32

Fl.

1

2

Ob.

Cl. in B $\flat$

1

2

3

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

Trb.

1

2

Euph.

Tuba

Mal. Perc.

1

2

Timp.

Perc.

1

2

144

145

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617

618

619

620

621

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Trb. 1 2

Euph.

Tuba

Mal. Perc. 1 2

Timp.

Perc. 1 2

ff *f* *ff* *f* *ff* *f* *ff* *f*

147 148 149 150 151

Fl. 1 2 *fp* *ff*

Ob. *fp* *ff*

Cl. in B $\flat$ 1 2 3 *fp* *ff*

B. Cl. in B $\flat$

Bsn. *ff*

A. Sax. 1 in E $\flat$ 2 *fp* *ff*

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

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

Tpt. in B $\flat$ 1 2 3 *fp* *ff*

Hn. in F 1 2 *fp* *ff*

Trb. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Mal. Perc. 1 2 *ff*

Timp. *f* *ff*

Perc. 1 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

About the Composer

Michael J. Miller is the Director of Bands at Joe E. Newsome High School. Under Mr. Miller's direction the Wolfpack Marching Band was named the 2015 Bands of America Regional Grand Champions in Newark, DE, and performed in the 2016 Macy's Thanksgiving Day Parade in New York, NY. Under Mr. Miller's baton, Newsome's bands regularly earn superior ratings at the Florida Bandmasters Association Music Performance Assessments. In 2017 the Newsome band program received the Florida Bandmasters Association's Otto Kraushaar award for straight superior ratings from every judge at marching band, jazz, district and state concert band music performance assessments.

Before his appointment at Joe E. Newsome High School, Mr. Miller was Assistant Director of Bands at Robert Vela High School in Edinburg, TX under Bob Barfield, and the Director of Bands at Weeki Wachee High School. While at WWHS, Miller was awarded the School Board of Hernando County's "Hernando H.E.R.O.E.S." Award (Hernando Educators Reaching Out to Every Student), and was also given the Superintendent's "Excellence" Award for his services to the community. In 2016 Mr. Miller received the National Band Association's Certificate of Merit for Marching Excellence for outstanding contributions to marching bands.

Mr. Miller holds a Master of Music degree in Instrumental Conducting from the University of Florida and a Bachelor of Music Education degree from Syracuse University. As a graduate teaching assistant for the University of Florida bands under Dr. David Waybright, Mr. Miller guest conducted the Wind Symphony, Symphonic Band, and Concert Band, taught undergraduate conducting lessons, and was a staff member and music designer for Florida's Gator Marching Band.

Mr. Miller is a published composer and arranger with Alfred Music, Carl Fischer Music, the F.J.H. Music Company Inc., and Eighth Note Publications. His Tribute for Band was named one of 2017's best 100 new works for band by the Western International Band Clinic, and received J.W. Pepper & Son, Inc.'s editors choice. Mr. Miller serves as a music and drill designer for high school and college marching bands across the United States. His music was performed during halftime at Superbowl XLVIII, the National Trumpet Competition, the International Trombone Festival, as well as numerous B.C.S. Bowl games.

Mr. Miller was a conducting drum major and trumpeter for the Boston Crusaders Drum and Bugle Corps under Howard Weinstein, played mellophone for the Syracuse Brigadiers Drum and Bugle Corps, and was a visual technician for the Blue Stars Drum and Bugle Corps.

Mr. Miller is a member of the Music Educators National Conference, the Florida Music Educators Association, the Florida Bandmasters Association, the National Band Association and is a brother of Phi Mu Alpha Sinfonia. He currently resides in Riverview, FL and is happily married to his wife, Vivian. When he isn't in the classroom, Mr. Miller enjoys traveling the world and experiencing the food culture wherever he goes.

Full Score

Ghost Run

GRANT MICHEL

3

Fast with great energy! ($\text{♩} = 146$)

Flute

Oboe (opt. Flute 2)

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 1 (Vibraphone, Bells)

Mallet Percussion 2 (Marimba, Chimes)

Timpani (G, C, D $\flat$, E $\flat$)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Egg Shaker, Hi-hat, Wind Chimes)

Percussion 3 (3 Tom-toms, Claves, Temple Blocks)

Vibraphone

Marimba

Egg Shaker

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CPS182F

4

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. 1

Mall. Perc. 2

Temp.

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

CPS182F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Concert Band

- Instrumentation uses two Flutes, three Clarinets, three Trumpets, two Horns, and three Trombone parts
- Difficulty ranges from Grades 3 to 3.5
- Generous cross-cueing of exposed or solo parts
- Use of expanded Percussion writing
- Careful selection of keys and degree of difficulty for advancing groups

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