

# TO THE GREATEST HEIGHTS

Jeremy Bell

## Instrumentation

1 - Conductor's Full Score	
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	2 - Mallet Percussion
2 - B $\flat$ Bass Clarinet	Chimes
2 - E $\flat$ Alto Saxophone 1	Bells
2 - E $\flat$ Alto Saxophone 2	2 - Percussion 1
2 - B $\flat$ Tenor Saxophone	Triangle
2 - E $\flat$ Baritone Saxophone	Tambourine
4 - B $\flat$ Trumpet 1	Mark Tree
4 - B $\flat$ Trumpet 2	2 - Percussion 2
4 - F Horn	Suspended Cymbal
2 - Trombone 1	Crash Cymbals
2 - Trombone 2	

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

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

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## The Composer

Jeremy Bell is a band and choral composer and dueling pianos entertainer based out of Chicago, Illinois. Heavily inspired by movie and video game soundtracks and fueled by his desire to incorporate a variety of different musical genres, his unique creative process brings the concert band world fun and challenging works that fuse these interests, exciting players as well as listeners while simultaneously providing wonderful opportunities for teaching and growth. Jeremy blends elements of pop, rock, jazz, and classical music, creating a distinct quality to his compositional voice and diversity in his works. Jeremy received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition where he studied with Dr. Rodney Rogers and Dr. Jody Rockmaker.

## About the Music

From the top of a mountain or the roof of a tall building, there's a sense of awe-inspiring wonder that we get as we gaze across a vast landscape, whether it's the warmth of nature's own beauty or the cold steel of the buildings of a city skyline. It's the same feeling that we get every time that we fly on an airplane and look down upon the world as the objects become more distant and our view expands to cover the layout of everything below us. It's a strange sense of detachment, a serenity that overflows us as we get caught up in this moment that seems to stretch on as far as the horizon. But at the same time, it somehow creates this feeling, this connection to everyone and everything below. This euphoria fills our sense of being. It gives us peace, an appreciation for what we have and all that we experience as we view the world from the greatest heights.

- Jeremy Bell

# TO THE GREATEST HEIGHTS

JEREMY BELL  
(BMI)

Moderately with rubato (♩ = 92)

Flute *mp* *expressively*

Oboe *mp* *expressively*

Bassoon *mp* *expressively*

1 *mp* *expressively*

2 *mp* *expressively*

B♭ Bass Clarinet *mp* *expressively*

1 *p* *mp*

E♭ Alto Saxophones *p* *mp*

2 *p* *mp*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p* *mp*

Moderately with rubato (♩ = 92)

1 *p* *mp*

2 *p* *mp*

F Horn *p* *mp*

1 *mp*

2 *mp*

Baritone / Euphonium *mp*

Tuba *mp*

Timpani

Mallet Percussion (Chimes, Bells)

Percussion 1 (Triangle, Tambourine, Mark Tree)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

2 3 4 5 6

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9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf*

Tpts. 2 *mf* a2

Hn. *mf*

1 *mf*

Tbns. 2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. (soft felt mallets) *p* *mf*

Mlt. Perc. Chimes *mp*

Perc. 1

Perc. 2 Sus. Cym. Cr. Cym. *mf*

7 10 11 12 13



17

Fl. *mp* *f* *f*

Ob. *mp* *f* *f*

Bsn. *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f*

1 A. Saxes *mp* *f*

2 A. Saxes *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f*

1 Tbns. *mp* *f*

2 Tbns. *mp* *f*

Bar. / Euph. *mp* *f*

Tuba *mp* *f*

Timp. *p* *mf*

Mlt. Perc. *mf* Bells (rubber mallets)

Perc. 1 Tri. *mp*

Perc. 2 *p* *f*

14 15 16 18 19 20

musical score for various instruments including Fl., Ob., Bsn., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hn., Tbn., Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score includes dynamic markings (mp, mf, mp, f) and performance instructions (poco rit., A tempo). A large red watermark 'Preview Requires Purchase' is overlaid on the score.



34

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

B. Cl. *mp* *mf*

1 *mf*

2 *mf*

A. Saxes *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

34

1 a2 *mp* *mf*

2 *mp* *mf*

Hn. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

Bar. / Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1

Perc. 2

34 *mf* 35 36 37 38 39 40 *p*



poco rit.

44 A tempo

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp*

1 Cls. *p* *mp*

2 Cls. *p* *mp*

B. Cl. *mp*

1 A. Saxes *p* *p*

2 A. Saxes *p* *p*

T. Sax. *p* *mp*

B. Sax. *p*

1 Tpts. *p* *mp*

2 Tpts. *p*

Hn. *p* *p*

1 Tbn. *p*

2 Tbn. *p*

Bar./Euph. *p*

Tuba *p*

Timp.

Mlt. Perc. Chimes *p*

Perc. 1 Mark Tree *p*

Perc. 2 *mf* *p*

41 42 43 44 45 46 47

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Saxes 1 *mp* *f*

2 *mp* *f*

T. Sax. *f*

B. Sax. *mp* *f*

Tpts. 1 *f*

2 *f*

Hn. *mp* *f*

Tbns. 1 *mp* *f*

2 *mp* *f*

Bar. / Euph. *mp* *f*

Tuba *mp* *f*

Timp. *p* *f*

Mlt. Perc. *mp* *f*

Perc. 1

Perc. 2 *p* *f*

48 49 50 53

poco rit.

60 poco meno mosso

Fl.

Ob.

Bsn.

1

Cl. 2

B. Cl.

1

A. Saxes 2

T. Sax.

B. Sax.

*f*

*f*

poco rit.

60 poco meno mosso

Tpts. 1 2

Hn.

1

Tbns. 2

Bar. / Euph.

Tuba

*a2*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Bells

*f*

*p*

*f*

*mf*

54

55

56

57

58

*p* ————— *mf*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*molto rit.*

*p*

*pp*

*mp*

61 62 63 64 65 66 67