

FULL SCORE

Concert Band  
Grade 3<sup>1/2</sup>



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Twist of Fate

Larry Clark

*CPS84*

## 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 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	5
Suspended Cymbal, Triangle, Cabasa, Tom-toms, Crash Cymbals	

## Program Notes

As the title implies the piece contains many twists and turns harmonically, rhythmically and even melodically at times. It is a departure from the type of piece I am normally know for, but is a refreshing compositional “twist” for me to have written this type of piece as well.

The piece begins with a lush lyrical theme first stated by a solo oboe. This introductory theme builds to create a large amount of tension before the piece quickly shifts from B $\flat$  major to D minor. The clarinets begin the first statement of the arpeggiated harmonic material that is the main glue that hold the piece together throughout. This leads to the first statement of the main melodic idea in the horns and saxes. It is followed by many shifting harmonies, rhythms, time signature and variations of this melodic idea. The piece then moves to a more lyrical theme with a slightly slower tempo and a totally different harmonic structure. The arpeggiated idea continues, however, and it is important that the tempo not be taken too slowly at this point. The piece should continue to move through this section. An abrupt modulation leads to a full-band statement of the lyrical theme followed by a return of the allegro tempo with the arpeggiated harmonies now in the horns, saxes and baritones. The main melodic idea returns and is reorchestrated with different sections taking the lead. A return of the lyrical theme in diminution is present first with a brass choir and then a full-band statement with a release of the tension into a pulsing rhythmic motive in the timpani. There is a long build using a melodic fragment leading into a climatic presentation of the original introductory theme. It is important that there is no ritardando going into this section to create the desired effect. This climax leads to a presto ending with more harmonic and rhythmic twists to the end. The trombones punctuate the ending with a wild glissando to the last note. It should be loud!!

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 2008

## About the Composer

Larry Clark (b. 1963) is Vice President for Carl Fischer, LLC in New York. At Carl Fischer he serves as the editor and chief and coordinates all of Carl Fischer’s publishing in all genres of music. Prior to this appointment he served as an Instrumental Music Editor for Warner Bros. Publications in Miami. His diverse background includes serving as the Director of Bands at Syracuse University and considerable public school teaching in the state of Florida.

Larry is well known as a composer and arranger of music for band and orchestra. 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 150 publications in print and is in demand to write commissions for bands and orchestras across the country. 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.

# Twist of Fate

LARRY CLARK

Mysterious ♩ = 60

The score is for a 3/4 time piece in B-flat major, marked 'Mysterious' with a tempo of 60 beats per minute. It features a variety of instruments:

- Flute:** Part 1 and 2, mostly rests.
- Oboe:** Solo starting at measure 3, marked *mp*, with a *cresc.* ending at measure 7.
- Clarinet in Bb:** Parts 1, 2, and 3, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Bass Clarinet in Bb:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Bassoon:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Alto Saxophone in Eb:** Part 1 and 2, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Tenor Saxophone in Bb:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Baritone Saxophone in Eb:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Trumpet in Bb:** Parts 1, 2, and 3, playing a melodic line starting at measure 3, marked *mp*, with a *cresc.* ending at measure 7.
- Horn in F:** Parts 1 and 2, playing a melodic line starting at measure 3, marked *mp*, with a *cresc.* ending at measure 7.
- Trombone:** Parts 1 and 2, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Baritone:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Tuba:** Part 1, playing a melodic line starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Mallet Percussion (Vibraphone):** Part 1, playing a rhythmic pattern starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Timpani:** Part 1 and 2, playing a rhythmic pattern starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Percussion (Snare Drum, Bass Drum):** Part 1, playing a rhythmic pattern starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.
- Percussion (Suspended Cymbal, Triangle, Cabasa, Tom-toms, Crash Cymbals):** Part 2, playing a rhythmic pattern starting at measure 3, marked *p*, with a *cresc.* ending at measure 7.

Measure numbers 1 through 7 are indicated at the bottom of the score.

