

FULL CONDUCTOR SCORE

Sun Island Overture

Jared Spears

Cat. No. 012-2090-00



C. L. BARNHOUSE COMPANY

Music Publishers, P.O. Box 680, 110 B Ave. East
Oskaloosa, Iowa 52577

Performance Notes

The first eight measures comprise the introduction which states the main motif (baritone, horns, alto and tenor saxes). This area, as well as the other allegro sections, should be played in a joyful, brilliant and sparkling manner. When two slurred eighth notes appear, accent the first and slightly shorten the duration of the second ($\text{♪} = \text{♪}$). This will help greatly to accomplish the desired style.

The slower middle section should be played legato with good balance throughout. At measure 133 the style changes to Maestoso. The repeated rhythmic figure in the low woodwinds and brass should be articulated in a slightly detached manner. At measure 137 return to the original legato style.

Percussion parts should be played with conviction (but not overpowering) in the allegro sections and sensitively in the slow portion.

Careful attention to dynamics, articulations and tempo changes should produce a rewarding performance.

The Composer

Instrumentation

Full Conductor Score	1
1st & 2nd C Flute	5
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Oboe	2
Bassoon	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd & 3rd Trombones	2
Baritone T.C.	1
Baritone B.C.	2
Tuba	5
Percussion I - II	4
Percussion III - IV	2
Mallet Percussion	1
Timpani	1

Program Notes

Sun Island Overture is a combination of joy and contemplation reflecting the beauty and wonder of the timeless sea. It was premiered on June 10, 1987, by the excellent Long Beach, New York, Middle School Eighth Grade Band, conducted by Richard Hornung.

The work is dedicated to the memory of Barbara Kremer whose major love, outside of her home and family, was children. She was active in countless programs involving children of all of the local schools using all her strength to see that each child might have a better day while in the Long Beach Schools.

She served as president of the Long Beach Junior High School and the Long Beach High School. She also chaired numerous fundraisers for the Central Council PTA. As a secretary in the Lido Elementary School, Barbara Kremer had an opportunity to work closely with children and their parents, all of whom loved her dearly for the special person that she was.



The Composer

Dr. Jared Spears is Professor of Music, Resident Composer and Chairman of the composition department at Arkansas State University in Jonesboro, Arkansas.

Dr. Spears was born in Chicago and received his B.S.E. degree from Northern Illinois University. The B.M. and M.M. degree in percussion and composition were received from Cosmopolitan School of Music and his Ph.D. in Composition from Northwestern University.

Dr. Spears has taught on all levels of education from Elementary through College. His outstanding career has brought many awards including the Faricy Award for Creative Music from Northwestern University School of Music, Outstanding Educators of America and Who's Who in Music both internationally and the U.S.A. He is the recipient of several ASCAP awards.

With over 100 published works to his credit, Dr. Spears has conducted festivals and clinics in 40 states as well as Canada and Norway.

3571

mf

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38

Fls. 1 2

Ob.

Clas. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

B.Sax.

38

Tpts. 1 2 3

Hns. 1 2 3 4

Bar.

Trbs. 1 2 3

Tuba

Timp.

O.Bells

S.D.
B.D.

S.Cym.

3 T.Tr.

to Tamb.

Tamb.

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46

Fls. 1 2

Ob.

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

B.Sax.

46

Tpts. 1 2 3

Hns. 1 2 3 4

Bar.

(Bar.,Hn.)

Trbs. 1 2 3

Tuba

Timp.

O.Bells

S.D.
B.D.

Tamb.

3 T.Ts.

p

mp

p

ff

ff

ff~p

ff

62

Fls. 1 2 *mp* *mf* *mp* *mf*

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

Cls. 1 2 3 *mp* *mf* *mp* *mf*

A.Cl. *mp* *mf*

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

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

A.Saxs. 1 2 *mp* *mf* *mp* *mf* *a2*

T.Sax. *mp* (*mf*) *mp* (*mf*) *mf*

B.Sax. *mf* *mp* *mf* *mp*

Tpts. 1 2 3 *mp* *mf* *mp* *mf* *div.*

Hns. 1 2 3 4 *mp* (*mf*) *mf* *a2*

Bar. *mp* *mf* *mp* *mf* (*mf*)

Trbs. 1 2 3 *mp* (*mf*)

Tuba *mf* *mp* *mf* *mp*

Timp.

