

commissioned by the Ecole McTavish High School Concert Band

BOREAL PINES

for concert band

CAIT NISHIMURA

2021

duration: ~4 minutes

<u>Instrumentation:</u> Flute 1 and 2 Oboe Bassoon Bb Clarinet 1, 2, and 3 Bb Bass Clarinet Eb Alto Saxophone 1 and 2 Bb Tenor Saxophone Eb Baritone Saxophone	Bb Trumpet 1 and 2 French Horn 1 and 2 Trombone 1 and 2 Euphonium Tuba Timpani Vibraphone Glockenspiel Percussion 1 (Chimes, Suspended Cymbal) Percussion 2 (Suspended Cymbal, Bass Drum)
--	--

Boreal Pines was commissioned by Ashley Brockway and the Ecole McTavish HS band to commemorate the fifth anniversary of the 2016 wildfire in Fort McMurray, Alberta. This forest fire devastated over 7000 square kilometres of forest and the entire town was evacuated. As one can imagine, this was a highly traumatic event that has had lasting impacts on all who call Fort McMurray home.

Fort McMurray is situated within the boreal forest, which is a bioregion that supports an extensive network of plants, animals, and fungi. The coniferous forests of this region are resilient and, in many cases, have adapted to depend on fire for regeneration. Some species have pine cones which only release seeds under extreme heat; a forest fire can set this cycle of the forest into motion. The pines of the boreal forest are known for their ability to bounce back after hardship, and so are the people of Fort McMurray.

This piece consists of nature-inspired imagery and reflects the mixed emotions of the community as they rebuild: aleatoric passages represent uncertainty, while hopeful melodies encourage finding and creating light within the darkness.

One dollar from every purchase of this piece will be donated to Tree Canada's *Operation ReLeaf*, an ongoing program working to reclaim the loss of trees from the 2016 wildfire. Thank you for helping us support this initiative.



BOREAL PINES

CAIT NISHIMURA

♩ = 60

A ♩ = 80

The score is for a concert band piece titled "Boreal Pines" by Cait Nishimura. It is in 4/4 time and begins with a tempo of 60 beats per minute. A section marked 'A' starts at measure 11 and has a tempo of 80 beats per minute. The instrumentation includes Flute 1 and 2, Oboe, Bassoon, Clarinet in Bb 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1 and 2, French Horn in F 1 and 2, Trombone 1 and 2, Euphonium, Tuba, Timpani, Vibraphone, Glockenspiel, Percussion 1 (Chimes, Suspended Cymbal), and Percussion 2 (Suspended Cymbal, Bass Drum). The score features various dynamics such as *pp* (pianissimo), *p* (piano), and *ad lib* (ad libitum). There are several boxed-in passages for the woodwinds and flutes. A large watermark "© CAIT NISHIMURA MUSIC - NOT A PURCHASED COPY" is overlaid diagonally across the score.

23 C ♩ = 54

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

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

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

Bsn. *p* *p* *mp* *pp* *mf*

Cl. in Bb 1 *p* *mp* *p* *mp* *mf*

Cl. in Bb 2 *mp* *mp* *mf*

Cl. in Bb 3 *mp* *p* *mp* *mf*

B. Cl. *p* *p* *mp* *mf*

A. Sax. 1 *mp* *mp* *mf*

A. Sax. 2 *p* *mp* *mf*

T. Sax. *p* *p* *mf*

Bar. Sax. *p* *mp* *mf*

Tpt in Bb 1 *mp* *mf*

Tpt in Bb 2 *mp* *mf*

Hn. in F 1 *mp* *mp* *mf*

Hn. in F 2 *p* *p* *mp* *mf*

Tbn. 1 *p* *mp* *mf*

Tbn. 2 *p* *p* *mp* *mf*

Euph. *mp* *mp* *mf*

Tba. *p* *p* *mp* *mf*

Timp. *p* *mp*

Vib. *p* *mp*

Glock. *p* *mp*

Chim. *p* *mp* *mf*

B. Dr. *p* *mp* *mf*

To Sus. Cym. Sus. Cym.

D ♩ = c. 60

32

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B \flat 1

Tpt in B \flat 2

Hn. in F 1

Hn. in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

Vib.

Glock.

Chim.

B. Dr.

mp

pp

p

ad lib

To Chim.

To Sus. Cym.

