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FJH SYMPHONIC BAND

Grade 4

TO THE SKY

James M. Stephenson

Instrumentation

- | | | |
|----------------------------------|----------------------------|------------------------|
| 1 - Conductor's Full Score | 3 - B \flat Trumpet 1 | 1 - Timpani |
| 1 - Piccolo | 3 - B \flat Trumpet 2 | 4 - Mallet Percussion |
| 4 - Flute 1 | 3 - B \flat Trumpet 3 | Vibraphone |
| 4 - Flute 2 | 2 - F Horn 1 | Chimes |
| 1 - Oboe 1 | 2 - F Horn 2 | Marimba |
| 1 - Oboe 2 | 2 - Trombone 1 | Bells |
| 1 - Bassoon 1 | 2 - Trombone 2 | 1 - Percussion 1 |
| 1 - Bassoon 2 | 2 - Trombone 3 | Wood Block |
| 4 - B \flat Clarinet 1 | 2 - Baritone/
Euphonium | 4 - Percussion 2 |
| 4 - B \flat Clarinet 2 | 2 - Baritone T.C. | Snare Drum |
| 4 - B \flat Clarinet 3 | 4 - Tuba | Triangle |
| 2 - B \flat Bass Clarinet | | Tom-toms |
| 2 - E \flat Alto Saxophone 1 | | China Cymbal |
| 2 - E \flat Alto Saxophone 2 | | 4 New Tennis Ball Cans |
| 2 - B \flat Tenor Saxophone | | 3 - Percussion 3 |
| 2 - E \flat Baritone Saxophone | | Bass Drum |
| | | Crash Cymbals |
| | | Suspended Cymbal |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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Frank J. Hackinson

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The Composer

James Stephenson's music is a fresh and energizing soundscape that delights audiences while maintaining integrity and worthwhile challenges for the performing musician. This rare combination has rewarded Stephenson with ongoing projects and commissions. His collaborations include a concerto for Branford Marsalis with Rodney Mack, a work for the Dallas Symphony, and a concerto for Philadelphia Orchestra's principal trombonist Nitzan Haroz.

Stephenson has been performed by many of today's leading orchestras, including Cleveland, the symphonies of Houston, Atlanta, Detroit, Baltimore, and Jacksonville, the Rochester Philharmonic, Florida Orchestra, Grand Rapids Symphony, Naples Philharmonic, and Lake Forest Symphony. His music for wind ensemble has led to commissions, performances, and recordings by bands such as the USAF Band of Liberty, "The President's Own" U.S. Marine Band, Boston University, and Columbus State University. And works for brass have led to solo commissions from many top-tiered orchestral players, including those from the symphonies of Boston, Chicago, Cincinnati, Montreal, Oregon, and the Philadelphia Orchestra.

Stephenson studied at New England Conservatory, where he earned a Bachelor of Music degree with distinction in trumpet performance. He makes his home in the Chicago area with his wife, Sally, a performing violinist, and their four children.

About the Music

To the Sky is a new concert band work, written for the first graduating class of the Skyline High School in Ann Arbor, MI. At the invitation of Director of Bands, Jason Smith, I traveled to Skyline High School in the spring of 2011 to meet with the students, and to hear the band play. Immediately I was struck with a wonderful spirit and a high level of music making. It was fun to interact with the students, as one by one they pleaded with me to give them a solo, or make sure their section had a good part. I hope I've satisfied their hopes!

More than anything I wanted to capture the excitement of a new school celebrating its first ever graduating class. I wanted to share the promise that the future holds for these young individuals, the sense of anticipation, and the sense of transition from one stage of life into another.

Thus, the piece starts with a bit of uncertainty, but immediately portrays soft brass fanfares, slowly increasing in volume, with the melodic material always rising. Rhythmic excitement (and hopefully fun music to play) occupies the majority of the piece, with the fanfare material returning at the end to cap off this energizing work.

Obviously, the title is a dedication to the "Sky-line" students, but at the same time it is an encouragement to them to take their dreams and persevere without limit: *To the Sky*.

My thanks to Larry Dittmar, a longtime friend, for recommending me for this project, and also to Jason Smith and the administration at Skyline High School, for commissioning this work to commemorate a major milestone. I am honored to be a part of their celebration.

commissioned by and dedicated to the Skyline High School Bands
Ann Arbor, Michigan; Jason Smith, Director of Bands
Premiered in honor of the 1st graduating class on May 31, 2012.

TO THE SKY

JAMES M. STEPHENSON
(ASCAP)

Andante, calm (♩ = c. 84)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani

Mallet Percussion (Vibraphone, Chimes, Marimba, Bells)

Percussion 1 (Wood Block)

Percussion 2 (Snare Drum, Triangle, Tom-toms, China Cymbal, 4 New Tennis Ball Cans)

Percussion 3 (Bass Drum, Crash Cymbals, Suspended Cymbal)

Andante, calm (♩ = c. 84)

Vibraphone (F, G, A, D)

pp

p

a2

2 3 4 5 6



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Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

pp

mp

mp

mf

mf

pp

pp

p

mf

f

pp < *fz*

a2

Obs.

con sordino

fp

con sordino

fp

Wood Block

S.D.

