

Commissioned by and dedicated to the Morehead City Middle School Band,
Morehead City, NC, in commemoration of their performance at the 2001 North Carolina
Music Educators Association Conference. DeeDee Phillips and Allen Pettit, Directors

When Summer Takes Flight

(Upon Crystal Waves)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 4 Trombone |
| 8 C Flute | 2 Baritone |
| 2 Oboe | 2 Baritone Treble Clef |
| 4 1st B \flat Clarinet | 4 Tuba |
| 4 2nd B \flat Clarinet | 2 Mallet Percussion
(Chimes, Bells) |
| 2 B \flat Bass Clarinet | 1 Timpani |
| 2 Bassoon | 4 Percussion I
(Snare Drum, Bass Drum, Wind Chimes,
2 Triangles) |
| 4 E \flat Alto Saxophone | 2 Percussion II
(Suspended Cymbal, Crash Cymbals, Shaker) |
| 2 B \flat Tenor Saxophone | |
| 2 E \flat Baritone Saxophone | |
| 4 1st B \flat Trumpet | |
| 4 2nd B \flat Trumpet | |
| 4 Horn in F | |

WORLD PARTS

Available for download from
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

When Summer Takes Flight (Upon Crystal Waves) was inspired by the convergence of two unrelated events. The first was a commission inquiry by Ms. DeeDee Phillips, director of the Morehead City Middle School Band in Morehead City, North Carolina. The second was the composer's move to the lovely seaside community of Navarre, Florida, and the Gulf Islands National Seashore.

Morehead City is part of the region known as the Crystal Coast. North Carolina's Crystal Coast is perhaps best known for its pristine beaches, which are in the southern region of North Carolina's Outer Banks. With hundreds of miles of sub-tropical oceanfront, visitors to the area experience a wide range of natural beauty. From the unspoiled deserted beaches of Cape Lookout National Seashore to the bustling vacation meccas, the Crystal Coast is truly one of America's most beautiful seashores. True to its maritime history, Morehead City is home to several marine-research facilities. One of North Carolina's deep water ports, it also serves as the port of the Second Division of the U.S. Marine Corps at Camp Lejeune.

With the composer's love of the water, *When Summer Takes Flight (Upon Crystal Waves)* captures the still beauty of the gentle waters building to the excitement and exuberance of literally flying across the waves. Commissioned by and dedicated to the Morehead City Middle School Band of Morehead City, North Carolina, the piece was composed in commemoration of their performance at the 2001 North Carolina Music Educators Association Conference.

NOTES TO THE CONDUCTOR

The opening two measures should be as aggressive as possible with careful attention given to the crescendo in bar 2. The tempo drops suddenly in measure 3. Feel free to adjust the marked tempi to ensure the desired effect.

The clarinet solo (soli) entrance in bar 4 should be very carefully shaped. The horn entrance on beat 3 should enhance yet not overshadow the clarinet crescendo. Balance throughout the chorale is of utmost importance. I suggest sustaining each chord to ensure proper weight in each chord tone.

The character of the piece changes drastically at bar 24. Balance between the bells and the triangle(s) is crucial for the rhythmic interaction to be audible. This rhythmic interaction is the very heartbeat of the piece at this point. The alto saxophone solo (soli) should be light and lively with a sense of forward motion. Be careful to preserve the balance of the two lines at bar 36.

Please note the dynamic shaping beginning in bar 44. This ebb and flow of the dynamic waves must be emphasized in order for the various contrapuntal lines to surface.

The upper woodwinds join the bells/triangles in bar 53, providing a shimmering effect as the backdrop for the coming melodic line. As previously mentioned, balance is of the highest priority. Please note that the timpani accents should be played with gusto! The horn/alto sax accents beginning in bar 69 should soar above the band!

Please note that the bassoon solo in bar 73 is cued in both the bass clarinet and the alto saxophone. If at all possible, use the bassoon. The next choice should be the bass clarinet. As a final option, choose the alto saxophone. The fermata in bar 80 should be allowed to comfortably settle before the percussion roll (a tempo) sends us into a renewed sense of energy.

Great care should be given to the dynamic levels in bars 80, 88, and 95. I suggest defining the three dynamic levels to ensure a logical progression. One final note: Let the timpanist soar in the closing bars!

I hope that you, your band, and your audience find *When Summer Takes Flight (Upon Crystal Waves)* to be a musically rewarding experience. As always, I wish you the best in your musical endeavors.

—Robert W. Smith

CONDUCTOR

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DeeDee Phillips and Allen Pettit, Directors

WHEN SUMMER TAKES FLIGHT

Upon Crystal Waves

ROBERT W. SMITH (ASCAP)

Aggressive! ♩ = 160 Slowly ♩ = 72 One player (duet w/clarinet)

C Flute *f* *mf* *ff* *mf* expressive

Oboe *f* *mf* *ff*

1 B♭ Clarinets *f* *mf* *ff* Solo (opt. soli) *mp* *mf* expressive duet w/flute

2 B♭ Clarinets

B♭ Bass Clarinet *f* *mf* *ff*

Bassoon *f* *mf* *ff*

E♭ Alto Saxophone *f* *mf* *ff* Cue: 1st Horn

B♭ Tenor Saxophone *f* *mf* *ff* Cue: 2nd Horn

E♭ Baritone Saxophone *f* *mf* *ff*

1 B♭ Trumpets *f* *mf* *ff*

2 B♭ Trumpets

Horn in F *f* *mf* *ff* *mp* div.

