



Commissioned by and dedicated to the Morehead City Middle School Band,  
Morehead City, NC, in commemoration of their performance at the 2001 North Carolina  
Music Educators Association Conference. DeeDee Phillips and Allen Pettit, Directors

# When Summer Takes Flight

(Upon Crystal Waves)

ROBERT W. SMITH (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
- 8 C Flute
- 2 Oboe
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 Bassoon
- 4 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet
- 4 Horn in F

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Chimes, Bells)
- 1 Timpani
- 4 Percussion I  
(Snare Drum, Bass Drum, Wind Chimes,  
2 Triangles)
- 2 Percussion II  
(Suspended Cymbal, Crash Cymbals, Shaker)

## WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

*When Summer Takes Flight (Upon Crystal Waves)* was inspired by the convergence of two unrelated events. The first was a commission inquiry by Ms. DeeDee Phillips, director of the Morehead City Middle School Band in Morehead City, North Carolina. The second was the composer's move to the lovely seaside community of Navarre, Florida, and the Gulf Islands National Seashore.

Morehead City is part of the region known as the Crystal Coast. North Carolina's Crystal Coast is perhaps best known for its pristine beaches, which are in the southern region of North Carolina's Outer Banks. With hundreds of miles of sub-tropical oceanfront, visitors to the area experience a wide range of natural beauty. From the unspoiled deserted beaches of Cape Lookout National Seashore to the bustling vacation meccas, the Crystal Coast is truly one of America's most beautiful seashores. True to its maritime history, Morehead City is home to several marine-research facilities. One of North Carolina's deep water ports, it also serves as the port of the Second Division of the U.S. Marine Corps at Camp Lejeune.

With the composer's love of the water, *When Summer Takes Flight (Upon Crystal Waves)* captures the still beauty of the gentle waters building to the excitement and exuberance of literally flying across the waves. Commissioned by and dedicated to the Morehead City Middle School Band of Morehead City, North Carolina, the piece was composed in commemoration of their performance at the 2001 North Carolina Music Educators Association Conference.

## NOTES TO THE CONDUCTOR

The opening two measures should be as aggressive as possible with careful attention given to the crescendo in bar 2. The tempo drops suddenly in measure 3. Feel free to adjust the marked tempi to ensure the desired effect.

The clarinet solo (soli) entrance in bar 4 should be very carefully shaped. The horn entrance on beat 3 should enhance yet not overshadow the clarinet crescendo. Balance throughout the chorale is of utmost importance. I suggest sustaining each chord to ensure proper weight in each chord tone.

The character of the piece changes drastically at bar 24. Balance between the bells and the triangle(s) is crucial for the rhythmic interaction to be audible. This rhythmic interaction is the very heartbeat of the piece at this point. The alto saxophone solo (soli) should be light and lively with a sense of forward motion. Be careful to preserve the balance of the two lines at bar 36.

Please note the dynamic shaping beginning in bar 44. This ebb and flow of the dynamic waves must be emphasized in order for the various contrapuntal lines to surface.

The upper woodwinds join the bells/triangles in bar 53, providing a shimmering effect as the backdrop for the coming melodic line. As previously mentioned, balance is of the highest priority. Please note that the timpani accents should be played with gusto! The horn/alto sax accents beginning in bar 69 should soar above the band!

Please note that the bassoon solo in bar 73 is cued in both the bass clarinet and the alto saxophone. If at all possible, use the bassoon. The next choice should be the bass clarinet. As a final option, choose the alto saxophone. The fermata in bar 80 should be allowed to comfortably settle before the percussion roll (a tempo) sends us into a renewed sense of energy.

Great care should be given to the dynamic levels in bars 80, 88, and 95. I suggest defining the three dynamic levels to ensure a logical progression. One final note: Let the timpanist soar in the closing bars!

I hope that you, your band, and your audience find *When Summer Takes Flight (Upon Crystal Waves)* to be a musically rewarding experience. As always, I wish you the best in your musical endeavors.

—Robert W. Smith

# CONDUCTOR

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DeeDee Phillips and Allen Pettit, Directors

## WHEN SUMMER TAKES FLIGHT

Upon Crystal Waves

ROBERT W. SMITH (ASCAP)

**Aggressive! ♩ = 160** **Slowly ♩ = 72** **One player (duet w/clarinet)**

**C Flute** *f* *mf* *ff* *mf* *expressive*

**Oboe** *f* *mf* *ff* *mf* *expressive*

**B♭ Clarinets** 1 *f* *mf* *ff* *mp* *mf* *expressive* *Solo (opt. soli)* *duet w/flute*

**B♭ Bass Clarinet** 2 *f* *mf* *ff* *mp* *mf* *expressive*

**Bassoon** *f* *mf* *ff* *mp* *mf* *expressive*

**E♭ Alto Saxophone** *f* *mf* *ff* *mp* *mf* *expressive* *Cue: 1st Horn*

**B♭ Tenor Saxophone** *f* *mf* *ff* *mp* *mf* *expressive* *Cue: 2nd Horn*

**E♭ Baritone Saxophone** *f* *mf* *ff* *mp* *mf* *expressive*

**B♭ Trumpets** 1 *f* *mf* *ff* *mp* *mf* *expressive* *Aggressive! ♩ = 160* *Slowly ♩ = 72*

**Horn in F** 2 *f* *mf* *ff* *mp* *mf* *expressive* *div.*

**Trombone** *f* *mf* *ff* *mp* *mf* *expressive*

**Baritone** *f* *mf* *ff* *mp* *mf* *expressive*

**Tuba** *f* *mf* *ff* *mp* *mf* *expressive*

**Mallet Percussion (Chimes, Bells)** *f* *mf* *ff* *mp* *mf* *expressive* *Chimes*

**Timpani** *f* *mf* *ff* *mp* *mf* *expressive*

**Percussion I (Snare Drum, Bass Drum, Wind Chimes, 2 Triangles)** *f* *mf* *ff* *mp* *mf* *expressive* *S.D.* *B.D.* *Cr. Cyms.* *Wind Chimes*

