

FULL SCORE

Concert Band

Grade 3.5



CARL FISCHER
PERFORMANCE
SERIES

Sicilienne

from Pelleas et Melisande

Gabriel Fauré

Arranged by

Larry Clark

CPS90

INSTRUMENTATION

Full Score	1
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	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Baritone T.C. in B \flat	2
Baritone B.C.	3
Tuba	4
Mallet Percussion	1
Vibraphone	
Timpani	1
Percussion	2
Triangle, Suspended Cymbal	

Performance Notes

I have always been a big fan of the music of Gabriel Fauré. I simply adore the lush harmonies and beauty of his flowing melodies. Some years ago I did an arrangement of his famous *Pavane*, Op. 50, and band directors since then have asked me to do an arrangement of his other pieces. I finally got around to it with this piece. It is my hope that my arrangement for band keeps the subtle nature of Fauré's music intact.

Care should be given to this aspect of his music and this piece in particular. Volume should be kept in check, and the brass should never overpower. It would be a good idea to play a recording for your students of the original orchestral version. It is in the same key, so they can gain a lot from this exercise. Strive to emulate the sound of strings and the way they play accented figures with more emphasis of the bow.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—LARRY CLARK
Lakeland, FL 2009

About the Arranger

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com.

Sicilienne

from *Pelléas et Mélisande*

GABRIEL FAURÉ

(1845–1924)

Arranged by Larry Clark

Allegretto molto moderato ♩ = 48

Flute 1 2 *p dolce*

Oboe

Clarinet in B♭ 1 2 3 *pp*

Bass Clarinet in B♭ *pp*

Bassoon *pp*

Alto Saxophone in E♭ 1 2

Tenor Saxophone in B♭ *pp*

Baritone Saxophone in E♭

Trumpet in B♭ 1 2 3

Horn in F 1 2 *pp*

Trombone 1 2

Baritone *pp*

Tuba

Mallet Percussion (Vibraphone) *pp*

Timpani

Percussion (Triangle, Suspended Cymbal)

1 2 3 4

If a vibraphone with an extended range is unavailable, play the Ds and Cs an octave higher.

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Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. Tri.

mp

pp

Solo

pp

pp

5 6 7 8 9

10

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

10

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

Tutti

pp

10 11 12 13 14

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

15 16 17 18 19

pp ∇ *p*

Cue: Oboe Play

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

20 21 *pp* 22 23 24

26

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

26

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

25 *p* < *mp* 26 27 28 *p* < *mp* 29

Fl. 1 2

Ob. *mp*

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. *pp* *p*

A. Sax. 1 in E \flat 2

T. Sax. in B \flat *pp*

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2 *pp*

Tbn. 1 2

Bar. *pp*

Tuba *pp*

Mall. Perc.

Timp.

Perc.

35

36

37

38

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

Solo

Tutti

pp

pp

pp

p

39 40 41 42 43 *pp*

44

Fl. 1 2 *p*

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat *pp*

Bsn. *pp*

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

T. Sax. in B \flat *pp*

Bar. Sax. in E \flat *pp*

44

Tpt. in B \flat 1 2 3

Hn. in F 1 2 *pp* *1st*

Tbn. 1 2 *pp*

Bar. *dolce* *sempre dolce*

Tuba

Mall. Perc.

Timp. *ppp*

Perc.

p 44 45 46 47 48 49

55

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

55

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

50 51 52 53 54 55

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

56 57 58 59 60 61

pp

mf

mp

p

poco cresc. ma pp

pp *p*

poco rit.

70 **A Tempo**

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

67 68 69 70 71

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

72 *pp* 73 74 75 76 *pp*

77

Fl. 1 2 *p* *dim.*

Ob.

Cl. in B \flat 1 *Solo* *mf* *dim.*

2 3

B. Cl. in B \flat

Bsn. *pp*

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

T. Sax. in B \flat

Bar. Sax. in E \flat

Detailed description: This block contains the first system of the musical score, measures 77 through 81. It includes parts for Flute (1 and 2), Oboe, Clarinet in B-flat (1, 2, and 3), Bass Clarinet in B-flat, Bassoon, Alto Saxophone 1 in E-flat (1 and 2), Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The Flute part features a melodic line starting at measure 77 with a dynamic of *p*, which then *dim.* (diminuendo) through measures 78 and 79. The Clarinet 1 part has a *Solo* marking and starts at measure 78 with a dynamic of *mf*, also *dim.* through measures 79 and 80. The Bassoon part has a *pp* dynamic. The Alto Saxophone 1 part has a *pp* dynamic. The Tenor and Baritone Saxophone parts are mostly silent.

77

Tpt. in B \flat 1 *Solo* *pp*

2 3

Hn. in F 1 *Solo* *p*

2

Tbn. 1 *p* *dim.*

2 *dim.*

Bar. *p* *dim.*

Tuba *pp* *pp*

Mall. Perc.

Timp. *pppp*

Perc. *p*

77 78 79 80 81

Detailed description: This block contains the second system of the musical score, measures 77 through 81. It includes parts for Trumpet in B-flat (1, 2, and 3), Horn in F (1 and 2), Trombone (1 and 2), Baritone, Tuba, Mallet Percussion, Timpani, and Percussion. The Trumpet 1 part has a *Solo* marking and starts at measure 78 with a dynamic of *pp*. The Horn 1 part has a *Solo* marking and starts at measure 80 with a dynamic of *p*. The Trombone 1 and 2 parts have a *p* dynamic, which then *dim.* (diminuendo) through measures 79 and 80. The Baritone part has a *p* dynamic, which then *dim.* through measures 79 and 80. The Tuba part has a *pp* dynamic. The Mallet Percussion part has a *pppp* dynamic. The Timpani part has a *pppp* dynamic. The Percussion part has a *p* dynamic. The measure numbers 77, 78, 79, 80, and 81 are printed below the staff lines.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

82 83 84 85 86

Semper Fidelis

JOHN PHILIP SOUSA
Arranged by Andrew BalentModerate March Tempo $\text{♩} = 116$ March

Musical score for Semper Fidelis, page 3. The score includes parts for Flute, Oboe, Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon, Alto Saxophone in E, Tenor Saxophone in B \flat , Baritone Saxophone in E \flat , Trumpet in B \flat , Horn in F, Trombone, Baritone, Tuba, Mallet Percussion (Bells), Timpani, Snare Drum, Bass Drum, and Percussion (Crash Cymbals). The tempo is marked as Moderate March Tempo $\text{♩} = 116$.

CPS85F

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Musical score for Semper Fidelis, page 4. The score continues from page 3, showing measures 6 through 10. The percussion parts are more detailed here, showing specific rhythms for Snare Drum, Bass Drum, and Percussion.

CPS85F

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