

# FOUR WAVES

KEVIN MIXON (ASCAP)

## INSTRUMENTATION

1 Conductor  
 8 Flute  
 2 Oboe  
 2 Bassoon  
 4 1st B $\flat$  Clarinet  
 4 2nd B $\flat$  Clarinet  
 2 B $\flat$  Bass Clarinet  
 5 E $\flat$  Alto Saxophone  
 2 B $\flat$  Tenor Saxophone  
 2 E $\flat$  Baritone Saxophone  
 4 1st B $\flat$  Trumpet  
 4 2nd B $\flat$  Trumpet

4 F Horn  
 4 Trombone  
 2 Baritone  
 2 Baritone Treble Clef  
 4 Tuba  
 2 Mallet Percussion (Chimes, Bells)  
 2 Timpani/Concert Toms (Tune: F, B $\flat$ )  
 2 Percussion 1  
 (Snare Drum/Bass Drum)  
 3 Percussion 2  
 (Triangle, Crash Cymbals,  
 Wind Chimes/Suspended Cymbal)

**WORLD PARTS**  
 Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

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

There are many types of aqueous waves, from those that lap against peaceful shores to those that wreak violent destruction. Regardless, most waves can be described, in layman's terms, as an increasing motion and energy that results in a "crest," or peak, followed by a subsequent descent. Though the piece is not entirely programmatic, the sections in **FOUR WAVES** crest and fall, like waves, in degrees of varying intensity.

## NOTES TO THE CONDUCTOR

If there is only one mallet player available, another percussionist will need to play the single chime note in measure 28 so that the mallet player may prepare for the bell part in measure 29. Also, be sure that the concert tom passage written in the timpani part is covered either by the timpanist or another player; the interplay between all percussion parts in this final section sets the last "wave" in motion. To facilitate the changes between sticks and yarn or felt mallets indicated for the suspended cymbal, players may choose to use double-headed or "swizzle" sticks, which have a wood snare drum tip on one end and a felt ball on the other.

*Kevin Mixon*

**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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# Four Waves

FULL SCORE

Kevin Mixon (ASCAP)

Approx. Duration - 3:15

Sustained ♩ = 100

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Part 1, marked *mf*, with a *div.* (divisi) instruction at the beginning.
- Oboe:** Part 1, marked *mf*.
- Bassoon:** Part 1, marked *mf*.
- B♭ Clarinets:** Parts 1 and 2, both marked *mf*.
- B♭ Bass Clarinet:** Part 1, marked *mf*.
- E♭ Alto Saxophone:** Part 1, marked *mf*.
- B♭ Tenor Saxophone:** Part 1, marked *mf*.
- E♭ Baritone Saxophone:** Part 1, marked *mf*.
- B♭ Trumpets:** Parts 1 and 2, both marked *mf*.
- F Horn:** Part 1, marked *mf*.
- Trombone:** Part 1, marked *mf*.
- Baritone:** Part 1, marked *mf*.
- Tuba:** Part 1, marked *mf*.
- Mallet Percussion (Chimes/Bells):** Part 1, marked *mf*, with a *Chimes* instruction.
- Timpani/Concert Toms:** Part 1, marked *mf*, with a *Tune B♭, F* instruction.
- Percussion 1 (Snare Drum/Bass Drum):** Part 1, marked *mp*, with a *Bass Drum* instruction.
- Percussion 2 (Triangle, Crash Cymbals, Wind Chimes/Suspended Cymbal):** Part 1, marked *mp*.

The score is divided into six measures, numbered 1 through 6 at the bottom. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire page.



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Snare Drum with snares off  
*mf*



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*sub.p*

*p*

28 Expressively ♩ = 120

Fl. *mp*

Ob. *mp*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

28 Expressively ♩ = 120

1 Tpts.

2 Tpts.

Hn.

Trb.

Bar.

Tuba

Mlts. *mp* Solo Chimes *mp* Bells

Timp.

Perc. 1

Perc. 2 Wind Chimes *mf*







Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mp* *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts.

Timp.

Perc. 1 *mf* Snare Drum with snares on

Perc. 2

Fl. *div.* *a2* *rit.*

Ob.

Bsn.

1 Cls. *f* *mf* *mp*

2 Cls. *f* *mf* *mp*

B. Cl. *f* *mp*

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

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

1 Tpts. *f* *rit.*

2 Tpts.

Hn. *f*

Trb. *f*

Bar. *f* *Cue: Bsn., B. Cl.* *mp*

Tuba *f*

Mlts.

Timp. *f* *Change: B $\flat$  to C*

Perc. 1 *f*

Perc. 2 *Sus. Cym. (yarn or felt mallets)* *mf* *f*



Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *p* *mp* *mf*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *p* *mp* *mf*

A. Sax *mp* *mf*

T. Sax. *p* *mp* *mf*

Bar. Sax. *mp* *mf*

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *p* *mp* *mf*

Trb. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

Mlts.

Timp. *mp* *mf*

Perc. 1 B.D. roll (2 beaters) *mp*

Perc. 2 *p* *mp* *mf*

Fl. *div.*  $\text{♩} = 90$

Ob. *f*

Bsn. *f* *p*

1 Cls. *f* *p*

2 Cls. *f* *p*

B. Cl. *f* *p*

A. Sax *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

1 Tpts.  $\text{♩} = 90$  *f* *p*

2 Tpts. *f* *p*

Hn. *f* *p*

Trb. *f* *p*

Bar. *f* *p*

Tuba *f* *p*

Mlts.

Timp.

Perc. 1 *mf*

Perc. 2 *f* *mp* Wind Chimes

26732S 63 64 65 66 67 68

69 With growing intensity ♩ = 140

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

69 With growing intensity ♩ = 140

1  
Tpts.

2

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Solo Chimes

Concert Toms (3) with hard felt mallets

Suspended Cymbal with stick







Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

26732S

82

83

84

85

*ff*



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