

Sunrise on Lake Erie

Mitchell McVeigh

NOTE TO THE CONDUCTOR

The beginning duet between the flute and the horn needs to be prominent, but not overbearing. The flute is more of the "icing on the cake" whereas the horn is the standing figure. The flute soli needs to begin softly, and grow louder, as the lower notes are more important. The clarinet solo then needs to begin out of nowhere, hidden behind the low brass. In the section at two after A, the clarinet 3 and bass clarinet need to be present, but not prominent. The flute and piccolo entrance needs to be noticeable, but not obnoxious. The trumpet entrance however, can be louder and a slight diminuendo might help the player's get into the pianissimo held note. Then, ensure that there is ample time beginning the Slow and the Maestoso sections. The growing chord is the most important part, but the moving line cannot be lost. At the clarinet solo, the melody needs to be strong, and the clarinet is beckoning out, not blasting out. At D, the brass needs to be as present as possible without fully covering up the saxes. The Andante section needs the flutes to be as light, pearly, and bouncy as they possible can. The bassoon needs to be very prominent. At F, at the clarinet and sax entrance the flute, oboe, and bassoon cannot be lost. It will help transition into the Allegretto section. At the Allegretto, the horns need to produce a strong offbeat sensation. When the trumpets enter at G, the horn and low brass need to stay strong, but the trumpets may need to play louder. At the Turbulent section, each entrance needs to be strong, but each needs to utilize their instruments to follow these symbols: high woodwinds are rain, timpani and low brass are thunder, the saxes are winds, the trumpet and horn are lightning. In the Lento section, the oboe needs to take charge and soar over the ensemble. The low woodwinds need to sustain the note quietly, but cannot disappear. The (accompaniment) needs to be present, but cannot overpower the oboe. The flute chords and later, the flute and clarinet chords need to come in quietly, almost inaudible. In the last chord, the oboe is intended to stick out. For the fanfare section, every section is intended to shine. Use your personal preference to change dynamics if you want.

I hope you and you band enjoy this piece!

Mitchell McVeigh, 13

Slow

The musical score is for a symphony orchestra, page 2. It is in 4/4 time and marked "Slow". The key signature has two flats (Bb and Eb). The instruments and their parts are as follows:

- Piccolo:** Solo section starting at measure 10, marked *mf*. A box labeled "A" is placed above the staff.
- Flute 1:** Solo section starting at measure 10, marked *mf*.
- Flute 2:** Solo section starting at measure 10, marked *mf*.
- Oboe:** Solo section starting at measure 10, marked *mf*.
- Bassoon:** Solo section starting at measure 10, marked *mf*.
- Bb Clarinet 1:** Solo section starting at measure 10, marked *pp*.
- Bb Clarinet 2:** Solo section starting at measure 10, marked *p*.
- Bb Clarinet 3:** Solo section starting at measure 10, marked *p*.
- Bass Clarinet:** Solo section starting at measure 10, marked *p*.
- Alto Saxophone 1:** Solo section starting at measure 10, marked *ppp*.
- Alto Saxophone 2:** Solo section starting at measure 10, marked *ppp*.
- Tenor Saxophone:** Solo section starting at measure 10, marked *ppp*.
- Baritone Saxophone:** Solo section starting at measure 10, marked *ppp*.
- Bb Trumpet 1, 2, 3:** No solo part.
- Horn 1 2:** Solo section starting at measure 10, marked *mf*.
- Horn 3 4:** Solo section starting at measure 10, marked *ppp*.
- Trombone 1, 2, Bass Trombone:** Solo section starting at measure 10, marked *ppp*.
- Euphonium:** Solo section starting at measure 10, marked *ppp*.
- Tuba:** Solo section starting at measure 10, marked *ppp*.
- Percussion:** Solo section starting at measure 10, marked *ppp*.
- Glockenspiel:** Solo section starting at measure 10, marked *f*.
- Timpani Bb & F:** Solo section starting at measure 10, marked *ppp*.

Picc. *mp*

Fl. 1

Fl. 2 *mp*

Ob.

Bsn.

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mp*

Bs. Cl. 3 *mp*

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1 *ff*

Trb. 2 *ff*

B. Trb. *ff*

Eu. *ff*

Tu.

Perc. *ff*

Glk. *mp*

Timp.

Lento

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

mp

mf

p

ff

SOLO

SOLO

Picc. I

Fl. 1 *SOLO*

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

J

mp *mf* *p* *pp*

Fanfare!

Musical score for Fanfare! featuring Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Percussion, Glockenspiel, and Timpani. The score includes dynamic markings such as *mp*, *f*, *mf*, and *ff*, and performance instructions like *div*.

K

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

ff

mp

mf

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2
B. Trb.
Eu.
Tu.
Perc.
Glk.
Timp.

ff
ff
ff
ff
fff

SOLO

B SOLO **Maestoso** **C**

Picc. *mp* *mp* *mf* *mp*

Fl. 1 *mp* *mp* *mf* *mp*

Fl. 2 *mp* *mp* *mf* *mp*

Ob. *mp* *mp* *mf* *mp*

Bsn. *mp* *mp* *mf* *mp*

Bb Cl. 1 *mp* *pp* *ff* *mp*

Bb Cl. 2 *mp* *pp* *mp*

Bb Cl. 3 *mp* *pp* *mp*

B. Cl. *mp* *pp* *mp*

A. Sax. 1 *pp* *mp*

A. Sax. 2 *pp* *mp*

T. Sax. *pp* *mp*

Bar. Sax. *pp* *mp*

Tpt. 1 *mp* *pp* *mp*

Tpt. 2 *mp* *pp* *mp*

Tpt. 3 *mp* *pp* *mp*

Hn. 1 2 *mp*

Hn. 3 4 *mp*

Trb. 1 *mp*

Trb. 2 *mp*

B. Trb. *mp*

Eu. *mp*

Tu. *mp*

Perc. *pp*

Glk. *mp* *p* *mp*

Timp. *mp*

D

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

SOLO

ff

mf

pp

f

mf

pp

f

f

f

f

mf

mf

E

Andante

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1 2
 Hn. 3 4
 Trb. 1
 Trb. 2
 B. Trb.
 Eu.
 Tu.
 Perc.
 Glk.
 Timp.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. *SOLO*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

Picc. F
 Fl. 1 mp
 Fl. 2 mp
 Ob.
 Bsn. mp
 Bb. Cl. 1
 Bb. Cl. 2
 Bb. Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1 2
 Hn. 3 4
 Trb. 1
 Trb. 2
 B. Trb.
 Eu.
 Tu.
 Perc.
 Glk.
 Timp.

Allegretto

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

G

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2

B. Trb.

Eu.

Tu.

Perc.

Glk.

Timp.

Turbulent

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family. The score begins with a key signature of two flats and a 4/4 time signature. The woodwind section (Piccolo, Flutes, Oboe, Bassoon, Clarinets, and Saxophones) is mostly silent, with some saxophones playing sustained notes in the later measures. The brass section (Trumpets, Horns, Trombones, Euphonium, and Tuba) plays a rhythmic pattern of eighth notes. The percussion section (Percussion, Glockenspiel, and Timpani) provides a steady accompaniment. The score concludes with a double bar line and a *ff* dynamic marking.