Picc. *cresc.* *f* *rit.*

Fls. 1 2 *f*

Obs. 1 2 *a2* *f*

Bsns. 1 2 *f*

Cls. 1 2 3 *mf* *f* *a2*

B. Cl. *mf* *f*

A. Saxes 1 2 *a2* *f* *ff*

T. Sax. *f* *ff*

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

Tpts. 1 2 3 *f* *rit.*

Hns. 1 2 *a2* *ff*

Tbns. 1 2 3 *f*

Bar. Euph. *f*

Tuba *f*

Timp. *mf* *fp* *f* (A to Bb) *fp*

Mlt. Perc. *f*

Perc. 1

Perc. 2 *fp* Triangle *f*

Perc. 3 *fp* Cr. Cym. *f*

25 26 27 28

29 Allegro energico (♩ = c. 88)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

f

mf

29 Allegro energico (♩ = c. 88)

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

f (G to Ab)

High Tom

< f

Sus Cym. w/ hard stick

mf

29 30 31 32

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p

mp

33 34 35 36

37

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

37 harmon mute - stem in

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

37 p 38 39 40

45

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

45

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

W.B.

mp *p* *mp* *mp* *p* *mp*

p

p *mf* *mf*

mf *p* *p*

p

p

p

45 46 47 48

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mf* *f* *open*

mf *p* *mf* *p*

mf *f*

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53

Picc. *mf*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Bsns. 1 *mf*

Bsns. 2 *mf*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

53

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *mf*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *p*

Mlt. Perc. *mf*

Perc. 1

Perc. 2

Perc. 3 *Sus. Cym. w/ soft mallets*

53 *p* *mf* 54 *p* *mf* 55 *p* 56 *f*

open

open

open

open

open

a2

(C to High F)

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Obs. 1 *p*

Obs. 2 *p*

Bsns. 1 *p*

Bsns. 2 *p*

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

Cls. 2 *p*

Cls. 3 *p*

B. Cl. *p*

A. Saxes 1 *p* *mf* *p* *mf*

A. Saxes 2 *p* *mf* *p* *mf*

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

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

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *f* *a2*

Hns. 2 *f*

Tbns. 1 *p*

Tbns. 2

Tbns. 3

Bar./Euph.

Tuba

Timp. *mf* *p*

Mlt. Perc. *p*

Perc. 1 *p* W.B. High Tom

Perc. 2 *p*

Perc. 3 *p* w/ hard stick

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

1^{sts} only

mf

mf

p

mp

f

2nd only

mf

p

1^{sts} only

p

1^{sts} only

play

p

pp

p

mp

mf

p

pp

pp

p

pp

p

(Low F to Bb, Bb to Eb)

Marimba

Tri.

p

61 62 63 64 65 66



Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Milt. Perc.

Perc. 1

Perc. 2

Perc. 3

w/ soft mallets

67 68 69 70 71 72

Picc. *rit.*

Fls. 1 2 *p* *mf* *f* *f* *f*

Obs. 1 2 *f* *a2* *f* *f* *f*

Bsns. 1 2 *f* *f* *f* *f* *f*

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

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

A. Saxes 1 2 *p* *f* *fp* *fp* *f* *f*

T. Sax. *fp* *fp* *f* *f* *f*

B. Sax. *p* *fp* *fp* *fp* *fp* *fp*

Tpts. 1 2 3 *p* *mf* *f* *f* *f* *rit.*

Hns. 1 2 *p* *f* *a2* *f* *f* *f*

Tbns. 1 2 3 *p* *mf* *f* *fp* *fp* *f*

Bar./Euph. *f* *f* *f* *f* *f*

Tuba *p* *fp* *fp* *fp* *fp* *fp*

Timp. *p* *mp* *fp* *fp* *fp* *fp*

Mlt. Perc. *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 1

Perc. 2 S.D. *pp* *f* *f* *f* *f*

Perc. 3 Cr. Cym. *f* *f* *f* *f* *f*

73 74 75 *f* B.D. 76 77 78 *fp*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

82 83 84

p

mf

harmon mute - stem in

pp

pp

pp

f

open new Tennis Can !!

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2
(Tennis Can 3)

Perc. 3
(Tennis Can 4)

88 89 90

91

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

91

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

China Cymbal

91 92 93

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

(Ch. Cym.)

