

FULL SCORE

Concert Band
Grade 3.5



CARL FISCHER
PERFORMANCE
SERIES

Shadows

Scott Boerma

CPS130

INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Trumpet 3 in B \flat	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	4
String Bass	1
Mallet Percussion	3
Bells, Vibraphone, Marimba	
Timpani	1
Percussion 1	2
Bass Drum, Triangle	
Percussion 2	2
Suspended Cymbal, Crash Cymbals	

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About the Composition

Shadows was commissioned by the Redford (Michigan) Thurston High School Bands, directed by Edward J. Lucius. The work was written in memory of Ted Smith, a former band director in that district. A devoted advocate for kids and a passionate musician, Ted was extremely active in the Michigan School Band & Orchestra Association and played trumpet in several community bands throughout his life. I was fortunate to have gotten to know Ted later in his life, and he was one of the most sincere, warm-hearted people I have ever met. Wherever he went, he left behind soft, comforting shadows that will remain forever.

About the Composer

Scott Boerma (b. 1964) is Associate Director of Bands, Director of the Michigan Marching Band, and the Donald R. Shepherd Associate Professor of Conducting at the University of Michigan. Prior to this appointment, Boerma was the Director of Bands at Eastern Michigan University. He earned his Master of Music degree in music education from the University of Michigan, where he studied composition with Pulitzer Prize winning composer William Bolcom, and his Bachelor of Music degree in music education from Western Michigan University, where he studied composition with Ramon Zupko. Scott has also studied composition with Anthony Iannaccone.

Boerma's concert band works have been performed by many outstanding ensembles, including the Dallas Wind Symphony, the Tokyo Kosei Wind Orchestra, the University of Illinois Wind Symphony, the University of North Texas Wind Symphony, the University of Michigan Concert Band, the BOA Honor Band of America, and the Interlochen Arts Camp World Youth Wind Symphony, to name just a few. His works have been heard in such venues as Carnegie Hall, Hill Auditorium, the Myerson Symphony Center, the Krannert Center for the Performing Arts, and at the Chicago Midwest International Band and Orchestra Clinic. His works have been featured in the popular GIA series, "Teaching Music Through Performance in Band."

Also a prolific arranger, Boerma receives yearly commissions to write music for high school and university marching bands and drum and bugle corps. From 1989-2006, he was the music arranger for the Madison Scouts Drum and Bugle Corps, and he is now the arranger for the Spirit of Atlanta. In addition to several other corps in the United States, Boerma has arranged for marching bands and drum corps from Japan, United Kingdom, The Netherlands, and Thailand. Competitive high school bands around the world have enjoyed great success with Boerma's charts. Other credits include marching band arrangements for the University of Michigan, Michigan State University, the University of Texas (both Austin and Arlington), the University of Illinois, Texas Tech University, Baylor University, and Jacksonville State University. Most of the Big Ten University marching bands have performed Boerma's arrangements. He also writes arrangements for the Detroit Chamber Winds Brass.

Shadows

SCOTT BOERMA

Grand $\text{♩} = 90$

1 Flute

2 Oboe

1 Clarinet in B \flat

2 Clarinet in B \flat

3 Bass Clarinet in B \flat

Bassoon

1 Alto Saxophone in E \flat

2 Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

1 Trumpet in B \flat

2 Horn in F

3 Trombone

1 Euphonium

2 Tuba

String Bass

Mallet Percussion (Bells, Vib., Mar.)

Timpani (C-A-F [32"-29"-26"])

(Bass Drum, Triangle) 1

Percussion (Suspended Cymbal, Crash Cymbal [2 players]) 2

2 Cr. Cym. 3 4 5 6 7 8

9 Tenderly ♩ = 78

1 Fl. *Solo* *mf* *Tutti* *mf* *p*

2 Ob. *pp* *mp* *mf* *p*

1 Cl. in B♭ *p* *mp* *mf* *p*

2 Cl. in B♭ *p* *mp* *mf* *p*

3 B. Cl. in B♭ *p* *mp* *mf* *p*

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

1 A. Sax. in E♭ *pp*

2 T. Sax. in B♭ *p* *mp* *mf* *pp*

Bar. Sax. in E♭ *p* *mp* *mf* *pp*

9 Tenderly ♩ = 78

1 Tpt. in B♭ *Solo* *mf* *f* *p*

2 Hn. in F *mp* *mf*

1 Tbn. *pp*

2 Euph. *pp*

Tuba *pp*

Str. Bs. *p* *mp* *mf* *pp*

Mall. Perc. *Vibes* *mf*

Timp.

