



# Mischief

ROBERT THURSTON

## Instrumentation

---

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	8
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani	2
Mallet	4
Bells, Chimes, Xylophone, opt. Marimba	
Percussion 1	4
Snare Drum, Small Tom-tom or Tenor Drum, Bass Drum	
Percussion 2	4
Güiro, Woodblock, Crash Cymbals, Triangle, Bongos	
Percussion 3	4
Cabasa, Tambourine, Suspended Cymbal, Triangle, Ratchet	



## ABOUT THE COMPOSER



Robert Thurston, former Chief Arranger-Composer for the US Air Force Band in Washington DC, devoted his 20-year Air Force career to writing in a variety of musical styles and genres for the service's premier ensembles, and for a long roster of internationally renowned guest artists. Before joining the military, he taught school bands for five years in Florida and Ohio. Since retiring from the Air Force in 2014, he has continued to write music full-time. He is also the conductor of the Prince William Community Band in Prince William County, Virginia.

## ABOUT MISCHIEF

The original title of *Mischief* was *Dancing On Marbles*. I wrote it for the Sidney Lanier Middle School Band in Fairfax, Virginia, directed by Charlie Burts and Joe Denti. Charlie conducted the premier performance on June 11, 2014. At the time, the piece was shorter, and all one tempo—just the two outer sections of this version, which are essentially identical to the original. We went with *Dancing on Marbles* as the title to evoke that giddy, fun-scary feeling of trying to keep your footing on unsteady ground ... or of trying to keep a group of young musicians together as they navigate oscillating odd-time signatures: either way, you're essentially daring gravity itself to do what gravity does.

Later on, as I was adding in the slower, dreamy middle section, I realized this piece wasn't *only* about the dizzy thrill of dancing on marbles. I was picturing young children, with their wide-eyed, innocent-yet-mischievous happiness and curiosity ... not to mention their turn-on-a-dime mood shifts.

The outer sections of *Mischief* alternate between 3/4 (with a random 4/4 here and there to keep you honest) and the "hook" of the piece, written in a 5/8+7/8 pattern.\* I could have kept those passages in 3, using ties and accents, but Charlie Burts correctly predicted his students would catch on to the 5+7 as long as it was consistent throughout the piece. Sure enough, he told me those sections came together quickly and ended up being less rehearsal-intensive than the parts in 3/4.

After the intro, *Mischief* introduces a melody (m. 9) that's kind of erratic and herky-jerky—not unlike an emerging toddler's rookie attempts at getting around the way grownups do. In the minor-key iterations of the 5+7 sections—basically from 76 (*Poco crabbioso*) through 121—I couldn't help thinking of a 2- or 3-year-old getting increasingly tired, cranky and stubborn before finally curling up with a bottle and succumbing to a nap (121-130). The dreamy section at 131 is all butterflies, unicorns, kittens, and magical super-powers. At 159 the inner imp starts to whisper, "Pssst! Wake up!", and from 175 to the end, it's basically the ecstatic dance of a little human who's loving every minute of being alive and awake, and having the best time ever.

\* Important note about those 5+7 sections: The dotted bar lines are simply to highlight the meter shift—it's still a 2-bar figure. So the tacet players who have to count through multimeasure rests there must count each 5/8 as one measure, and each 7/8 as one measure.

Full Score

# Mischief

ROBERT THURSTON  
(ASCAP)

Playfully ♩ = c. 144

The score is for a band piece titled "Mischief" by Robert Thurston. It is composed for the Sidney Lanier Middle School Band in Fairfax, VA, by Charlie Burts and Joe Denti. The piece is in 3/4 time, marked "Playfully" with a tempo of approximately 144 beats per minute. The score is for a full band, including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, B♭ Clarinet 1, B♭ Clarinet 2 & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2 & 3, Horn in F 1, 3, Horn in F 2, 4, Trombone 1 & 2, Trombone 3, Euphonium, and Tuba. The percussion section includes Timpani (F, B, C, F), Mallets (Bells, Chimes, Xylophone, opt. Maracas), Percussion 1 (Snare Drum, Small Tom or Tenor Drum, Bass Drum), Percussion 2 (Guiro, Woodblock, Crash Cymbals, Triangle, Bongos), and Percussion 3 (Cajassa, Tambourine, Suspended Cymbal, Triangle, Ratchet). The score is marked with dynamics such as *ff* and *pp*, and includes articulation like accents and slurs. A large "PREVIEW ONLY" watermark is overlaid on the score. The page is numbered 1 through 6 at the bottom.

