

# ECHOES OF A NORTHERN LAKE

2022

## CAIT NISHIMURA

Difficulty: Grade 4  
Duration: ~10 minutes

### Instrumentation

Flute 1, 2	Percussion:
Oboe	-Timpani
Bassoon	-Glockenspiel & Marimba
Clarinet 1, 2, 3	-Crotales & Chimes
Bass Clarinet	-Vibraphone, Suspended Cymbal, Tam Tam, Tom
Alto Saxophone 1, 2	-Suspended Cymbal, Snare Drum, Bass Drum
Tenor Saxophone	
Baritone Saxophone	
Trumpet 1, 2, 3	
Horn 1, 2, 3	
Trombone 1, 2	
Euphonium	
Tuba	

### Program notes:

*Echoes of a Northern Lake* was commissioned in celebration of the National Youth Band's 30th anniversary with support from the Canadian Band Association, the Ontario Band Association, and a consortium of 60 ensembles and individuals from across North America. As a proud alumna of the NYB, it was a great honour to write music for this occasion and for this community.

The inspiration for this piece is rooted in my relationship with the natural world. I spent much of my childhood on a lake\* where I had the privilege of interacting with an abundance of plants and animals— most notably, the common loon. *Echoes of a Northern Lake* is my musical interpretation of the loons' song and the beautiful yet rapidly declining ecosystems they rely on. Each section of the piece is a vignette of my cherished memories and an invitation for musicians and audiences to reflect on their own relationships with nature. We all have a role to play in the health and longevity of the planet we call home, and we are much more likely to protect that which we know and love. I believe that music is one of the ways in which we can inspire and empower others to connect, care, and take action.

\*I respectfully acknowledge that the lands upon which I developed these early relationships with nature are located on the ancestral territory of the Anishinaabe and Huron-Wendat peoples. The land on which I live and work today is that of the Anishinaabe, Haudenosaunee, and Neutral peoples. I recognize that these lands have been cared for by Indigenous peoples for time immemorial, and I exist in these spaces with immense gratitude.

### Considerations for the conductor:

The flute solos at the beginning and end of the piece (and other supportive parts during these sections and throughout the piece) are meant to represent the musical, mournful song of the common loon. If preparing this piece in communities that are unfamiliar with this bird, I suggest listening to some field recordings to get a sense of what loons sound like. My recommendation is the National Audubon Society.

All trumpet lines that call for cup mute are meant to evoke the sound of cicadas in the heat of summer. In addition to this and the loon calls, I encourage ensembles to explore and learn about some of the natural imagery to contextualize the work.

All cues throughout the piece are to be played only if the original instruments are missing.

At rehearsal letter G, all five notes of each chord are essential and equally important. For ensembles without full instrumentation, please consider the cues included or use your judgment based on your ensemble to ensure that each note of the chord is covered.

Please adhere to the marked tempos as much as possible; I especially request that you resist the urge to rush through sections B and K.

If you do not have access to crotales, these notes can be played on glockenspiel.

Thank you so much for bringing this special piece of music to life!





29

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

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

Ob. *p* *mf*

Bsn. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp* *mf*

A. Sax. 1

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

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1 *p* *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tbn. 1 *mp* *mf*

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

Euph. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timp. *mp* *mf*

Mar. *mp* *mf*

Chim. *mp* *mf*

Vib. *mf*

Perc. Snare drum *p* *mp*

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31 rit. C ♩ = 92

Fl. 1 *mp* *mp*<sup>3</sup>

Fl. 2

Ob. *mp*

Bsn. *p* Bar. Sax.

Cl. 1 *mp* *mp*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

B. Cl.

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mp* *p*

T. Sax. *mp*

Bar. Sax. *mp* *p*

Tpt 1 *mf* *open* *mp* *mp*<sup>3</sup>

Tpt 2 *mf* *open* *mp*

Tpt 3 *mf* *open*

Hn 1

Hn 2

Hn 3

Tbn. 1

Tbn. 2

Euph. *p*

Tba. *mp*

Timp. *mp*

Mar. *mp* To Crot.

Chim. *mp*

Vib. *mp*

Perc.