O.Bells *mp* *mf*

S.D. B.D. *mp* *mf*

Tamb. *mf* to S.Cym./yarn mallets

3 T.Tr. *mp* *mf* S.Cym./yarn mallets *p* *mf*

10

Fls.

Ob.

Cls.

A.Cl.

B.Cl.

Bsn.

A.Saxs.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Tuba

Timp.

Xylo.

S.D.

B.D.

S.Cym.

3 T.Ts.

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74

Poco

Fls. 1 2

Ob.

Cl. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Sax. 1 2

T.Sax.

B.Sax.

74

Poco

Tpts. 1 2 3

Hns. 1 2 3 4

Bar.

Trbs. 1 2 3

Tuba

Timp.

Xylo.

S.D.
B.D.

S.Cym.

3 T.Ts.

mp

mf

cresc.

p

mp

mf

cresc.

f

cresc. poco a poco

f

1. p

cresc. poco a poco

mp

cresc.

mp cresc.

f

cresc. poco a poco

f

mf

f

f

mf

mp cresc.

mf cresc.

mf cresc.

mf cresc.

a2

p

cresc. poco a poco

p cresc. poco a poco

f

p

cresc. poco a poco

fp

cresc. poco a poco

fp

cresc. poco a poco

mf

f

p

mp

mf

f

p

mp

p cresc.

82 A tempo

to O. Bells

94 to Coda

Fls. 1 2

Ob.

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

B.Sax.

94 to Coda

Tpts. 1 2 3

Hns. 1 2 3 4

Bar.

Trbs. 1 2 3

Tuba

Change Eb to Eb

Timp.

O.Bells

(stop sound) to Xylo. (O.Bells)

S.D.

B.D.

S.Cym.

3 T.Ts.

Fls. 1 2 *mp* *f* *mf* *f*

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

Cls. 1 2 3 *mp* *f* *mf* *f*

A.Cl. *mf* *mp* *f*

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

Bsn. *mf* *mp* *f*

A.Saxs. 1 2 *f*

T.Sax. *f*

B.Sax. *mf* *mp* *f*

Tpts. 1 2 3 *f*

Hns. 1 2 3 4 *f*

Bar. *f*

Trbs. 1 2 3 *f*

Tuba *mf* *mp* *f*

Timp. *f*

Xylo. *mf* *f* *mf* *f* *mf* *f*

S.D. *mf* *f* *mf* *f*

B.D. *mf* *f* *mf* *f*

S.Cym. *mf* *f*

3 T.Ts. *mf* *f*

rit. *mp* (♩ = ca. 96)

Fls. 1 *fp* *ff dim.* *mp* (*p*)

Ob. *fp* *ff dim. stagger breathing*

Cls. 1 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

2 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

3 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

A.Cl. *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

Bsn. *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

A.Saxs. 1 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

2 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

T.Sax. *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

B.Sax. *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

Tpts. 1 *fp* *ff* *mp* (♩ = ca. 96)

2 *fp* *ff dim. stagger breathing* *mp*

3 *fp* *ff dim. stagger breathing* *mp*

Hns. 1 *fp* *ff dim. stagger breathing* *p*

2 *fp* *ff dim. stagger breathing* *p*

3 *fp* *ff dim. stagger breathing* *p*

4 *fp* *ff dim. stagger breathing* *p*

Bar. *fp* *ff dim. stagger breathing* (*mf*) (*mp*)

Trbs. 1 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

2 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

3 *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*)

Tuba *fp* *ff dim. stagger breathing* poco a poco (*mf*) (*mp*) (B.Cl., Bsn.)

