

At the Edge of the Sea

By Kirk Vogel

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
2 Bassoon
6 1st B♭ Clarinet
6 2nd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
2 F Horn

3 1st Trombone
3 2nd Trombone
2 Euphonium
2 Euphonium T.C.
4 Tuba

Percussion—6 Players

2 Mallet Percussion
(Bells/Xylophone)
3 Percussion 1
(Snare Drum, Bass Drum/
Wind Chimes)
5 Percussion 2
(Suspended Cymbal/Hi-Hat, Crash
Cymbals/Tambourine/Triangle)
2 Timpani

WORLD PARTS

Available for download from
alfred.com/worldparts

E♭ Alto Clarinet
B♭ Contrabass Clarinet
E♭ Contrabass Clarinet
Horn in E♭
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
Euphonium in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef
String Bass

PROGRAM NOTES

Coastal areas are places that have much activity. Where the ocean meets the land is a place for animals to interact and where different ecosystems collide. The South Carolina Coast is one of those areas teeming with energy. The activity of birds was of special inspiration to me in writing this piece. The writings of Rachel Carson, particularly “The Edge of the Sea,” were helpful in developing a picture of the South Carolina coastal areas. Also helpful were the writings of the Coastal Conservation League and their book, “A Wholly Admirable Thing.” The commissioning group, Everitt Middle School (Wheat Ridge, CO), wanted to commemorate the life and work of Senator Fritz Hollings, who was a senator from South Carolina from 1966 to 2005 and a strong advocate for the environment.

NOTES TO THE CONDUCTOR

When performing *At the Edge of the Sea*, pay particular attention to accents, especially those on the offbeat. Follow articulations carefully, especially those on the eighth note runs (e.g., mm. 35–40). The contrasting middle section (mm. 57–100) still drives forward at the same tempo, although stylistically it is more legato. Countermelodies and harmonized melodies should be brought out when present (mm. 41–56, 77–84, 117–128). Percussion parts should be present but not overpowering. Use of sticks or brushes where indicated on the snare drum part is very important. A study of Rachel Carson’s books “Silent Spring” and “The Edge of the Sea,” along with the Coastal Conservation League’s “A Wholly Admirable Thing,” will aid in understanding the inspiration behind this composition.

— Kirk Vogel

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Commissioned by the Everitt Middle School Symphonic Band, Ilse Reardon, Director

At the Edge of the Sea

Dedicated to the life and work of Senator Fritz Hollings

By Kirk Vogel (ASCAP)

FULL SCORE
Duration - 3:10

Allegro ♩ = 156

Flute *mp* *mf*

Oboe *mp* *mf*

Bassoon *mp* *mf*

1 *mp* *mf*

B♭ Clarinets 2 *mp* *mf*

B♭ Bass Clarinet *mp* *mf*

1 *mp* *mf*

E♭ Alto Saxophones 2 *mp* *mf*

B♭ Tenor Saxophone *mp* *mf*

E♭ Baritone Saxophone *mp* *mf*

Allegro ♩ = 156

1 *mf*

B♭ Trumpets 2 *mf*

F Horn *mp* *mf*

1 *mp* *mf*

Trombones 2 *mf*

Euphonium *mf*

Tuba *mf*

Mallet Percussion (Bells/Xylophone)

Percussion 1 (Snare Drum, Bass Drum/Wind Chimes) *mp* *mf*

Percussion 2 (Suspended Cymbal/Hi-Hat, Crash Cymbals/Tambourine/Triangle) *mp* *mf*

Timpani

Tune: G, B♭, E♭

1 2 3 4 5



49537S

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes.

2

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

1

Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

16

49537S

49537S

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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(w/sticks)

Hi-Hat Cymbals

f

f

41

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

2 *f*

B. Cl. *f*

1 *f*

2 *f*

A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *f*

41

1 *f*

2 *f*

Hn. *f*

1 *f*

2 *f*

Tbns. *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1

Perc. 2

Timp.

49537S

41

42

43

44

45

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

49537S

46

47

48

49

50

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Straight Mute

Straight Mute

57

Fl. *ffp*

Ob. *ffp*

Bsn. *ffp*

1 *ffp*

2 *ffp*

Cl. *ffp*

B. Cl. *ffp*

1 *ffp*

2 *ffp*

A. Saxes. *ffp*

T. Sax. *ffp*

Bar. Sax. *ffp*

57 *ffp*

1 *ffp*

2 *ffp*

Tpts. *ffp*

Hn. *ffp*

1 *ffp*

2 *ffp*

Tbns. *ffp*

Euph. *ffp*

Tuba *ffp*

Mlt. Perc. *ffp*

Perc. 1 *ff* *p*

Perc. 2 *ff*

Timp. *ffp*

Wind Chimes

Triangle *p*

49537S

57 58 59 60 61 62

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

(w/brushes)

Sus. Cym.

p

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

1 *mp*

2 *mp*

A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 *mp*

2

Tpts. *mp*

Hn.

1 *mp*

2 *mp*

Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. 1 *mp* B.D.

Perc. 2 *mp*

Timp. *mp*

77

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

mp

Straight Mute

85

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. *mf*

2 *mf*

B. Cl. *mf*

1 *mf*

A. Sax. *mf*

2 *mf*

T. Sax.

Bar. Sax. *mf*

85 *mf*

1 *mf*

Tpts. *mf*

2 *mf*

Hn. *mf*

1 *mf*

Tbns. *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf* (w/sticks)

Perc. 2 *mf* *cresc.*

Cr. Cym. *mf*

Timp. *mf*

93

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

49537S

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

109

109

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Tim.

mf

mf

mf

117

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

1

A. Saxes. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

117

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

1 *mf*

Tbns. 2 *mf*

Euph. *mf*

Tuba

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Sus. Cym.

Timp.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

1 *mp*

A. Saxes. 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 *mp*

Tpts. 2 *mp*

Hn. *mp*

1 *mp*

Tbns. 2 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mp*

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[illegible]

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cym.

Timp.

141

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

141

49537S

139

140

141

142

143

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

mf *f* *mf*

Sus. Cym.

Perc. 2

Timp.

FL.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes.

2

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

1

Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl. *ffp* *f* *ff*

Ob. *ffp* *f* *ff*

Bsn. *f* *ff*

1 Cls. *ffp* *f* *ff*

2 Cls. *ffp* *f* *ff*

B. Cl. *f* *ff*

1 A. Saxes. *ffp* *ff*

2 A. Saxes. *ffp* *ff*

T. Sax. *ffp* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *ffp* *f* *ff*

2 Tpts. *ffp* *f* *ff*

Hn. *ffp* *ff*

1 Tbns. *ffp* *ff*

2 Tbns. *ffp* *ff*

Euph. *ffp* *ff*

Tuba *f* *ff*

Mlt. Perc. *ffp* *f* *ff*

Perc. 1 *f* *ff* dampen

H.H. *f*

Perc. 2 *f* dampen

Timp. *f* *ff* dampen