Perc. 3

94 95 96

99

This page contains a musical score for a full orchestra, spanning measures 97 to 99. The instruments are arranged as follows:

- Picc.** Piccolo
- Fls. 1, 2** Flutes
- Obs. 1, 2** Oboes
- Bsns. 1, 2** Bassoons
- Cls. 1, 2, 3** Clarinets
- B. Cl.** Bass Clarinet
- A. Saxes 1, 2** Alto Saxophones
- T. Sax.** Tenor Saxophone
- B. Sax.** Baritone Saxophone
- Tpts. 1, 2, 3** Trumpets
- Hns. 1, 2** Horns
- Tbns. 1, 2, 3** Trombones
- Bar./Euph.** Baritone/Euphonium
- Tuba**
- Timp.** Timpani
- Mlt. Perc.** Multiple Percussion
- Perc. 1, 2, 3** Percussion 1, 2, and 3

The score includes various musical notations such as dynamics (*f*, *p*, *pp*), articulation (*acc.*, *tr.*), and performance instructions like *a2* and *open*. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

97

98

99

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

100 101 102 103

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

104 105 106

This page of a musical score, numbered 108, features a variety of instruments. The Piccolo, Flutes (1 and 2), Oboes (1 and 2), and Bassoons (1 and 2) are mostly silent. The Bassoon 1 part includes a dynamic marking of *p* and a fingering *a2*. The Clarinet 1 part has a *p* dynamic, while Clarinet 2 and Bass Clarinet parts have *p* and *mp* dynamics. The Saxophone section includes Alto Saxophones (1 and 2), Tenor Saxophone, and Bass Saxophone. The Trumpet section (1, 2, 3) and Horn section (1, 2) are also present. The Trombone section (1, 2, 3) and Baritone/Euphonium parts have *p* and *mp* dynamics. The Tuba part has a *p* dynamic. The Timpani part has an *mp* dynamic. The Percussion section includes Milt. Perc., Perc. 1, Perc. 2, and Perc. 3. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

The image shows a page of a musical score for a large ensemble. The instruments listed on the left are Picc., Fls. 1 and 2, Obs. 1 and 2, Bsns. 1 and 2, Cls. 1, 2, and 3, B. Cl., A. Saxes 1 and 2, T. Sax., B. Sax., Tpts. 1, 2, and 3, Hns. 1 and 2, Tbn. 1, 2, and 3, Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. Dynamic markings such as *p*, *mp*, and *pp* are present throughout the score. A rehearsal mark '8:' is visible in the Bassoon part at the end of the page. The bottom of the page shows measure numbers 111 through 116.

111 112 113 114 115 116

118

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

f

mp

mp

mp

mp

mp

mf

f

mf

f

mf

mf

p

p

mf

p

Tri.

B.D.

open 2nds only

2nds only

a2

117 118 119 120 121 122

mf

Musical score for orchestra and woodwinds, measures 128-131. The score includes parts for Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Bassoons (Bsns.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Multiple Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

132 *f* 133 134 135

136 Più mosso (♩ = c. 100)

Picc. *mf*
 Fls. 1 *mf*
 2 *mf*
 Obs. 1 *mp*
 2 *mp*
 Bsns. 1 *p*
 2 *p*
 Cls. 1 *mp*
 2 *p*
 3 *mp*
 B. Cl. *p*
 A. Saxes 1 *p*
 2 *p*
 T. Sax. *p*
 B. Sax. *p*

136 Più mosso (♩ = c. 100)

Tpts. 1 *mp*
 2 *mf*
 3 *mp*
 Hns. 1 *mp*
 2 *mp*
 Tbns. 1 *mf*
 2 *mf*
 3 *mf*
 Bar./Euph. *p*
 Tuba *p*
 Timp. *p*
 Mlt. Perc. *p*
 Perc. 1
 Perc. 2 High Tom *p*
 Sus Cym. w/ hard stick
 Perc. 3 *pp*

136 *pp* 137 138 139

Picc. *f*
 Fls. 1 *f*
 Fls. 2 *f*
 Obs. 1 *f*
 Obs. 2 *f*
 Bsns. 1 *f*
 Bsns. 2 *f*
 Cls. 1 *f*
 Cls. 2 *f*
 Cls. 3 *f*
 B. Cl. *f*
 A. Saxes 1 *f*
 A. Saxes 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 Tpts. 1 *f*
 Tpts. 2 *f*
 Tpts. 3 *f*
 Hns. 1 *f*
 Hns. 2 *f*
 Tbns. 1 *f*
 Tbns. 2 *f*
 Tbns. 3 *f*
 Bar./Euph. *f*
 Tuba *f*
 Timp. *f*
 Mlt. Perc. *f*
 Perc. 1 *f*
 Perc. 2 *ff*
 Perc. 3 *f*

Musical score for a symphony orchestra, page 35. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion (Bells), and three Percussion parts (1, 2, and 3). The score is in 3/4 time and features dynamic markings such as *f*, *fz*, and *ff*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.