

Grade

2½

Music for Concert Band

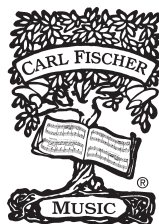
YPS217F

Hope Remains Within

Zachary Cairns

INSTRUMENTATION

Full Score	1
Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B♭.....	4
Clarinet 2 in B♭.....	4
Bass Clarinet in B♭.....	2
Bassoon.....	2
Alto Saxophone 1 in E♭.....	3
Alto Saxophone 2 in E♭.....	2
Tenor Saxophone in B♭.....	2
Baritone Saxophone in E♭.....	2
Trumpet 1 in B♭.....	4
Trumpet 2 in B♭.....	4
Trumpet 3 in B♭.....	4
Horn in F.....	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	3
Euphonium T.C. in B♭.....	2
Tuba.....	3
Mallet Percussion 1.....	2
Chimes, Xylophone	
Mallet Percussion 2.....	1
Vibraphone	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	3
Wind Chimes, Suspended Cymbal, Bongos	
Percussion 3.....	5
Triangle, Wood Block, Tam-tam, Vibraslap, Brake Drum	



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Performance Notes

Hope Remains Within was commissioned by and composed for the Mount Nittany Middle School 7th and 8th Grade Concert Bands. Having heard the students of Mount Nittany perform another work of mine, I was very excited when their director, Johanna Steinbacher, approached me about writing a piece specifically for them. I knew right away that I wanted to write something that would tie in with their non-music curriculum in some way, but I wasn't exactly sure how, or what. Johanna talked to some of her students and learned that, in 7th grade, the students spend a good deal of time studying mythology in their English class. In particular, two clarinet students mentioned how much they enjoyed the story of Pandora.

As such, I decided to use that story as the basis of this composition. *Hope Remains Within* doesn't attempt to re-tell the story, event by event, in musical terms. Instead, my goal was to address what seems to be one of the central issues of the Pandora myth. Though there are some variations, we probably all know the basics as told by the ancient Greek poet Hesiod. Zeus decides to punish Prometheus for stealing fire from heaven and giving it to humans. He and the other gods create Pandora, a beautiful and deceitful woman, and they give her to Prometheus's brother Epimetheus as a bride. Pandora is herself given a jar (according to many sources, "jar" seems to be a more accurate translation for what we commonly call "Pandora's box") which contained numerous evils, diseases, and other pains. Out of curiosity, Pandora opens the jar and releases all of these evils into the world. But one thing remains in the jar: hope.

The issue of hope seems to be one of the big interpretive questions of the Pandora myth. Why does hope remain within the jar? Why doesn't it come out of the jar to help humanity? Is hope being held on a pedestal of some sort? Is hope deliberately withheld from humanity? Why was hope in the jar with all those evils in the first place?

I'm not enough of a mythological scholar to claim to have definitive answers to those questions, but these are the questions that I've tried to engage from a musical perspective in *Hope Remains Within*. I encourage the students and listeners to consider their own ideas of what hope is, and where you can find your own hope when needed.

Musically, *Hope Remains Within* draws one of its main themes from the *Prometheus Symphony* by Alexander Skryabin (Scriabin). The note sequence F-D-G \flat -F, heard near *Hope's* beginning played by alto saxophones and chimes, comes from the opening measures of Skryabin's work. Given the important role that Prometheus plays in the Pandora myth, this seemed like an appropriate musical gesture to quote. This Prometheus motive is varied throughout the course of the piece, and even provides closure at the end, recast in a major key.

Additionally, I have tried to involve a manageable amount of chromaticism in this piece. I have worked from the key of B \flat major, no doubt familiar to every student who has ever played an instrument in a band. But I have added three extra notes: D \flat , G \flat , and A \flat , which are drawn from the key of B \flat minor. During the piece's slow opening, I have allowed these minor key pitches to mingle freely within the B \flat major tonality, adding extra color and (I hope!) beauty. As the piece progresses, though, the tempo increases, and we lose sense of the B \flat major key entirely, and these extra notes play a more important role. But finally, B \flat major returns triumphantly and all the extra notes are gone, except for a brief memory near the very end. (Ok, there are a couple of E's that sneak in there along the way. I couldn't resist.)