Trombone *f* *mf* *ff*

Baritone *f* *mf* *ff*

Tuba *f* *mf* *ff*

Mallet Percussion (Chimes, Bells) *f* *mf* *ff* Chimes

Timpani *f* *mf* *ff*

Percussion I (Snare Drum, Bass Drum, Wind Chimes, 2 Triangles) S.D. B.D. Cr. Cyms. Wind Chimes

Percussion II (Suspended Cymbal, Crash Cymbals, Shaker) Susp. Cym. 1 2 3 4 5 6 7

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tutti (div.) 13

Fl. *rit.* *a tempo* *mf*

Ob. *rit.* *a tempo* *mp* One player

Cls. 1 *rit.* *mp* *a tempo* *mf*

Cls. 2 *rit.* *mp* *a tempo* *mf*

B. Cl. *rit.* *mp* *a tempo* *mf*

Bsn. *rit.* *mp* *a tempo*

A. Sax. *Play* *p* *mp* *a tempo* *mf* *div.*

T. Sax. *rit.* *Play* *p* *mp* *a tempo*

Bar. Sax. *rit.* *p* *mp* *a tempo*

Tpts. 1 *rit.* *a tempo*

Tpts. 2 *rit.* *a tempo*

Hn. *rit.* *p* *mp* *a tempo*

Tbn. *rit.* *p* *mp* *a tempo*

Bar. *rit.* *p* *mp* *a tempo*

Tuba *rit.* *mp* *a tempo*

Mlt. Perc. *rit.* *a tempo* Bells *mp*

Timp. *rit.* *a tempo*

Perc. I *rit.* *a tempo* Triangle *mp*

Perc. II *rit.* *a tempo*

8 9 10 11 12 13 14

17

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

15 16 *p* < *mp* 17 18 19 20 21

24 Lively $\text{♩} = 160$

Fl. *molto rit.*

Ob. *molto rit.*

1 Cls. *molto rit.*

2 Cls. *molto rit.*

B. Cl. *molto rit.* *mp*

Bsn. *molto rit.* *mp*

A. Sax. *molto rit.* Solo (opt. soli) *mf*

T. Sax. *molto rit.*

Bar. Sax. *molto rit.*

24 Lively $\text{♩} = 160$

1 Tpts. *molto rit.*

2 Tpts. *molto rit.*

Hn. *molto rit.*

Tbn. *molto rit.*

Bar. *molto rit.*

Tuba *molto rit.* *mp*

Mlt. Perc. *molto rit.* *mf* Soli (solo) two players (opt. solo 3 mallets)

Timp. *molto rit.* *mp*

Perc. I *molto rit.* *mf* Trgl. (double the part with piccolo triangle)

Perc. II *molto rit.* *p*

p *mp* *mf*

22 23 24 25 26 27 28

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

29

30

31

32

33

34

35

36

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax. *tutti*
mf

T. Sax.
Cue: Bar.

Bar. Sax.

36

1

Tpts.

2

Hn.
mf Cue: A. Sax.

Tbn.

Bar.
mf

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II
Shaker
mf

36 37 38 39 40 41

44

Fl.

Ob.

1
Cls.
2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

44

1
Tppts.
2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

tutti

mp *mf* *mp*

Play

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

S.D.

B.D. *p* *mf* *p*

Cr. Cyms. *mp*

Susp. Cym. *mf* *p*

42 43 44 45 46 47

This musical score is for a conductor's part, labeled "Conductor - 8". It spans measures 48 to 53. The instrumentation includes:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score features dynamic markings such as *mf*, *mp*, *f*, and *p*. It also includes performance instructions like "div." (divisi) and "Shkr." (Shaker). A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

(double the part with piccolo triangle)

mf

f

54 55 56 57 58 59

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

gliss.
6
mp

60 61 62 63 64

65

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

65

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

short gliss.

gliss.

6

1

65 66 67 68 69

Fl. *rit.*

Ob. *rit.*

1 Cls. *rit.*

2 Cls. *rit.*

B. Cl. *rit.*

Bsn. *rit.*
Cue: Bassoon solo
Solo

A. Sax. *rit.*
div.
Cue: Bassoon solo

T. Sax. *rit.*

Bar. Sax. *rit.*

1 Tpts. *rit.*

2 Tpts. *rit.*

Hn. *rit.*
div.

Tbn. *rit.*
gliss.

Bar. *rit.*

Tuba *rit.*

Mlt. Perc. *rit. mp*

Timp. *rit.*

Perc. I *rit. mp*

Perc. II *rit.*

70 71 72 73 74 75

80 With renewed energy

Fl. *a tempo* *f*

Ob. *a tempo* *f*

1 Cls. *a tempo* *f*

2 Cls. *a tempo* *f* Play

B. Cl. *a tempo* *f*

Bsn. *mp* *a tempo* *f* Play

A. Sax. *mp* *a tempo* *f* Play

T. Sax. *a tempo* *f*

Bar. Sax. *a tempo* *f*

80 With renewed energy

1 Tpts. *a tempo* *f*

2 Tpts. *a tempo* *f*

Hn. *a tempo* *f*

Tbn. *a tempo* *f* div.

Bar. *a tempo* *f*

Tuba *a tempo* *f*

Mlt. Perc. *a tempo* *f*

Timp. *p* *a tempo* *f*

Perc. I *S.D.* *p* *a tempo* *f*

Perc. II *a tempo* *f*

Susp. Cym. *p* *a tempo* *f*

76

77

78

79

80

81

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

82 83 84 85 86

88 Aggressive!

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

88 Aggressive!

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I
S.D.
B.D.
Cr. Cyms.

Perc. II

87 88 89 90 91

div.

ff

This page of a musical score, labeled 'Conductor - 16', covers measures 92 through 95. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cls. 1 and 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts. 1 and 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Snare Drum (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *sfz*, *ff*, *fff*, *p*, and *ch*. Performance instructions like 'Solo' and 'div.' are present. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. Measure numbers 92, 93, 94, and 95 are printed at the bottom of their respective staves.

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