FOR PERUSAL ONLY - NOT A PURCHASED COPY

40 **accel.** **E** ♩ = 88

Fl. 1 *p* < *mp*

Fl. 2 *p* *mp* <

Ob. *p* *mp* <

Bsn. *p* *mp* <

Cl. in Bb 1 *p* *mp* <

Cl. in Bb 2 *pp* *p* *mp* <

Cl. in Bb 3 *pp* *p* *mp* <

B. Cl. *pp* *mp* <

A. Sax. 1 *pp* *p*

A. Sax. 2 *pp* *p*

T. Sax. *p*

Bar. Sax. *p*

Tpt in Bb 1 *mp* <

Tpt in Bb 2 *mp* <

Hn. in F 1 *pp* *p* *mp*

Hn. in F 2 *pp* *p* *mp* <

Tbn. 1 *pp* *p* *mp* <

Tbn. 2 *pp* *p* *mp* <

Euph. *p* *mp* <

Tba. *pp* *p*

Timp. *pp* *p*

Vib. *p*

Glock.

Sus. Cym. *p* *mp* <

Sus. Cym. *pp* *p* To B. Dr. *p* *mp* <

B. Dr. *p*

50

Fl. 1 *mf* *mp* <

Fl. 2 *mf* *mp* <

Ob. *mf* *mp* <

Bsn *mf*

Cl. in Bb 1 *mf* *mp*

Cl. in Bb 2 *mf* *mp*

Cl. in Bb 3 *mf* *mp*

B. Cl. *mf*

A. Sax. 1 *mp* < *mf* *mp*

A. Sax. 2 *mp* < *mp*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt in Bb 1 *mp* <

Tpt in Bb 2 *mp* <

Hn. in F 1 *mf* *mf* *mp* <

Hn. in F 2 *mf* *mf* *mp* <

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Euph. *mf* *mf*

Tba *mf*

Timp. *mp*

Vib. *mf*

Glock. *mf*

Sus. Cym. *mp* *mp*

B. Dr. *mp* *mp*

© CAIT NISHIMURA - NOT A PURCHASED COPY

58

F

Fl. 1
mf *mp < mf* *f*

Fl. 2
mf *mp < mf* *f*

Ob.
mf *mf* *f*

Bsn.
f *mf* *mf* *f*

Cl. in Bb 1
f *mf* *mp < mf* *f*

Cl. in Bb 2
f *mf* *mf* *f*

Cl. in Bb 3
f *mf* *mf* *f*

B. Cl.
f *mf* *mf* *f*

A. Sax. 1
f *p* *mf* *f*

A. Sax. 2
f *p* *mf* *f*

T. Sax.
f *mf* *mf* *f*

Bar. Sax.
f *mf* *mf* *f*

Tpt in Bb 1
f *mf* *f*

Tpt in Bb 2
f *mf* *f*

Hn. in F 1
f *mf* *f*

Hn. in F 2
f *mf* *f*

Tbn. 1
f *mf* *f*

Tbn. 2
f *mf* *f*

Euph.
f *mf* *f*

Tba.
f *mf* *f*

Timp.
f *mf* *f*

Vib.
f *mf* *f*

Glock.
mf *f*

Sus. Cym.
f *mf* *f*

B. Dr.
f *mf* *f*

© CAIT NISHIMURA MUSIC

65 G ♩ = 80 molto rit.

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Ob. *mf* *pp*

Bsn. *mf* *mp* *pp*

Cl. in B♭ 1 *mf* *mf sub.* *pp*

Cl. in B♭ 2 *mf* *pp*

Cl. in B♭ 3 *mf* *pp*

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

A. Sax. 1 *mf* *pp*

A. Sax. 2 *mf* *pp*

T. Sax. *mf* *mp* *pp*

Bar. Sax. *mf* *mp* *pp*

Tpt in B♭ 1 *mf* *pp*

Tpt in B♭ 2 *mf* *pp*

Hn. in F 1 *mf* *mp* *pp*

Hn. in F 2 *mf* *mp* *pp*

Tbn. 1 *mf* *mf sub.* *p* *pp*

Tbn. 2 *mf* *mf sub.* *p* *pp*

Euph. *mf* *mp* *p* *pp*

Tba. *mf* *mp* *p* *pp*

Timp. *p* *pp*

Vib. *pp*

Glock. *mf*

Chim. *To Chim.* *Chim.* *pp*

B. Dr. *mf* *To Sus. Cym.* *Sus. Cym.* *p*

FOR PERUSAL ONLY - NOT A PURCHASED COPY