

Grade 3

Music for Concert Band

CPS279F

Beyond!

Amy Webb

INSTRUMENTATION

Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
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.....	3
Horn 2 in F.....	3
Trombone 1.....	3
Trombone 2.....	3
Bass Trombone.....	1
Euphonium.....	3
Euphonium T.C. in B \flat	2
Tuba.....	3
Mallet Percussion.....	1
Bells	
Timpani.....	1
Percussion 1.....	3
Snare Drum, Tom-tom, Bass Drum	
Percussion 2.....	3
Crash Cymbals, Suspended Cymbal, Wind Chimes	



CARL FISCHER

Performance Notes

I wrote *Beyond!* to celebrate America's exploration of space, culminating with the historic Moon Landing. As incredible as it might seem, today's cell phones have more computer power in them than the computers NASA used to help send Neil Armstrong, Buzz Aldrin and Michael Collins into space and onto the moon. In July of 1969, their spacecraft, named Apollo 11, launched into space. From that craft, a lunar module named the *Eagle* descended to the moon's surface, allowing Aldrin and Armstrong to land before a television audience of hundreds of millions around the world.

Measures 1–26 depict a sunrise awakening what will become one of the most compelling days in the history of Earth. Care should be taken to make a very, very gradual crescendo as groups of instruments take their time making their entrance into the introduction. Measures 26–32 depict the interruption of television programming with a short fanfare in the woodwind and brass, followed by a percussion imitating the sound of frantic keystrokes on a typewriter.

From mm. 32–78, the listener hears the sounds of excitement, joy and accomplishment at this wondrous event: that mankind has landed on the surface of a place never once explored. The "typing" ostinato can be heard in several instruments, as reporters carefully narrate historic events. From mm. 78–132, the piece becomes a bit more serious and anticipatory with new challenge: will these brave astronauts be able to withstand the return flight home? Finally, measures 132 to the end mark the end of the mission with our heroes safe at home while the world rejoices. This inspires wonder and excitement about the future: who will next return to space, to the moon, and travel even further *Beyond?*

The main challenges of this piece are going to be articulation, dynamics and balance. The key is fairly easy and the notes themselves should be very accessible to developing players. The goal is to tell a story with only your instrument. Best of luck, and thank you for playing my piece. It was an honor to write it for you.

About the Composer

Amy Webb (b. 1973) is a native of Washburn, Maine, and resides in Wichita, Kansas. She has been an active educator, clarinetist, pianist and conductor for more than twenty years. She received a Bachelor of Music degree in Music Education from the University of Maine and a Master's degree in Instrumental Conducting from the American Band College at Southern Oregon University. As a composer and arranger, she has a number of concert band works to her credit and enjoys writing band music for all grade levels.

Andante ($\text{♩} = 92$)

Flute
Oboe
Bassoon
Clarinet in B \flat
Bass Clarinet in B \flat
Alto Saxophone in E \flat
Tenor Saxophone in B \flat
Baritone Saxophone in E \flat

Andante ($\text{♩} = 92$)

Trumpet in B \flat
Horn in F
Trombone
Bass Trombone
Euphonium
Tuba
Mallet Percussion (Bells)
Timpani (B \flat , D, F, E \flat)
(High, Med., Low Tom-toms, Snare Drum, Bass Drum)
Percussion (Wind Chimes, Sus. Cym., Cr. Cyms.)

pp
pp
pp
pp
pp
pp
pp
pp
p
pp
mf

Bells
Wind Chimes

Fl. 1 2

Ob.

Bsn.

CL. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym.

pp

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12

20

Fl. 1 2 *mf* *a2*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mp* unis.

Cl. 3 *mp*

B. Cl. in B \flat *mp*

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mp*

20

Tpt. in B \flat 1 2 3

Hn. 1 2 *mp*

Tbn. 1 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mf*

Timp. *mp*

Perc. 1 2

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

**B. Cl.
in B \flat**

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

**Ten. Sax.
in B \flat**

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

Tpt. 1
in B \flat 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

**Mall.
Perc.**

Timp.

Perc. 1
2

molto rall.

mf

a2

mf

mf

mf

mf

f

Cr. Cyms. (let ring)

p

ff

26 Allegro (♩ = 120-130)

Fl. 1 2 *sfzp* *f*

Ob. *sfzp* *f*

Bsn. *sfzp* *f*

Cl. 1 *sfzp* *f*

2 *sfzp* *f*

3 *sfzp* *f*

B. Cl. in B♭ *sfzp* *f*

A. Sax. 1 in E♭ *sfzp* *f*

2 *sfzp* *f*

Ten. Sax. in B♭ *sfzp* *f*

Bar. Sax. in E♭ *sfzp* *f*

26 Allegro (♩ = 120-130)

Tpt. 1 *sfzp* *f*

2 *sfzp* *f*

3 *sfzp* *f*

Hn. 1 2 *sfzp* *f*

Tbn. 1 *sfzp* *f*

2 *sfzp* *f*

B. Tbn. *sfzp* *f*

Euph. *sfzp* *f*

Tuba *sfzp* *f*

Mall. Perc. *sfz*

Timp. *sfzp* *ff*

Perc. 1 S.D. B.D. *ff*

2 *ff*

f

32

Fl. 1 2 *f* *a2* *a2*

Ob. *mp*

Bsn. *mp*

CL. 1 *f* *f* *mp*

2 *f*

3 *mp*

B. Cl. in B \flat *mp*

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

Ten. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mp*

32

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

Hn. 1 *a2* 2 *mp*

Tbn. 1 *a2* 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mf*

Timp. *mp*

Perc. 1 *mp* 2 *mf*

41

48

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tom-toms

mf

f

a2

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56

2.