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*rit.* 12 Allegro ♩ = 152

Fl. 1 2 *a2* *mf* *cresc.* *f*

Ob. *f* Tutti

Cl. 1 in B♭ 2 3 *mf*

B. Cl. in B♭ *mf*

Bsn. *mf*

A. Sax. 1 in E♭ 2 *f*

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f*

*rit.* 12 Allegro ♩ = 152  
Play

Tpt. 1 in B♭ *p* *f*

2 3 *p* *f*

Hn. 1 in F 2 *f*

Tbn. 1 2 *f*

Bar. *f*

Tuba *f*

Mall. Perc. *mf* *cresc.* *f*

Timp. *f*

Perc. 1 B.D. *p* *f*

2 Sus. Cym. *f* ch.

8 9 10 11 12 13 14

20

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 $\flat$

20

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

15 16 17 18 19 20 21

28 <sup>a2</sup>

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 $\flat$

*mf*

*mf*

*mp*

*mp*

28

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cabasa

*mp*

22 23 24 25 26 27 28

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. 1 2

29 30 31 T-toms *mp* 32 33 34 35





42

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 $\flat$

42

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

42 43 44 45 46 47 48

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. 1 2

49 50 51 *mf* 52 53 54 *cresc.* 55

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. 1 2

56 57 58 59 60 61

66 Slightly Slower ♩ = 132

*rit.*

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

*mp*

*p*

*p*

*p*

*p*

*p*

*mp*

*p*

*mp*

*rit.* 66 Slightly Slower ♩ = 132

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

62 63 64 65 66 67 *p* 68

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. 1 2

69 70 71 72 73 74 75

rit. 82 A Tempo

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 $\flat$

*mp* *p* *f*  
*mp* *p* *f*  
*f*

rit. 82 A Tempo

Tpt. in B $\flat$  1 2 3  
Hn. in F 1 2  
Tbn. 1 2  
Bar.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1 2

*f* *f*  
*f*  
*mp* *f*  
*mp* *f*  
*mp* *f*  
*mp* *f*  
*mp* *f*  
*mp* *f*  
*mp* *f*

76 77 78 79 80 81 82 83

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. *f*

Timp.

Perc. 1 2

84 85 86 87 88 89 90

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Part 1 and 2. Part 1 has a melodic line with a *rit.* marking at the end.
- Ob.** (Oboe): Part 1 and 2. Part 1 has a melodic line.
- Cl. in B $\flat$**  (Clarinet): Parts 1, 2, and 3. Part 1 has a melodic line, while parts 2 and 3 play chords.
- B. Cl. in B $\flat$**  (Bass Clarinet): Part 1 with a melodic line.
- Bsn.** (Bassoon): Part 1 with a melodic line.
- A. Sax. in E $\flat$**  (Alto Saxophone): Parts 1 and 2. Part 1 has a melodic line, while part 2 plays chords.
- T. Sax. in B $\flat$**  (Tenor Saxophone): Part 1 with a melodic line.
- Bar. Sax. in E $\flat$**  (Baritone Saxophone): Part 1 with a melodic line.
- Tpt. in B $\flat$**  (Trumpet): Parts 1, 2, and 3. Part 1 has a melodic line, while parts 2 and 3 play chords.
- Hn. in F** (Horn): Parts 1 and 2. Part 1 has a melodic line, while part 2 plays chords.
- Tbn.** (Trombone): Parts 1 and 2. Part 1 has a melodic line, while part 2 plays chords.
- Bar.** (Baritone): Part 1 with a melodic line.
- Tuba**: Part 1 with a melodic line.
- Mall. Perc.** (Mallet Percussion): Part 1 with a rhythmic pattern.
- Timp.** (Timpani): Part 1 with a rhythmic pattern.
- Perc.** (Percussion): Parts 1 and 2. Part 1 has a rhythmic pattern, and part 2 has a melodic line.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp*. Measure numbers 91 through 97 are indicated at the bottom of the page.



98 Allegro ♩ = 152

Fl. 1 2 *f*

Ob. *f*

Cl. in B♭ 1 2 3 *f*

B. Cl. in B♭ *mf*

Bsn. *mf*

A. Sax. in E♭ 1 2 *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *mf*

98 Allegro ♩ = 152

Tpt. in B♭ 1 2 3 *f*

Hn. in F 1 2 *mf*

Tbn. 1 2 *f*

Bar. *mf*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *f* ch.

98 99 100 101 102 103 104

106

Fl. 1 2 *mf* a2

Ob. *mf*

Cl. in B $\flat$  1 2 3 *mp*

B. Cl. in B $\flat$  *mp*

Bsn. *mp*

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

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

106

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 *mp*

Tbn. 1 2

Bar. *mp*

Tuba *mp*

Mall. Perc.

