

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

Aerius

Carl Strommen

CPS217
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 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 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
Trombone 3	3
Euphonium T.C. in B $\flat$	2
Euphonium	3
Tuba	4
Mallet Percussion	1
Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Crash Cymbal, Suspended Cymbal, Tom-Toms, Tambourine	

CARL FISCHER®

About the Composition

The title, *Aerius*, is a Latin term meaning “soaring” or “rising aloft”. The students chose this title to signify the forward momentum and overall journey of their time in the high school band program. With new events and performances, and a first time commissioning a work, this piece signifies the great strides the band has made in recent years.

The opening brass chorale section should be played very connected, observing the two measure phrasing and breathing as one cohesive unit. The Presto section at m. 25 should be taken between 165-170 bpm. Vibraphone soloist uses medium hard mallets with the pedal on. The sustained notes at m. 41 should be played way under the upper woodwinds to get the greatest effect as it builds in volume and intensity in m. 49, and again into m. 57.

At m. 69, the percussion must sustain the pulse to the conductor’s tempo, careful not to add accents they’re hearing among the other sections. After the ritardando in m. 83, push the tempo at m. 85 slightly to where the woodwinds feel comfortable playing the triplet figure with appropriate breathing and phrasing.

—Andrew Monsen,
Hauppauge High School Band Director,
June 2017

About the Composer

A graduate of the City University of New York, Mr. Strommen is a member of the faculty at the Post campus of Long Island University in Brookville, New York, where he teaches orchestration, arranging and composition. He currently has over 600 published titles covering a wide variety of performance and media settings, 60 of which are commissioned works. Enjoying an international reputation, he is recognized by ASCAP as a consistent writer in the Standard Awards category. Mr. Strommen is active as a clinician, guest speaker and guest conductor. You can visit his web site at - carlstrommen.com

Aerius

CARL STROMMEN

Broadly, with expression ♩ = 66 - 69

Flute

Oboe

Clarinet 1
in B $\flat$

Clarinet 2, 3
in B $\flat$

Bass Clarinet
in B $\flat$

Bassoon

Alto
Saxophone in E $\flat$

Tenor
Saxophone in B $\flat$

Baritone
Saxophone in E $\flat$

Broadly, with expression ♩ = 66 - 69

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Mallet Percussion
(Vibraphone)

Timpani
(G, A, B $\flat$, C, D)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Crash Cymbal,
Suspended Cymbal,
Tom-Toms,
Tambourine)

1 2 3 4 5

10

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

mf

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$p \multimap mf$

*Slight rit.***25** Presto ♩ = 170

Fl.

Ob.

Cl. 1
in B♭Cl. 2, 3
in B♭

B. Cl.

Bsn.

A. Sax.
in E♭T. Sax.
in B♭Bar. Sax.
in E♭Tpt. 1
in B♭Tpt. 2, 3
in B♭Hn. 1
in FHn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

Pedal on, hard rubber mallets

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

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FL.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

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Fl. *+ Picc*

Ob. *f*

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl.

Bsn.

A. Sax. 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 in F

Hn. 2 in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *mf* Sus. Cym. *mf*

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41

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

41

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

41 42 43 44 45

57

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

57

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

Toms

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

-picc.

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

no pedal

f

f

Tambourine

f

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

[illegible]

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

To F, F

Sus. Cym.

mp *f*

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.

Bsn.

A. Sax.
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
in F

Hn. 2
in F

Trb. 1

Trb. 2, 3

Euph.

Tuba

Mal.
Perc.

Timp.

Perc. 1

Perc. 2

Cyms

rit.

ff

mf

f

Full Score

Merry-Go-Round

YUKIKO NISHIMURA

3

Allegro (♩ = 124)

Piccolo

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani (F, Bb, C, Eb)

Percussion 1 (Snare Drum)

Percussion 2 (Tambourine, Triangle, Suspended Cymbal)

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CPS191F

4

Picc.

Fl.

Ob.

CL in Bb

B. CL in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Tim.

Perc. 1

Perc. 2

Xylophone

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CPS191F

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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