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 2 3 *mf*

B. Cl. in B \flat *mp*

A. Sax. 1 in E \flat 2 *mf* a2

Ten. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mp*

56

Tpt. in B \flat 1 2 3 *mp* *mp* *mf*

Hn. 1 2 *mf*

Tbn. 1 2 *mp*

B. Tbn. *mp*

Euph. *mf*

Tuba *mp*

Mall. Perc.

Timp.

Perc. 1 2 *mp*

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This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl. in Bb), Saxophones (A. Sax. 1 in Eb, Ten. Sax. in Bb, Bar. Sax. in Eb), Trumpets (Tpt. in Bb), Horns (Hn.), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mall. Perc.), Timpani (Timp.), and Percussion (Perc.). The score is divided into measures, with a large red watermark reading "For Promotional Use Only" overlaid across the center. The page number "64" is visible in the top left corner. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "mf" (mezzo-forte). The percussion section at the bottom includes staves for Mallet Percussion and Timpani, with the Timpani part showing a complex rhythmic pattern.

Fl. 1 2 a2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

72

72

mf

78 ♩ = 148

Fl. 1 2 *ff*

Ob. *ff*

Bsn. *f*

Cl. 1 *f*

2 *f*

3 *f*

B. Cl. in B \flat *f*

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

Ten. Sax. in B \flat *ff*

Bar. Sax. in E \flat *f*

78 ♩ = 148

Tpt. in B \flat 1 *ff*

2 *ff*

3

Hn. 1 *f*

2

Tbn. 1 *ff*

2

B. Tbn. *ff*

Euph. *ff*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

2 *f*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinet, 1 and 2)
- B. Cl. in B \flat (Bass Clarinet)
- A. Sax. 1 in E \flat (Alto Saxophone)
- Ten. Sax. in B \flat (Tenor Saxophone)
- Bar. Sax. in E \flat (Baritone Saxophone)
- Tpt. in B \flat (Trumpet, 1 and 2)
- Hn. (Horn, 1 and 2)
- Tbn. (Trombone, 1 and 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion, 1 and 2)

The score is written in 4/4 time and features various dynamic markings, including *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large red watermark is overlaid on the page, reading "Unlawful to Copy or Print".

94

Fl. 1 2

Ob.

Bsn. *mf*

Cl. 1 *mf*

2 *mf*

3 *mf*

B. Cl. in B \flat *mf*

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat *mf*

94

Tpt. in B \flat 1 2 3

Hn. 1 2 *mf*

Tbn. 1 2

B. Tbn.

Euph.

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

2

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Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

102

102

100 101 102 103 104

CPS279F

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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110

Fl. 1 2 *a2*

Ob. *f*

Bsn. *f*

Cl. 1 2 3 *mf*

B. Cl. in B \flat *mf*

A. Sax. 1 in E \flat 2 *mf*

Ten. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

110

Tpt. in B \flat 1 2 3 *f* *mf* *a2*

Hn. 1 2 *mf*

Tbn. 1 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1 2

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118

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

118

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

mp

mf

f

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Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinet)
- B. Cl. in B \flat (Bass Clarinet in B-flat)
- A. Sax. 1 in E \flat 2 (Alto Saxophone 1 in E-flat 2)
- Ten. Sax. in B \flat (Tenor Saxophone in B-flat)
- Bar. Sax. in E \flat (Baritone Saxophone in E-flat)
- Tpt. in B \flat 1 2 3 (Trumpet in B-flat 1 2 3)
- Hn. 1 2 (Horn 1 2)
- Tbn. 1 2 (Trombone 1 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion)

The score is written in 4/4 time and features various dynamic markings, including *ff* (fortissimo) and *f* (forte). A large red watermark reading "For Personal Use Only" is overlaid diagonally across the page. The page number "126" is visible in the top right corner.

132

134 a tempo (♩ = 96)

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B♭

A. Sax. 1 in E♭ 2

Ten. Sax. in B♭

Bar. Sax. in E♭

134 a tempo (♩ = 96)

Tpt. in B♭ 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

p

151

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

Ten. Sax. in B \flat

Bar. Sax. in E \flat

151

Tpt. in B \flat 1 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

pp

A New Day Breaking

TRAVIS J. WELLER

Energetic! ($\text{♩} = 132$)

CPS280F

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March

KARL L. KING

Arranged by Gene Milford

March tempo ($\text{♩} = \text{c. } 120-132$)

CPS261F

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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.

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