About the Composer

Zachary Cairns (b. 1978) received his Ph.D. in Music Theory from the Eastman School of Music at the University of Rochester (2010), an M.A. in Music Theory (2003) and a B.S. in Music Education (2000) from Penn State University. While at Penn State, he also earned a Performer's Certificate in Percussion. He currently works as Associate Professor of Music Theory and Composition at the University of Missouri, St. Louis.

His works have been played across the United States and in Europe. His *Interactions for Baritone Saxophone and Percussion* won first prize in the Percussive Arts Society's annual composition contest, and was performed at the Society's international convention (PASIC) in November 2014. In 2015, his *Refracted Moonlight* was selected as one of the winning compositions in the 4th Annual Missouri Composers Orchestra Project. In 2017, his choral work *The Land of Nod* was selected as one of the winning compositions in the choral division of the 6th Annual Missouri Composers Orchestra Project. Other recent works include *Passing Through* for alto saxophone and string trio; *Concert(in)o for Marimba and Wind Quintet*; *Blumenlieder* for mezzo-soprano, piano, flute, and cello (on texts by Sara Teasdale); *Mischief of One Kind and Another* for band; and *Rhythmic Ceremonial Ritual* for seven antiphonal tambourines (yes, you read that correctly).

Hope Remains Within

ZACHARY CAIRNS

Slowly, calm (♩ = 60)

Flute 1, 2

Oboe

Clarinet 1, 2
in B♭

Bass Clarinet
in B♭

Bassoon

Alto Saxophone 1, 2
in E♭

Tenor
Saxophone in B♭

Baritone
Saxophone in E♭

Trumpet 1
in B♭

Trumpet 2, 3
in B♭

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1
(Chimes, Xylophone)

Mallet Percussion 2
(Vibraphone)

Timpani
(F, B♭, C, E♭)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Wind Chimes, Suspended
Cymbal, Bongos)

Percussion 3
(Triangle, Woodblock,
Tam-tam, Vibraslap,
Brake Drum)

The musical score is written for a concert band. It features a variety of instruments including woodwinds, brass, and percussion. The score is divided into two systems, each starting with the tempo marking 'Slowly, calm (♩ = 60)'. The first system includes parts for Flute 1, 2; Oboe; Clarinet 1, 2 in B♭; Bass Clarinet in B♭; Bassoon; Alto Saxophone 1, 2 in E♭; Tenor Saxophone in B♭; Baritone Saxophone in E♭; Trumpet 1 in B♭; Trumpet 2, 3 in B♭; Horn in F; Trombone 1, 2; Euphonium; Tuba; Mallet Percussion 1 (Chimes, Xylophone); Mallet Percussion 2 (Vibraphone); Timpani (F, B♭, C, E♭); Percussion 1 (Snare Drum, Bass Drum); Percussion 2 (Wind Chimes, Suspended Cymbal, Bongos); and Percussion 3 (Triangle, Woodblock, Tam-tam, Vibraslap, Brake Drum). The second system continues the parts for Trumpet 1 in B♭; Trumpet 2, 3 in B♭; Horn in F; Trombone 1, 2; Euphonium; Tuba; Mallet Percussion 1 (Chimes, Xylophone); Mallet Percussion 2 (Vibraphone); Timpani (F, B♭, C, E♭); Percussion 1 (Snare Drum, Bass Drum); Percussion 2 (Wind Chimes, Suspended Cymbal, Bongos); and Percussion 3 (Triangle, Woodblock, Tam-tam, Vibraslap, Brake Drum). The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large red watermark 'Full Score Emotional Use Only' is overlaid diagonally across the page.

1

2 *p*

3

4

5

6

Fl. 1, 2

Ob.

Cl. 1, 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon) and saxophone section (Alto, Tenor, Baritone) are in the upper staves. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle staves. The percussion section (Mallet Percussion 1 & 2, Timpani, and three other Percussion parts) is at the bottom. The score includes dynamic markings such as *pp*, *mp*, *no decresc.*, *p*, and *tutti*. A first ending bracket is present above the Flute and Clarinet parts. A rehearsal mark '11' is located above the Trumpet 1 staff. A large red watermark 'Unauthorized to copy or print' is overlaid diagonally across the score.

tutti

Fl. 1, 2 *p* *mf*

Ob. *p* *mf*

Cl. 1, 2 in B \flat *mf*

B. Cl. in B \flat *mf*

Bsn.