9

Picc. *f* *pp*

Fl. 1, 2 *f* *pp*

Ob. *f* *pp*

B♭ Cl. 1 *f* *pp*

B♭ Cl. 2, 3 *f* *pp*

B. Cl. *pp* *mf* *sim.*

Bsn. *pp* *mf* *sim.*

A. Sax. 1, 2 *f* *pp*

T. Sax. *pp* *mf* *sim.*

B. Sax. *pp* *mf* *sim.*

9

B♭ Tpt. 1 *pp*

B♭ Tpt. 2, 3 *pp*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Tbn. 1, 2 *pp*

Tbn. 3 *pp*

Euph. *pp* *mf* *sim.*

Tuba *pp* *mf* *sim.*

Tmp. *pp*

Mal. *f* *mp*

Perc. 1 *pp*

Perc. 2 *mp*

Perc. 3 *f*

Cue: T. Sax.

Cue: B. Sax.

Xylo. (opt. + Marimba 8vb)

2 Wood Blocks

17

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

*mp*

*sim.*

17

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mel.

Perc. 1

Perc. 2

Perc. 3

stopped

stopped

Straight mute  
a2

*pp*

Play

*pp*

Tom-tom

*mp*

*p*

Tambourine

*mp*



33

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1,2, Ob., B♭ Cl. 1, B♭ Cl. 2,3, B. Cl., Bsn., A. Sax. 1,2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2,3, Hn. 1,3, Hn. 2,4, Tbn. 1,2, Tbn. 3, Euph., Tuba, Tmp., Mal., Perc. 1, Perc. 2, Perc. 3, and Bells. The score is in 2/4 time and G major. The key signature has one sharp (F#). The score is divided into measures 30 through 36. Measure 33 is the focus of this page. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). The word "PREVIEW" is written diagonally across the score in large, semi-transparent letters. The word "Play" appears in some staves, likely indicating a performance instruction. The Bells part includes the instruction "l.v." (largo vivace) at the end of the page.





The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family. The score spans measures 42 to 48. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page. The notation includes various note values, rests, and dynamic markings such as *mf*. The key signature is B-flat major (two flats), and the time signature is 4/4. The percussion section includes three parts: Perc. 1 (snare drum), Perc. 2 (cymbal), and Perc. 3 (tom-toms).

42

43

44

45

46

47

48

49

Picc. *f*

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

Bsn.

A. Sax. 1,2 *f*

T. Sax.

B. Sax.

49

B♭ Tpt. 1 *f*

B♭ Tpt. 2,3 *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tbn. 1,2 *f*

Tbn. 3 *f*

Euph.

Tuba *f*

Timp. *f*

Msl. *f*  
Xyl.

Perc. 1 *f*

Perc. 2 *f*  
Cr. Cym.

Perc. 3 *f*

49

50

51

52

53

54

55





76 Poco crabbioso

Picc. *f*  
 Fl. 1,2 *f*  
 Ob. *f*  
 B♭ Cl. 1 *f*  
 B♭ Cl. 2,3 *f*  
 B. Cl. *mf* *f* *p*  
 Bsn. *mf* *f* *p*  
 A. Sax. 1,2 *f*  
 T. Sax. *f*  
 B. Sax. *mf* *f* *pp* *sim.*  
 B♭ Tpt. 1 *f*  
 B♭ Tpt. 2,3 *f*  
 Hn. 1,3 *pp* *sim.*  
 Hn. 2,4 *p* *pp* *sim.*  
 Tbn. 1,2 *p* *pp* *sim.*  
 Tbn. 3 *mf* *f* *p* *pp* *sim.*  
 Euph. *mf* *f* *p*  
 Tuba *mf* *f* *pp* *sim.*  
 Timp. *f*  
 Mal. *p* Bells  
 Perc. 1 *p* *f* S.D.  
 Perc. 2 *p* *f* T-tom *pp*  
 Perc. 3 Tambourine *pp*

Cue: B. Cl., Bsn., B. Sx.



