

THE FUSION SERIES
(GRADE 3)

Tomorrow's Hopes and New Horizons

theme and variations for concert band

Arthur J. Michaels



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CBS159

Composer's Notes

"Tomorrow's Hopes and New Horizons" is a grade 3 concert band piece that captures both the excitement and the hesitancy of growing and taking on new challenges. The theme and variations suggest life's varied paths. Similarly, throughout the piece the different harmonies of the main theme's phrase endings remind us of our wide-ranging choices as we grow.

The piece's soprano, alto, tenor, and bass parts are scored as follows:

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Flutes 1-2	Oboe	Tenor saxophone	Bassoon
Clarinet 1	Clarinet 2	Horn	Bass clarinet
Trumpet 1	Alto saxophone	Trombone 1	Baritone saxophone
	Trumpet 2		Trombone 2/Baritone
			Tuba

The score parts are labeled accordingly. Note that the alto parts divide in measures 82-87. The piece is meant to be performed with full concert band. However, the arrangement's flexible scoring provides the most performing opportunities for smaller ensembles of all sizes and configurations, as long as all four voices are included.

Furthermore, the arrangement's solo and soli passages provide varied sound textures in the context of this flexible scoring. The piece's ample yet judiciously placed cues allow instrument combinations other than those written. Directors may use discretion in assigning solo passages as solos, as section solis, or either as solos or solis from cued parts.

Here are the solo and soli passages as written:

Measures 1-2: Flute solo, Clarinet 2 solo, Bassoon solo, Horn solo.

Measures 3-4: Alto saxophone solo, Tenor saxophone solo, Trumpet 1 solo, Trombone 2 solo.

Measures 5-6: Clarinet 1 solo, Trumpet 2 solo, Trombone 1 solo, Baritone/Euphonium solo.

Measures 25-30: All brass instruments soli.

Measures 31-37: All woodwind instruments and Horn soli.

Measure 74-75: All woodwind instruments and Horn soli.

Measure 92-93: All woodwind instruments and Horn soli.

When band directors have chosen who will play solo and soli passages, they might want to highlight in the score those staves of solo and soli passages to be played. The players can do the same in their parts.

"Tomorrow's Hopes and New Horizons" provides excellent opportunities to teach lessons in balance, blending, independence, intonation, and maintaining a steady tempo. This stirring work is suitable for any concert venue, and it is sure to please players and audiences.

About the Composer

Arthur J. Michaels earned a bachelor of music degree in music education from the Eastman School of Music and a master of arts degree in teaching from Teachers College, Columbia University. He has taught instrumental music in grades 4 through 12 in New York and in New Jersey. His published works and commissioned pieces include music for concert band, string orchestra, instrumental ensembles and choruses.

About the Fusion Series

The Fusion Series is a selection of band compositions.

The purpose of the Fusion Series is to service the ever-increasing number of small band programs.

What do you program when you have 15 kids in band and 6 of them play saxophone or percussion? The Fusion Series services these band programs. Each composition was selected for its structure, ability appropriateness, musical creativity, and educational value.

This series allows for a large array of performance possibilities. All pieces included in this series are accessible to band programs with as few as four wind players and as many as are available. These pieces are accessible to band programs with varying instrumentation. Each piece can also serve as an ensemble piece for contests.

Tomorrow's Hopes and New Horizons

Full Conductor Score

Arthur J. Michaels (ASCAP)

[illegible]

7 end cue play

Fls. 1-2
S1

p *mf*

Ob.
A1

p *mf*

Bsn.
B1

p *mf*

Cls. 1
S2

tutti
p *mf*

Cl. 2
A2

p *mf*

B. Cl.
B2

p *mf*

A. Sx.
A3

p *mf*

T. Sx.
T1

p *mf*

B. Sx.
B3

p *mf*

7 end cue play

Tpt. 1
S3

p *mf*

Tpt. 2
A4

tutti
p *mf*

Hn.
T2

p *mf*

Tbn. 1
T3

tutti
p *mf*

Tbn. 2
B4

p *mf*

Bar./Euph.
B5

tutti
p *mf*

Tuba
B6

p *mf*

7 Bells

Bls., Xyl.

mf

S.D., B.D.

mf

**Cr. Cyms.,
Sus. Cym., Tri.**

Suspended Cymbal
p *mf*

7 8 9 10 11 12

13

Fls. 1-2
S1

Ob.
A1

Bsn.
B1

Cls. 1
S2

Cl. 2
A2

B. Cl.
B2

A. Sx.
A3

T. Sx.
T1

B. Sx.
B3

13

Tpt. 1
S3

Tpt. 2
A4

Hn.
T2

Tbn. 1
T3

Tbn. 2
B4

Bar./Euph.
B5

Tuba
B6

13

Bls., Xyl.

S.D., B.D.

Cr. Cyms.,
Sus. Cym., Tri.

13 14 15 16 17 18