Timp. *ff* *f* *mf* *mp*

O.Bells to O.Bells *ff* *f* *mf* *mp*

S.D. B.D. B.D. to two mallets *ff* *f* *mf* *mp*

S.Cym. S.Cym. S.D. stick to yarn mallets *ff* *f* *mf* *mp*

3 T.Ts. *ff* *f* *mf* *mp* *mf* *mp*

to Wind Chimes (optional)

17

[123] Poco piu mosso

Fls. 1. *mf* *mp* *mf* (all players) 2. *mf*

Ob. *mf*

Cls. 1. *mf* 2. *mf* 3. *mf*

A.Cl. *mp* *p*

B.Cl. *mp* *p*

Bsn. *mp* *p* *mf*

A.Saxs. 1. *mf* 2. *mf*

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

B.Sax. *mp* *p* *mf*

[123] Poco piu mosso

Tpts. 1. *mp* 2. *mf* 3. *mf*

Hn.1 *mf* *p*

Hn.2 *mf* *p*

Hns. 1. *mf* 2. *mf* 3. *mf* 4. *mf*

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

Trbs. 1. *mp* *p* 2. *mf* 3. *p*

Tuba *mp* *p* *mf* *p*

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

O.Bells *p* *mp* *p* *mf*

S.D. *p* *mp* *p* *mf*

B.D. *p* *mp* *p* *mf*

S.Cym. *p* *mp* *p* *mf*

3 T.Ts. *p* *mp* *p* *mf*

*** Optional.**

poco rit. *A tempo* *Allargando*

Fls. 1 2 *mp* *mf* *p* *a2* *mp* *mf*

Ob. *mp* *mf*

Cls. 1 2 3 *mp* *mf* *p* *p* *mp* *mf*

A.Cl. *mf p* *mf*

B.Cl. *mp* *mf*

Bsn. *mp* *mf* *p cresc.*

A.Saxs. 1 2 Hn.1 *mp* *mf* *f* *mp* *p* *mp cresc.*
Hn.2 *mp* *mf* *f* *mp* *p* *mp cresc.*

T.Sax. *mp* *mf* *p cresc.*

B.Sax. *mf* *p cresc.*

poco rit. *A tempo* *Allargando*

Tpts. 1 2 3 *mp* *mf* *mf*

Hns. 1 2 3 4 *a2* *mp* *mf* *f* *mp* *p* *a2* *mp cresc.*

Bar. *mp* *mf* *p cresc.*

Trbs. 1 2 3 *p* *mp* *mf* *p* *mp* *mf*

Tuba *p* *mp* *mf* *p cresc.*

Timp. *mf* *p cresc.*

O.Bells *mp* *mf* *p* *mp cresc.*

S.D. *mf*

B.D. *mf*

S.Cym. *mp* *mf*

3 T.Ts. *mp* *mf* *mp* *mf*

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This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoons (Bsn.), Saxophones (A.Sax., T.Sax., B.Sax.), Trumpets (Tpts.), Horns (Hns.), Baritone (Bar.), Trombones (Trbs.), Tuba, Timpani (Timp.), and various Percussion instruments (O. Bells, S.D., B.D., S.Cym., 3 T. Ts.).

The score is divided into two systems. The first system is marked "133 Maestoso (♩ = ca. 60)" and includes a "rit." (ritardando) marking. The second system is marked "133 Maestoso (♩ = ca. 60)" and includes a "rit." (ritardando) marking and an "A tempo" marking.

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). The percussion section includes markings for "no roll" and "mf" (mezzo-forte).

rit. A tempo rit.

Fls. 1. 2. *p*

Ob. *p*

Cls. 1. *mp* *mf* *mp* *p*

2. *mp* *p*

3. *mp* *p*

A.Cl. *p* *mp* *mf* *mp* *p*

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

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

Hn. *f* *mf* play 1. *mf* *mp* *p* *mf* *mp* *p*

A.Saxs. 2. *p* *p* *mp* *mf* *mp* *p*

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

B.Sax. *p* *mp* *p* *mf* *mp* *p*

rit. A tempo rit.

Tpts. 1. 2. 3.