1 Perc. *Tri.* *mf* *pp*

2 Perc.

37 ♩ = 52 (♩ = ♩)

a tempo

Fl. 1 *p* *mp* *f* *p*

Fl. 2 *p* *mp* *f* *p*

Ob. *p* *mp* *f* *p*

Cl. in B \flat 1 *p* *mp* *f* *p*

Cl. in B \flat 2 *p* *mp* *f* *p*

Cl. in B \flat 3 *p* *mp* *f* *p*

B. Cl. in B \flat *p* *cresc.* *mp* *f* *p*

Bsn. *p* *mp* *f* *p*

A. Sax. in E \flat 1 *p* *cresc.* *f* *p*

A. Sax. in E \flat 2 *p* *cresc.* *f* *p*

T. Sax. in B \flat *p* *cresc.* *f* *p*

Bar. Sax. in E \flat *p* *cresc.* *f* *p*

Tpt. in B \flat 1 *p* *mp* *f* *p*

Tpt. in B \flat 2 *p* *mp* *f* *p*

Tpt. in B \flat 3 *p* *mp* *f* *p*

Hn. in F 1 *p* *mp* *f* *p*

Hn. in F 2 *p* *mf* *f* *p*

Tbn. 1 *p* *cresc.* *f* *p*

Tbn. 2 *p* *cresc.* *f* *p*

Euph. *p* *cresc.* *f* *p*

Tuba *p* *cresc.* *f* *p*

Str. Bs. *p* *cresc.* *f* *p*

Mall. Perc. *f*

Timp. *f*

Perc. 1 Tri. *p* *f*

Perc. 2 *p* *B.D.* *f*

33 34 35 36 37 38 39 40

$\text{♩} = 78 (\text{♩} = \text{♩})$ **51** *Passionate* $\text{♩} = 64$ *accel.*, Moderately $\text{♩} = 108$

Fl.
 1 *mf* *rit.* *ff* *pp*
 2 *mf* *ff* *pp*

Ob.
 1 *mf* *ff* *pp*
 2 *mf* *ff* *pp*

Cl. in B \flat
 1 *mf* *ff* *pp*
 2 *mf* *ff* *pp*
 3 *mf* *ff* *pp*

B. Cl. in B \flat
mf *ff* *pp*

Bsn.
mf *ff* *pp*

A. Sax. in E \flat
 1 *mf* *ff* *mp* *Soli* *mf*
 2 *mf* *ff* *pp* *p*

T. Sax. in B \flat
mf *ff* *pp* *p*

Bar. Sax. in E \flat
mf *ff* *pp* *p*

$\text{♩} = 78 (\text{♩} = \text{♩})$ **51** *Passionate* $\text{♩} = 64$ *accel.*, Moderately $\text{♩} = 108$

Tpt. in B \flat
 1 *mf* *ff* *pp*
 2 *mf* *ff* *pp*
 3 *mf* *ff* *pp*

Hn. in F
 1 *mf* *ff* *pp*
 2 *mf* *ff* *pp*

Tbn.
 1 *mf* *ff* *pp*
 2 *mf* *ff* *pp*

Euph.
mf *ff* *pp*

Tuba
mf *ff* *pp*

Str. Bs.
mf *ff* *pp*

Mall. Perc.
mp *Vibes (pedal fully depressed, no dampening)*

Timp.
mf *ff*

Perc.
 1 *ff* *Tri.* *p*
 2 *ff*

49 50 51 52 53 54 55 56

61

1 Fl.

2 Fl.

Ob.

1 Cl. in B \flat

2 Cl. in B \flat

3 Cl. in B \flat

Bsn.

1 A. Sax. in E \flat

2 A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

1 Tpt. in B \flat

2 Tpt. in B \flat

3 Tpt. in B \flat

1 Hn. in F

2 Hn. in F

1 Tbn.

2 Tbn.

Euph.

Tuba

Str. Bs.

Mall. Perc.

Timp.

1 Perc.

2 Perc.

pp, mp, f, p, st. mute, to Bells

11

molto rall.

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Cl. 3 *pp* *mp*

B. Cl. in B \flat *mf* *f* *mp*

Bsn. *mp*

A. Sax. in E \flat 1 *mf* *f* *mp*

A. Sax. in E \flat 2 *mf* *f* *mp*

T. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mf* *f* *mp*

Tpt. in B \flat 1 *mp* open *mp* open *mp* open *mp*

Tpt. in B \flat 2 *mp* open *mp* open *mp* open *mp*

Tpt. in B \flat 3 *mp* open *mp* open *mp* open *mp*

Hn. in F 1 *mf* *f* *mp*

Hn. in F 2 *mf* *f* *mp*

Tbn. 1 *mp* open *mp* open *mp* open *mp*

Tbn. 2 *mp* open *mp* open *mp* open *mp*

Euph. *mf* *f* *mp*

Tuba *mp*

Str. Bs. *mp*

Mall. Perc. Bells *mf* *f* to Marimba

Timp. *mp*

Perc. 1 *p*

Perc. 2 *p*

65 66 67 68 69 70

71 Grand ♩ = 90

1 Fl.

2 Fl.

Ob.