**Percussion II (Suspended Cymbal, Crash Cymbals, Shaker)** *f* *mf* *ff* *mp* *mf* *expressive* *Susp. Cym.* *1* *2* *3* *4* *5* *6* *7*

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Fl. *rit.* *a tempo* *tutti (div.)* **13** *mf*

Ob. *rit.* *a tempo* *mp* *One player*

Cls. 1 *rit.* *mp* *a tempo* *mf*

Cls. 2 *rit.* *mp* *a tempo* *mf*

B. Cl. *rit.* *mp* *a tempo* *mf*

Bsn. *rit.* *mp* *a tempo*

A. Sax. *Play* *p* *mp* *a tempo* *div.* *mf*

T. Sax. *rit.* *Play* *p* *mp* *a tempo*

Bar. Sax. *rit.* *p* *mp* *a tempo* **13**

Tpts. 1 *rit.* *a tempo*

Tpts. 2 *rit.* *a tempo*

Hn. *rit.* *p* *mp* *a tempo*

Tbn. *rit.* *p* *mp* *a tempo*

Bar. *rit.* *p* *mp* *a tempo*

Tuba *rit.* *mp* *a tempo*

Mlt. Perc. *rit.* *a tempo* *Bells* *mp*

Timp. *rit.* *a tempo*

Perc. I *rit.* *a tempo* *Triangle* *mp*

Perc. II *rit.* *a tempo*

*p* *rit.* 8 *mp* *a tempo* 9 10 11 *p* *mp* 12 13 14

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinets (Cls. 1 and 2), Bassoon (Bsn.), Saxophones (A. Sax., T. Sax., Bar. Sax.), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Milt. Perc., Timp., Perc. I, and Perc. II. The score is written in 4/4 time and features various dynamic markings such as *mf*, *p*, and *mp*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number 17 is visible in the top right corner.



## 24 Lively ♩ = 160

Fl. *molto rit.*

Ob. *molto rit.*

1. Cls. *molto rit.*

2. Cls. *molto rit.*

B. Cl. *molto rit.*

Bsn. *molto rit. mp*

A. Sax. *molto rit.* Solo (opt. soli) *mf*

T. Sax. *molto rit.*

Bar. Sax. *molto rit.*

24 Lively ♩ = 160

1. Tpts. *molto rit.*

2. Tpts. *molto rit.*

Hn. *molto rit.*

Tbn. *molto rit.*

Bar. *molto rit.*

Tuba *molto rit. mp*

Mlt. Perc. *molto rit.* *mf*

Timp. *molto rit. mp*

Perc. I *molto rit.* *mf* Trgl. (double the part with piccolo triangle)

Perc. II *molto rit. p*

22 23 24 25 26 27 28

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

29 30 31 32 33 34 35

36

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax. *tutti*  
*mf*

T. Sax.  
Cue: Bar.

Bar. Sax.

36

1

Tpts.

2

Hn.  
*mf* Cue: A. Sax.

Tbn.

Bar.  
*mf*

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II  
Shaker  
*mf*

36 37 38 39 40 41



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Fl.

Ob.

1

2

Cl.s.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mp

f

p

div.

Shkr.

48

49

50

51

52

53

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Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

(double the part with piccolo triangle)

54 55 56 57 58 59

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

60 61 62 63 64

*mp*

*gliss.*  
6

*mp*

*mp*

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation, including staves for Flute (Fl.), Oboe (Ob.), Clarinets (Cls. 1 and 2), Bassoon (B. Cl.), Saxophones (A. Sax., T. Sax., Bar. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), and Timpani (Timp.). The score includes measures 65 through 69, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *mf*, *gliss.*, *short gliss.*). The page number 65 is visible in the top left corner, and the page number 69 is visible in the bottom right corner.



[illegible]

80 With renewed energy

Fl. *a tempo* *f*

Ob. *a tempo* *f*

1 Cls. *a tempo* *f*

2 Cls. *a tempo* *f* Play

B. Cl. *a tempo* *f*

Bsn. *mp* *a tempo* *f* Play

A. Sax. *mp* *a tempo* *f*

T. Sax. *a tempo* *f*

Bar. Sax. *a tempo* *f*

80 With renewed energy

1 Tppts. *a tempo* *f*

2 Tppts. *a tempo* *f*

Hn. *a tempo* *f*

Tbn. *a tempo* *f* div.

Bar. *a tempo* *f*

Tuba *a tempo* *f*

Mlt. Perc. *a tempo* *f*

Timp. *p* *a tempo* *f*

Perc. I *S.D.* *p* *a tempo* *f*

Perc. II *a tempo* *f*

Susp. Cym. *p* *a tempo* *f*

76 77 78 79 80 81

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

82 83 84 85 86

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- 1. Cls. (Clarinet 1)
- 2. Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1. Tpts. (Trumpet 1)
- 2. Tpts. (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features various musical notations, including notes, rests, and dynamic markings such as *sfz* (sforzando), *sf* (sforzando), and *p* (piano). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number "92" is visible at the bottom left, and "93" is visible at the bottom center.



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