Timp. *mp*

Perc. 1 2

105 106 107 108 109 110 111

114

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

114

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

112 113 mp 114 115 116 117 mf 118

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. 1 2

119 120 121 122 123 124 125

*mf*

*mf*

*mf*

a2

126

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 $\flat$

126

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

*mf* 126 127 128 129 130 131 132 133

134

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 $\flat$

134

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*f* 134 135 136 137 138 139 140

142

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn. *mf*

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

T. Sax. in B $\flat$

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

142

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2

Tbn. 1 2 *mf* *p*

Bar. *mf*

Tuba *mf* *p*

Mall. Perc.

Timp. *mf* *p*

Perc. 1 2

141 142 143 144 145 146 147

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn. *mp* *cresc.*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$  *mp* *cresc.*

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 *mp* *cresc.*

Tbn. 1 2 *cresc.*

Bar. *p* *cresc.*

Tuba *cresc.*

Mall. Perc.

Timp. *cresc.*

Perc. 1 2

148 149 150 151 *mp* *cresc.* 152 153



Fl. 1 2 *mf* *cresc.* a2

Ob. *mf* *cresc.*

Cl. in Bb 1 2 3 *mf* *cresc.*

B. Cl. in Bb

Bsn. *mf* *cresc.*

A. Sax. 1 in Eb 2 *mf* *cresc.*

T. Sax. in Bb *mf* *cresc.*

Bar. Sax. in Eb

Tpt. in Bb 1 2 3 *mf* *cresc.*

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

154

155

156

157

158

159

no rit.

165 Maestoso ♩ = 68

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

*f* *cresc.* *ff*

no rit.

165 Maestoso ♩ = 68

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*f* *cresc.* *ff*

8vb

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. 1 2

166 167 168 169 170

*rit.* 174 **Presto** ♩ = 176

Fl. 1 2  
Ob.  
Cl. in B♭ 1 2 3  
B. Cl. in B♭  
Bsn.  
A. Sax. 1 in E♭ 2  
T. Sax. in B♭  
Bar. Sax. in E♭

*f*

Detailed description: This block contains the first system of the orchestral score. 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 music is in 3/4 time and features a dynamic shift to forte (f) at measure 174. The tempo is marked Presto with a quarter note equal to 176 beats. A ritardando (rit.) is indicated before measure 174.

*rit.* 174 **Presto** ♩ = 176

Tpt. in B♭ 1 2 3  
Hn. in F 1 2  
Tbn. 1 2  
Bar.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1 2

*f*

171 172 173 174 175 176

Detailed description: This block contains the second system of the orchestral score, starting from measure 171. 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 (1 and 2). The music continues with a forte (f) dynamic. The tempo remains Presto (♩ = 176). A ritardando (rit.) is indicated before measure 174. Measure numbers 171 through 176 are printed below the staves.

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. 1 2

177 178 179 *cresc.* 180 181 182

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. 1 2

183 184 185 186 187 188 189

*ff* *fff* *gliss.* *ch.*

Full Score

# Queen City (March)

W. H. BOORN  
Arranged by Laurie Lafferty

March Tempo  $\text{♩} = 120$

Flute

Oboe

Clarinet in B $\flat$  1, 2, 3

Alto Clarinet in E $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$  1, 2, 3

Horn in F 1, 2

Trombone 1, 2

Baritone

Tuba

Mallet Percussion (Bells)

Timpani E $\flat$  F

(Snare Drum, Bass Drum) Percussion

(Crash Cymbals)

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CPS77F

4

FL.

Ob.

Cl. in B $\flat$  1, 2, 3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

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.

Temp.

Perc. 1, 2

CPS77F

9

5

FL.

Ob.

Cl. in B $\flat$  1, 2, 3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

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.

Temp.

Perc. 1, 2

CPS77F

CPS84F

6

FL.

Ob.

Cl. in B $\flat$  1, 2, 3

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

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.

Temp.

Perc. 1, 2

CPS77F

**Trilogy**

BILL CALHOUN

Grave  $\text{♩} = 72$  I. In Changing Times

CPS72F

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CPS72F

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## Concert Performance Series

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- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
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