This page of the musical score, titled "ECHOES OF A NORTHERN LAKE" and numbered "7", contains the following parts and dynamics:

- Fl. 1:** Dynamics include *mf*, *mp*, and *mf*. It features a triplet of eighth notes.
- Fl. 2:** Dynamics include *p* and *mf*. It features a triplet of eighth notes.
- Ob.:** Dynamics include *mp*.
- Bsn:** Dynamics include *p* and *mp*.
- Cl. 1:** Dynamics include *mp* and *mf*. It features a triplet of eighth notes.
- Cl. 2:** Dynamics include *mp*.
- Cl. 3:** Dynamics include *mp*.
- B. Cl.:** Dynamics include *p* and *mp*.
- A. Sax. 1:** Dynamics include *mp*.
- A. Sax. 2:** Dynamics include *mp*.
- T. Sax.:** Dynamics include *p* and *mp*.
- Bar. Sax.:** Dynamics include *mp*.
- Tpt 1:** Dynamics include *mf*. It features a triplet of eighth notes.
- Tpt 2:** Dynamics include *mf*. It features a triplet of eighth notes and the instruction "open".
- Tpt 3:** Dynamics include *mp*. It features the instruction "open".
- Hn 1:** Dynamics include *p* and *mp*.
- Hn 2:** Dynamics include *p* and *mp*.
- Hn 3:** Dynamics include *p* and *mp*.
- Tbn. 1:** Dynamics include *mp*.
- Tbn. 2:** Dynamics include *mp*.
- Euph.:** Dynamics include *mp*.
- Tba:** Dynamics include *p* and *mp*.
- Timp.:** Dynamics include *p* and *mp*.
- Mar.:** No dynamics are explicitly marked.
- Crot.:** No dynamics are explicitly marked.
- Vib.:** Dynamics include *mp*.
- Perc.:** No dynamics are explicitly marked.

A large diagonal watermark reading "NOT FOR PUBLICATION - NOT A PURCHASED COPY" is overlaid on the score.

49 D ♩ = 120

Fl. 1 *mp* *mf*

Fl. 2 *p*

Ob. *p*

Bsn. *mp* *p*

Cl. 1 *mp* *mf* *p*

Cl. 2 *mp* *p* *p*

Cl. 3 *mp* *p*

B. Cl. *mp* *p*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *p*

Bar. Sax. *p*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp* *p*

Hn. 3 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tba. *p*

Tim. *p*

Mar. *p*

Crot. *p*

Vib. *p*

Perc. *p*

69

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mar.

Crot.

Vib.

Perc.

*mp*

*p*

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71 E ♩ = 112

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1

A. Sax. 2

T. Sax. *p*

Bar. Sax. *p*

Tpt. 1 *p* Solo *mp*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2

Hn. 3

Tbn. 1 *p*

Tbn. 2

Euph. *p*

Tba. *p*

Timp.

Mar. To Glock.

Crot. Crot. To Chim. *p*

Vib. To Perc.

Perc.

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88  $\text{♩} = 120$

Fl. 1 *mp*

Fl. 2 *p* *mp*

Ob. *p* *mp*

Bsn. *p* *mp*

Cl. 1 *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Tbn. 1 *mp*

Tbn. 2 *p* *mp*

Euph. *mp* *p* *mp*

Tba. *mp*

Tim. *mp*

Glock.

Chim. *mp*

Perc.

Perc.

104

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Glock.

Chim.

Perc.

B. Drum

mf

mp

f

rit.

Tutti

Glock.

116 **F** ♩ = 66

♩ = 70

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

Tpt. 1 *mp* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1

Hn. 2

Hn. 3

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

Tbn. 2 *p* *mp*

Euph. *mp* *p*

Tba. *mp*

Timp. *p* *mp* *mp*

Glock. *mp* *mp* To Mar.

Chim. *p* *p* *mp*

Perc. *p*

Perc.

198

G

Fl. 1

Fl. 2

Ob.

Bsn

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Tbn. 1

Tbn. 2

Euph.

Tba

Tim.

Mar.

Chim.

Perc.

Perc.

*mf*

*mp*

*p*

Solo

Play only if no oboe

Play only if no horn 3

Play only if no tbn 2

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140 **H**  $\text{♩} = 64$

Fl. 1 *mp* *mf mp*

Fl. 2 *mp* *mp*

Ob. *Tutti mp*

Bsn. *mp* *mf mp*

Cl. 1 *mp* *mf mp*

Cl. 2 *mp* *mf mp*

Cl. 3 *mp* *mf mp*

B. Cl. *mp* *mf mp*

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

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

T. Sax. *mp* *mp*

Bar. Sax. *mp* *mp*

Tpt. 1 *p* *mp* *cup mute*

Tpt. 2 *p* *mp* *cup mute*

Tpt. 3 *p* *mp* *cup mute*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Hn. 3 *mp* *mf mp*

Tbn. 1 *mp* *mf mp*

Tbn. 2 *mp* *mp*

Euph. *mp* *mp*

Tba. *mp* *mp*

Timp. *mp* *mp*

Mar. *mp*

Chim. *p* *mp*

Perc. *p* *mp*

Perc. *mp*

rit. ..... a tempo

148

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Euph.

