

FULL SCORE

Concert Band

Grade 3.5



CARL FISCHER

PERFORMANCE

SERIES

Black Light

George Sweet

CPS228
INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	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	1
Chimes	
Mallet Percussion 2	1
Bells	
Mallet Percussion 3	1
Xylophone	
Mallet Percussion 4	1
Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Crash Cymbal, Suspended Cymbal, Gong, Triangle	
Percussion 3	1
Woodblocks	

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CPS228 — Set
CPS228F — Full Score
CPS228P — Parts

UPC



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About the Composition

Black light is defined as infrared or ultraviolet light which is invisible to the naked eye. The idea of an entire spectrum existing out of the range of human perception was an influencing factor on the composition of the piece. *Black Light* is written in a post-minimalist style and is also heavily influenced by the work of American composers Steve Reich, John Adams, and Philip Glass.

This begins with strict motor accompaniment. Take care to maintain equal balance among the different “moving parts” so that they blend to create a solid whole both here and throughout the piece. The primary thematic material is stated by the trumpets and horns at m. 12. This material is the basis for much of the harmonic and thematic material that follows. A slightly varied statement of the main theme is presented again at m. 26 with a different type of motor accompaniment. This leads to a B section at m. 44, which is a bold fanfare-like presentation of the main material. Another series of variations on the main theme begins at m. 50 and incorporates many different textural and harmonic ideas in the accompaniment. Once again, be careful to not let any one “moving part” overwhelm another and keep the texture evenly balanced. A second, broader presentation of the B section occurs at m. 90 and leads to a subdued C section at m. 100 with new melodic material presented in the trumpet. A whimsical march-like section pushes to the return of the introductory motor material at m. 131. A final heroic presentation of the main thematic material results in a somewhat ambiguous coda, which brings the piece to a dramatic conclusion.

About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received Master's Degrees in Composition and Instrumental Conducting from Northern Arizona University and a Bachelor's Degree in Music Education from Mars Hill University. George's music is regularly performed worldwide and has been heard at numerous state and regional Honor Band and Orchestra Festivals, Disney's Magic Music Days, Bands of America, the College Band Directors National Association Conference, the Concurso de Musica Festival in Peru, the Melbourne School Band and Strings Festival in Australia, the National Orchestra Festival, and the Midwest Clinic. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught Theory, Band, Chorus, and Orchestra at both public school and university levels. He is a member of ASCAP and is the recipient of multiple ASCAP awards for concert music. George has also received awards from the American Prize, the Music Teachers National Association, and numerous “call for scores” competitions from various professional ensembles. George is a member of Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. His music regularly receives positive reviews in both the Instrumentalist magazine and the Journal of the American String Teachers Association and is included in the Smart Music interactive program. George's music is published exclusively by Carl Fischer Publications of New York. For more information about the music of George Sweet, please visit www.georgesweet.net.

GEORGE SWEET

Animated ♩ = 144

6

Flute 1, 2

Oboe

Clarinet 1 in B $\flat$ Clarinet 2, 3
in B $\flat$ Bass Clarinet
in B $\flat$

Bassoon

Alto Saxophone 1, 2
in E $\flat$ Tenor
Saxophone in B $\flat$ Baritone
Saxophone in B $\flat$

Animated ♩ = 144

6

Trumpet 1 in B $\flat$ Trumpet 2, 3
in B $\flat$ 2Horn 1, 2
in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1
(Chimes)Mallet Percussion 2
(Bells)Mallet Percussion 3
(Xylophone)Mallet Percussion 4
(Vibraphone)Timpani
(B $\flat$, D, F)Percussion 1
(Snare Drum, Bass Drum)Percussion 2
(Crash Cymbal, Suspended
Cymbal, Gong, Triangle)Percussion 3
(Wood blocks)

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

12 con sord.

18

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bari. Sax. in E $\flat$

18

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Mall. Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

mf *mp*

13 14 15 16 17 18

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26

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bari. Sax. in E $\flat$

26

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Mall. Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

p

a2

25 26 27 28 29 30

CPS228F

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

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

T. Sax.
in B $\flat$

Bari. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Mall. Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

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50

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

56 57 58 59 60 61

64

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

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

T. Sax.
in B $\flat$

Bari. Sax.
in E $\flat$

64

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

62 63 64 65 66 67

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

Ob. *mf*

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

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

B. Cl. in B $\flat$

Bsn. *mf*

Alto Sax. 1, 2 in E $\flat$ *mf* *a2*

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

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

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

Tpt. 2, 3 in B $\flat$ *p* *ppp* *mf*

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

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. 1 *mf*

Mall. Perc. 2 *mf*

Mall. Perc. 3 *mf*

Mall. Perc. 4 *mf*

Timp. *f*

Perc. 1 *mf*

Perc. 2

Perc. 3

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

**Alto Sax. 1, 2
in E $\flat$**

T. Sax.
in B $\flat$

Bari. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

**Hn. 1, 2
in F**

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

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

T. Sax.
in B $\flat$

Bari. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

90

90

86 87 88 89 90 91

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

1, 2

This musical score is for the song 'The Rose Tree'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The melody is characterized by a long, sweeping line that spans across several measures, with a crescendo leading to a peak and then a gradual decay. The piano accompaniment provides a steady, rhythmic foundation with chords and moving lines in both hands. The overall mood is gentle and lyrical, typical of a lullaby or a soft ballad.

114

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

114

[illegible]

123 ^{a2}

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

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

T. Sax.
in B $\flat$

Bari. Sax.
in E $\flat$

123 con sord.

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

122 123 124 125 *f* 126 127

CPS228F

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

147

a2

147

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bari. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Mall. Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

ff

148 149 150 151 152 153

Fl. 1, 2

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

Alto Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bari. Sax.
in E $\flat$ Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3Mall.
Perc. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

154

155

156

157

158

159

160