1 Cl. in B \flat

2 Cl. in B \flat

3 Cl. in B \flat

Bsn.

1 A. Sax. in E \flat

2 A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

71 Grand ♩ = 90

1 Tpt. in B \flat

2 Tpt. in B \flat

3 Tpt. in B \flat

1 Hn. in F

2 Hn. in F

1 Tbn.

2 Tbn.

Euph.

Tuba

Str. Bs.

Mall. Perc.

Timp.

Perc.

1 Perc.

2 Perc.

ff 71 72 73 74 75 76 77 78

mf

f

mp

A \flat to A \natural

B.D. ff

1 Fl. *mp*

2 Fl. *mp*

Ob. *p* *mp* *pp* *mf* *mp*

1 Cl. in B \flat *pp* *mf*

2 Cl. in B \flat *pp* *mf*

3 Cl. in B \flat *pp* *mf*

B. Cl. in B \flat *p* *mp* *mf*

Bsn. *pp* *mf* *pp*

1 A. Sax. in E \flat *p* *mp* *mf* *mp*

2 A. Sax. in E \flat *p* *mp* *mf* *mp*

T. Sax. in B \flat *p* *mp* *mf* *mp*

Bar. Sax. in E \flat *p* *mp* *mf* *mf*

1 Tpt. in B \flat *pp* *mp*

2 Tpt. in B \flat *pp* *mp*

3 Tpt. in B \flat *pp* *mp*

1 Hn. in F *pp* *mf*

2 Hn. in F *pp* *mf*

1 Tbn. *pp* *mf* *pp*

2 Tbn. *p* *mf* *pp*

Euph. *mp* *mf* *pp*

Tuba *mp* *mf* *pp*

Str. Bs. *mp* *mf* *pp*

Mall. Perc. *mf*

Timp.

1 Perc. Tri. *mp* B.D. *mf*

2 Perc. *pp* *mf*

87 88 89 90 91 92

Fl. 1 *f* *rit.* *a tempo* *p* *mf* *molto rall.*

Ob. 2 *f* *p* *mf*

Cl. in B \flat 1 *f* *p* *pp* *mf*

Cl. in B \flat 2 *f* *p* *pp* *mf*

Cl. in B \flat 3 *f* *p* *pp* *mf*

B. Cl. in B \flat *f* *mp* *mf*

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

A. Sax. in E \flat 1 *f* *p* *mf*

A. Sax. in E \flat 2 *f* *p* *mf*

T. Sax. in B \flat *f* *p* *mf*

Bar. Sax. in E \flat *f* *p* *mf*

Tpt. in B \flat 1 *f* *rit.* *a tempo* *molto rall.* *mf*

Tpt. in B \flat 2 *f* *p* *mf*

Tpt. in B \flat 3 *f* *p* *mf*

Hn. in F 1 *mp* *mf*

Hn. in F 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Str. Bs. *mp* *mf*

Mall. Perc. *f*

Timp. *mp* *mf*

Perc. 1 *Tri. f* *p* *mf*

Perc. 2 *p*

93 94 95 96 97 98

99 Resolute ♩ = 64

1. Fl. *f* *mf* *mp* *pp*

2. Ob. *f* *mf* *mp* *pp*

1. Cl. in B \flat *f* *mf* *mp*

2. Cl. in B \flat *f* *mf* *mp*

3. B. Cl. in B \flat *f* *mf* *mp*

Bsn. *f* *mf* *mp*

1. A. Sax. in E \flat *f* *mf* *mp* *pp*

2. T. Sax. in B \flat *f* *mf* *mp* *pp*

Bar. Sax. in E \flat *f* *mf* *mp* *pp*

99 Resolute ♩ = 64

1. Tpt. in B \flat *f* *mf* *mp*

2. Hn. in F *f* *mf* *p*

1. Tbn. *f* *mf* *p*

2. Euph. *f* *mf* *p*

Tuba *f* *mf* *p*

Str. Bs. *f* *mf* *p*

Mall. Perc. *f* *mf* *p* *pp*

Timp. *f* *mf* *p* *pp*

1. Perc. *f* *mf* *p* *pp*

2. Perc. *f* *mf* *p* *pp*

99 100 101 102 103 104 105 106

rit.

to Bells

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