Hns. 1. *f* *mf* *p* *mp*

2. *f* *mf*

3. *f* *mf*

4. *f* *mf*

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

Trbs. 1. *p* *mp* *p* *mf* *mp* *p*

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

3. *p* *mp* *p* *mf* *mp* *p*

Tuba *p* *mp* *p* *mf* *mp* *p*

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

O.Bells *p* *mp* *p* *mf* *mp* *p*

S.D. *p* *mp* *p* *mf* *mp* *p*

B.D. *p* *mp* *p* *mf* *mp* *p*

S.Cym. *p* *mp* *p* *mf* *mp* *p*

3 T.Ts. *p* *mp* *p* *mf* *mp* *p*

B.Sax. T.Sax., A.Cl. B.Sax. Bsn., B.Cl. O.Bells Wind Chimes (opt.) B.D.

144 Allegro energico (Subito) (♩ = ca. 126)

144 Allegro energico (Subito) (♩ = ca. 126)

[illegible]

Fls. 1 2 *mf* *f* *ff* 160

Ob. *mf* *f* *ff*

Cl. 1 2 3 *mf* *f* *ff*

A.Cl. *mf* *f* *ff*

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

Bsn. *mf* *f* *ff*

A.Saxs. 1 2 *mf* *f* *ff*

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

B.Sax. *mf* *f* *ff*

Tpts. 1 2 3 *mf* *f* *ff* 160

Hns. 1 2 3 4 *mf* *f* *ff*

Bar. *mf* *f* *ff*

Trbs. 1 2 3 *mf* *f* *ff*

Tuba *mf* *f* *ff*

Timp. *mf* *f* *ff*

O.Bells *mf* *f* *ff*

S.D. Trgl. *mf* *f* *ff*

S.Cym. *mf* *f* *ff*

3 T.Ts. *mf* *f* *ff*

R.H./Turn over to butt end

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164 *Coda* *Allargando* *molto* **168** *A tempo*

Fls. 1 2 *mp cresc.* *f*

Ob. *mp cresc.* *f*

Cls. 1 2 3 *mp cresc.* *f*

A.Cl. *mf* *mf* *(f)*

B.Cl. *mf* *mf* *(f)*

Bsn. *mf* *mf* *(f)*

A.Saxs. 1 2 *mf* *mp cresc.* *f*

T.Sax. *mf* *mf ~ mp* *mp cresc.* *f*

B.Sax. *mf* *mf* *(f)*

165 *Coda* *Allargando* *molto* **168** *A tempo*

Tpts. 1 2 3 *mf* *mf ~ mp cresc.* *(f)* *f*

Hns. 1 2 3 4 *mf* *mf ~ mp cresc.* *(f)* *(f)*

Bar. *mf* *mf ~ mp cresc.* *(f)*

Trbs. 1 2 3 *mf* *mf ~ mp cresc.* *(f)* *(f)*

Tuba *mf* *mf* *(f)*

Timp. *mp cresc.* *(stop sound)*

O.Bells *mf ~ pp cresc.* *(f)*

S.D. *mf* *mp* *Trgl.* *f*

B.D. *mf* *mp* *Trgl.* *f*

S.Cym. *mf* *mp* *Trgl.* *f*

3 T.Ts. *mf* *mp* *Trgl.* *f*

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178 Grandioso (♩ = ca. 60)

178 Grandioso (♩ = ca. 60)

1. div. a2

2. div. *ff* - *mf* - *ff* *ff*

Fls. 1 2

Ob. 1 2

Cls. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Bsn. 1 2

A.Saxs. 1 2

T.Sax. 1 2

B.Sax. 1 2

178 Grandioso (♩ = ca. 60)

ff - *mf* - *ff* *ff*

Tpts. 1 2 3

Hns. 1 2 3 4

Bar. 1 2

Trbs. 1 2 3

Tuba 1 2

Timp. 1 2

Chimes (stop sound)

S.D. *ff* (stop sound)

B.D. to B.D. *ff* (stop sound)

S.Cym. *ff*

3 T.Ts. *ff*

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