A. Sax. 1, 2 in E \flat *mf* *tutti*

T. Sax. in B \flat

Bar. Sax. in E \flat *mf*

Tpt. 1 in B \flat *mp* *mf*

Tpt. 2, 3 in B \flat *mp* *mf*

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1 *mp*

Mall. Perc. 2 *mp*

Timp.

Perc. 1

Perc. 2 Wind Chimes *mp* Sus. Cym. *pp*

Perc. 3

Full Score

19

Fl. 1, 2

Ob.

Cl. 1, 2 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

19

mf

f

Opt. solo

mf

f

pp < *f*

(Sus. cym.)

26 With energy (♩ = 144)

Fl. 1, 2

Ob.

Cl. 1, 2 in B♭

B. Cl. in B♭

Bsn.

A. Sax. 1, 2 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

26 With energy (♩ = 144)

Tpt. 1 in B♭

Tpt. 2, 3 in B♭

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

26 27 28 29 30

p *mf* *p* *tutti* *mf* *p* *mf* *p* *p* *mf* *p*

1.

1.

1.

Sus. cym. (w/ back ends of mallets)

Bongos (w/ sticks)

Woodblock

Fl. 1, 2

Ob.

Cl. 1, 2 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

tutti

p *mf* *p* *mf*

f *mf*

p *mf* *p* *mf*

mf *p*

mf *p*

p *mf* *p*

mf *p*

f *mf*

f *mf*

mf

mf

mf

f *mf* *p* *mf*

Medium-hard mallets

(Bongos)

(Sus. cym.)

mf *f* *p* *mf*

mf *f* *p* *mf*

mf *f* *p* *mf*

31 32 33 34 35 *mf*

Fl. 1, 2
p *mf* *p*

Ob.
mf *fp*

Cl. 1, 2
in B \flat
p *mf* *p*

B. Cl.
in B \flat
mf *p* *p*

Bsn.
mf *p*

A. Sax. 1, 2
in E \flat
mf *p*

T. Sax.
in B \flat
mf

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

Tpt. 1
in B \flat
mf *fp*

Tpt. 2, 3
in B \flat
mf *fp*

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1
f

Mall. Perc. 2
p *f*

Timp.

Perc. 1
p *f*
(Sus. cym.)

Perc. 2
p *f*
(Woodblock)

Perc. 3

Hard mallets
p *ff*

Sus. cym. (yarn mallets)
p

41 42 43 44

p *f* *f*

Fl. 1, 2

Ob.

Cl. 1, 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper staves. The percussion section (Mallet Percussion, Timpani, and three other Percussion parts) is in the lower staves. The score includes various musical notations such as dynamics (ff, f, p, mf), articulation (accents, slurs), and performance instructions (e.g., 'a2' for a second ending). A large red watermark 'FOR PROMOTIONAL USE ONLY' is overlaid diagonally across the page.

Fl. 1, 2

Ob.

Cl. 1, 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical score for measures 62-67. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Mallet Percussion, Timpani, Bongos, Woodblock, Vibraslap). Dynamics range from mp to mf and p.

Fl. 1, 2
ff

Ob.
ff

Cl. 1, 2
in B \flat
ff

B. Cl.
in B \flat
ff

Bsn.
ff

A. Sax. 1, 2
in E \flat
ff

T. Sax.
in B \flat
ff

Bar. Sax.
in E \flat
ff

Tpt. 1
in B \flat
ff

Tpt. 2, 3
in B \flat
ff

Hn. in F
ff

Tbn. 1, 2
ff

Euph.
ff

Tuba
ff

Mall. Perc. 1
ff

Mall. Perc. 2
to Chimes
ff

Timp.
ff

Perc. 1
ff

Perc. 2
ff (Tam-tam) *p* *ff* (Sus. cym.) *p*

Perc. 3

Fl. 1, 2
fff

Ob.
fff

Cl. 1, 2
in B \flat
fff

B. Cl.
in B \flat
fff

Bsn.
fff

A. Sax. 1, 2
in E \flat
fff

T. Sax.
in B \flat
fff

Bar. Sax.
in E \flat
fff

Tpt. 1
in B \flat
fff

Tpt. 2, 3
in B \flat
fff

Hn. in F
fff

Tbn. 1, 2
fff

Euph.
fff

Tuba
fff

Mall. Perc. 1
Chimes
fff

Mall. Perc. 2
fff

Timp.
fff

Perc. 1
fff

Perc. 2
fff
Brake drum
p *fff*

Perc. 3
fff
(Vibraslap)
fff

mp

p

p

fff (Tam-tam)

89

rit.