Tba.

Tim.

Mar.

Chim.

Perc.

Perc.

mf

f

mf

mp

open

To Glock.

Glock.

To Mar.

To Vib.

155

I ♩ = 72

♩ = 80

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mar.

Chim.

Vib.

Perc.

*mf* *mp* *p* *pp* *Vib.* *p*

Mar. To Glock. Glock.

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168 J ♩ = 60

Fl. 1 *p mp*

Fl. 2 *p mp mp*

Ob. *p mp mp*

Bsn. *p mp*

Cl. 1 *p mp*

Cl. 2 *p mp*

Cl. 3 *p mp*

B. Cl. *p mp*

A. Sax. 1 *p mp*

A. Sax. 2 *p mp*

T. Sax. *p mp*

Bar. Sax. *p mp*

Tpt. 1 *mp f*

Tpt. 2 *mp f*

Tpt. 3 *mp f*

Hn. 1 *p mp f mp*

Hn. 2 *mp f*

Hn. 3 *mp f*

Tbn. 1 *p mp f mp*

Tbn. 2 *mp f mp*

Euph. *p mp f mp*

Tba. *mp f mp*

Timp. *mf < f mp*

Glock. *To Mar.*

Chim. *p f mp*

Vib. *To Perc.*

Perc.

179

rit. K  $\text{♩} = 104$

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

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

Ob. *mf* *ff* *p*

Bsn. *mp* *mf* *ff* *mp* *p*

Cl. 1 *mp* *mf* *ff* *p*

Cl. 2 *mp* *mf* *ff* *p*

Cl. 3 *mp* *mf* *ff* *p*

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

A. Sax. 1 *mp* *mf* *ff* *p*

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

T. Sax. *mp* *mf* *ff* *p*

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

Tpt. 1 *mp* *mf* *ff* *p* cup mute

Tpt. 2 *mp* *mf* *ff* *p* cup mute

Tpt. 3 *mp* *mf* *ff* *p* cup mute

Hn. 1 *mf* *ff* *mp*

Hn. 2 *mp* *mf* *ff* *p*

Hn. 3 *mp* *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Euph. *mf* *ff* *p*

Tba. *mf* *ff* *p*

Timp. *mf* *ff* *p* *mp*

Mar. *p* Mar.

Chim. *mf* *ff* *mp* *p*

Perc. *mp* *f* Sn. Drum

Perc. *mf* *f* *mp*

189

Fl. 1

Fl. 2

Ob.

Bsn

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

Mar.

Chim.

Perc.

Perc.

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The score is for a large orchestra. It features woodwinds (Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Maracas, Chimes, Tom-toms, and Cymbals). The music is in 4/4 time and consists of 189 measures. The score includes dynamic markings such as *mf*, *p*, and *mp*. A large watermark is overlaid on the page.

197

Fl. 1 *mf*

Fl. 2

Ob. *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpt 1

Tpt 2

Tpt 3

Hn 1 *mf*

Hn 2 *mf*

Hn 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Mar. *mf*

Chim.

Perc.

Perc.

This page contains the musical score for the 22nd page of 'Echoes of a Northern Lake'. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 294. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Maracas, Chimes, and Cymbals. The score features various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and includes performance instructions like 'rit.' (ritardando) and 'L' (Lento) with a tempo marking of  $\text{♩} = 60$ . A large watermark 'FOR PERUSAHAAN CAIT NISHIMURA MUSIC - NOT A PURCHASED COPY' is overlaid diagonally across the page.

212

Fl. 1 *mp* *p* Solo

Fl. 2 *mp* *p*

Ob. *p*

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

B. Cl. *mp* *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax.

Bar. Sax.

Tpt 1 *mp* cup mute

Tpt 2

Tpt 3

Hn 1 *mp* *p*

Hn 2 *mp*

Hn 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tba.

Timp.

Glock. *mp* *p* *pp*

Crot. *mp* *p* *pp*

Vib. *mp* *p* *pp*

Perc.

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