

# ECLIPSE

MICHAEL STORY (ASCAP)

## INSTRUMENTATION

1	Conductor	4	F Horn	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
8	Flute	4	Trombone	
2	Oboe	2	Baritone	
2	Bassoon	2	Baritone Treble Clef	
4	1st B $\flat$ Clarinet	4	Tuba	
4	2nd B $\flat$ Clarinet	2	Mallet Percussion (Bells, Chimes)	
2	B $\flat$ Bass Clarinet	1	Timpani (Tune: F, G, B $\flat$ , D)	
5	E $\flat$ Alto Saxophone	2	Percussion 1 (Snare Drum/ Bass Drum)	
2	B $\flat$ Tenor Saxophone	3	Percussion 2 (Suspended Cymbal/ Shaker, Crash Cymbals)	
2	E $\flat$ Baritone Saxophone			
4	1st B $\flat$ Trumpet			
4	2nd B $\flat$ Trumpet			
				Horn in E $\flat$ Trombone in B $\flat$ Bass Clef Trombone in B $\flat$ Treble Clef Baritone in B $\flat$ Bass Clef Tuba in E $\flat$ Bass Clef Tuba in E $\flat$ Treble Clef Tuba in B $\flat$ Bass Clef Tuba in B $\flat$ Treble Clef

## PROGRAM NOTES

An eclipse, one of the most spectacular natural events known to man, occurs when one celestial object casts its shadow upon or blocks out the light of another. For example, during a lunar eclipse, the earth casts its shadow on the moon. A solar eclipse occurs when the moon goes in between the earth and the sun, blocking out the sun's light. For centuries, eclipses inspired great awe, wonder, and mystery; however, with today's advances in science, astronomers can accurately predict eclipses far into the future.

## NOTES TO THE CONDUCTOR

As the titles implies, ECLIPSE is a musical depiction of one of these great astronomical events; one can "hear" the planet slowly go dark, then gradually emerge from shadow. There are numerous cues present in the music. If your horn section needs a boost in measures 5-8, you may instruct your baritone players to play the upper cued notes.

In the section that begins in measure 47, I have marked the music "suddenly slower" with a ritardando in bar 51. An alternative to this is to continue with the fast tempo at bar 47 and employ a gradual ritardando leading to measure 54. In either case, a smooth transition to 80 bpm by measure 54 is recommended.

The buildup beginning in measure 68 should be as dramatic as possible, but caution your players to avoid "overblowing."

I hope you and your ensemble find ECLIPSE to be an educational and worthwhile musical experience!

*Michael Story*

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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# Eclipse

FULL SCORE  
Approx. Duration - 3:15

MICHAEL STORY  
(ASCAP)

Bright ♩ = 138

The musical score is arranged in a standard orchestral format. It includes parts for:

- Flute (Treble clef, 4/4)
- Oboe (Treble clef, 4/4)
- Bassoon (Bass clef, 4/4)
- B♭ Clarinets (Treble clef, 4/4)
- B♭ Bass Clarinet (Bass clef, 4/4)
- E♭ Alto Saxophone (Treble clef, 4/4)
- B♭ Tenor Saxophone (Bass clef, 4/4)
- E♭ Baritone Saxophone (Bass clef, 4/4)
- B♭ Trumpets (Treble clef, 4/4)
- F Horn (Treble clef, 4/4)
- Trombone (Bass clef, 4/4)
- Baritone (Bass clef, 4/4)
- Tuba (Bass clef, 4/4)
- Mallet Percussion (Bells, Chimes) (Treble clef, 4/4)
- Timpani (Bass clef, 4/4)
- Percussion 1 (Snare Drum/Bass Drum) (Two staves, 4/4)
- Percussion 2 (Suspended Cymbal/Shaker, Crash Cymbals) (Two staves, 4/4)

The score is marked with a tempo of 138 BPM and a dynamic of *f* (forte). A large red watermark 'Preview Only' is overlaid diagonally across the page.

**Fl.** *molto rit.* 9  $\frac{9}{8}$  *A tempo*

**Ob.**

**Bsn.**

**Cls.** 1 *mf*

**2** *mf*

**B. Cl.** *mf*

**A. Sax.**

**T. Sax.**

**Bar. Sax.**

**Tpts.** 1 *molto rit.* 9  $\frac{9}{8}$  *A tempo*

**2**

**Hn.**

**Trb.**

**Bar.** *Play*

**Tuba** *(B. Cl.) mf*

**Mlts.**

**Timp.**

**Perc. 1**

**Perc. 2** *Shaker* *mf* *choke*

17

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17

1

2

Tpts.

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18



Fl. *mf* *div.*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf* *Play div.*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

19 20 21 22 23 24

25 **To Coda**  $\oplus$

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

25 **To Coda**  $\oplus$

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Mlts. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*  
Cr. Cyms.

25

26

27

28

29

30





Fl. *mf* *f* *f* 41

Ob. *f* *f*

Bsn. *mf* *f* *f*

1 Cls. *f* *f*

2 Cls. *f* *f*

B. Cl. *mf* *f* *f*

A. Sax. *mf* *f* *f*

T. Sax. *mf* *f* *f*

Bar. Sax. *mf* *f* *f*

1 Tpts. *f* *f* 41

2 Tpts. *f* *f*

Hn. *f* *f*

Trb. *f* *f*

Bar. *mf* *f* *f*

Tuba *mf* *f* *f*

Mlts.

Timp.

Perc. 1 *f*

Perc. 2 *f*

37 38 39 40 41 42

47 Suddenly slower ♩ = 80

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

47 Suddenly slower ♩ = 80

1  
Tpts.

2

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

43 44 45 46 47 48

Fl. *rit.* 54 A tempo

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* *mp* *p*

Cls. 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

Tpts. 1 *rit.* 54 A tempo

Tpts. 2

Hn.

Trb. *mf* *mp*

Bar. *mf* *mp*

Tuba *mf* *mp*

Mlts. *mp* Chimes

Timp. *mp*

Perc. 1

Perc. 2 *pp* *mf*

49 50 51 52 53 54



D.S. al Coda

63 *div.*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1  
2  
Cls.

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

63 *mf* *f*

1  
2  
Tpts. *mf* *f*

Hn. *mf* *f*

Trb. *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlts. *f* Bells

Timp. *mf*

Perc. 1 *p* *mf* *f*

Perc. 2 *p* *mf* *f*

61 62 63 64 65 66

**Coda** 68

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

**Coda** 68

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Timp.

Perc. 1 *mf*

Perc. 2

67 *p* 68 69 70



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