Fl. 1, 2

Ob.

Cl. 1, 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

89

rit.

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3



95 Slower, triumphant (♩ = 80)

Fl. 1, 2

Ob.

Cl. 1, 2
in B♭

B. Cl.
in B♭

Bsn.

A. Sax. 1, 2
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

95 Slower, triumphant (♩ = 80)

Tpt. 1
in B♭

Tpt. 2, 3
in B♭

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

(Sus. cym.)

Perc. 2

(Tam-tam mallets)

Perc. 3

Musical score for measures 94-98. The score is divided into two systems. The first system (measures 94-98) includes parts for Flute 1 & 2, Oboe, Clarinet 1 & 2 in B♭, Bass Clarinet in B♭, Bassoon, Alto Saxophone 1 & 2 in E♭, Tenor Saxophone in B♭, Baritone Saxophone in E♭, Trumpet 1 in B♭, Trumpets 2 & 3 in B♭, Horn in F, Trombone 1 & 2, Euphonium, Tuba, Mallet Percussion 1, Mallet Percussion 2, Timpani, Percussion 1 (Sus. cym.), Percussion 2 (Tam-tam mallets), and Percussion 3. The second system (measures 94-98) includes parts for Trumpet 1 in B♭, Trumpets 2 & 3 in B♭, Horn in F, Trombone 1 & 2, Euphonium, Tuba, Mallet Percussion 1, Mallet Percussion 2, Timpani, Percussion 1, Percussion 2 (Tam-tam mallets), and Percussion 3. Dynamic markings include *ff*, *p*, and *mf*. A large red watermark 'Unauthorized to Copy or Print' is overlaid diagonally across the score.

Slowly, calm (♩ = 60)

rit.

110

Fl. 1, 2

Ob.

Cl. 1, 2
in B♭

B. Cl.
in B♭

Bsn.

A. Sax. 1, 2
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

1.

p

tutti

p

Slowly, calm (♩ = 60)

110

rit.

Tpt. 1
in B♭

Tpt. 2, 3
in B♭

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

(Wind Chimes)

Sus. cym. (scrape)

p

p

Fl. 1, 2

Ob.

Cl. 1, 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2: *mp* → *pp*
 Ob.: *mp* → *pp*
 Cl. 1, 2 in B \flat : *pp* → *mp* → *pp*
 B. Cl. in B \flat : *pp* → *mp* → *pp*
 Bsn.: *pp* → *mp* → *pp*
 A. Sax. 1, 2 in E \flat : *pp* → *mp* → *pp*
 T. Sax. in B \flat : *pp* → *mp* → *pp*
 Bar. Sax. in E \flat : *pp* → *mp* → *pp*
 Tpt. 1 in B \flat : *pp* → *mp* → *pp*
 Tpt. 2, 3 in B \flat : *pp* → *mp* → *pp*
 Hn. in F: *p* (opt. solo) → *mp* → *pp* (add section)
 Tbn. 1, 2: *pp* → *mp* → *pp*
 Euph.: *pp* → *mp* → *pp*
 Tuba: *pp* → *mp* → *pp*
 Mall. Perc. 1: *mp*
 Mall. Perc. 2: *mp*
 Timp.: *pp* → *mp* → *pp*
 Perc. 1: (Wind Chimes)
 Perc. 2: (Yarn mallets) *pp* → *mp*
 Perc. 3: *pp* → *mp*

Trek to the Summit

WILLIAM G. HARBINSON

Maestoso $\text{♩} = 120$

Flute

Oboe (Opt. Flute 2)

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Glockenspiel)

Timpani (B-E-F)

Percussion 1 (Snare Drum, Bass Drum, Tom-tom, Crash Cym.)

Percussion 2 (Triangle, Snare, Cym.)

1 2 3 4 5 6 7

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YPS219F

Fl.

Ob. (Fl. 2)

CL 1 in B \flat

CL 2 in B \flat

B. CL. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

8 9 10 11 12 13 14 15

YPS219F

Carl Fischer Music for Concert band has six performance levels to provide highly focused repertoire for each band. Every level has been carefully designed and graded, within specific guidelines, so that each piece within a grade will be appropriate for the development of bands of that level.

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- Limited independence of part writing

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