92

Picc.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1,3

Hn. 2,4

Tbn. 1,2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Chimes

Sus. Cym.

*cresc.*

*p*

*f*

*mf*

*pp*

*sfz*

*Play*

92

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Picc., Fl. 1,2, Ob., B. Cl. 1, B. Cl. 2,3, B. Cl., Bsn., A. Sax. 1,2, T. Sax., B. Sax., B. Tpt. 1, B. Tpt. 2,3, Hn. 1,3, Hn. 2,4, Tbn. 1,2, Tbn. 3, Euph., Tuba, Timp., Mal., Perc. 1, Perc. 2, and Perc. 3. The score spans six measures, numbered 93 to 98 at the bottom. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page. The music features various dynamics such as *f*, *sfz*, and *fp*, and includes articulation marks like accents and slurs. The key signature is three flats (B-flat major or D-flat minor).











127 ♩ = c. 80

Dreamily ♩ = c. 92

Picc.

Fl. 1,2 *ppp* *pp* Solo *mf molto cantabile*

Ob. *p* Cue: Oboe (solo)

B♭ Cl. 1 *ppp* *p* Cue: Horns

B♭ Cl. 2,3 *ppp* *pp* opt. 1 per part

B. Cl. *ppp* *p*

Bsn. *ppp* *pp* *p*

A. Sax. 1, 2 *ppp* Cue: Bsn. *mp* Cue: Bsn.

T. Sax. *ppp* *pp* *p*

B. Sax. *ppp* *pp* *p*

B♭ Tpt. 1 *ppp* *pp* Cue: Horn 1 (st. mute) *p*

B♭ Tpt. 2, 3 *ppp* *pp* Cue: Horn 2, 3 (st. mute) *p*

Hn. 1, 3 *ppp* *pp* *p*

Hn. 2, 4 *ppp* *pp* *p*

Tbn. 1, 2 *ppp* *pp* Cue: Horns

Tbn. 3 *ppp* *pp* Cue: Hn. 4 *p*

Euph. *ppp* *pp* Cue: B. Clar. *pp*

Tuba *ppp* *pp* *pp*

Timp.

Mal. *ppp* *pp* *pp* Vibraphone *mp*

Perc. 1 *ppp* *pp* *pp*

Perc. 2 *ppp* *pp* *pp* Tri. *mp*

Perc. 3 *ppp* *pp* *pp* *mf*



*poco rit.*

**147** A tempo, with more motion

Picc. *mp cresc.* *f*

Fl. 1, 2 *cresc.* *f*

Ob. *mp cresc.* *f*

B♭ Cl. 1 2 pl. div. *mp cresc.* *f* Tutti

B♭ Cl. 2, 3 *cresc.* *f*

B. Cl. *f*

Bsn. *p cresc.* *f*

A. Sax. 1, 2 *f*

T. Sax. *p cresc.* *f*

B. Sax. *f*

*poco rit.*

**147** A tempo, with more motion

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *mp cresc.* *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tbn. 1, 2 *p* *f*

Tbn. 3 *p* *f*

Euph. *p cresc.* *f*

Tuba *f*

A $\flat$  to B $\flat$

Timp. *f*

Mal.

Perc. 1 *f* Cr. Cym. *p*

Perc. 2

Perc. 3 Sus. Cym. *f*

*pp* *ff* *p*

155

Picc. *più f* *dim.*

Fl. 1,2 *più f* *dim.* *p*

Ob. *più f* *dim.* *p*

B♭ Cl. 1 *più f* *dim.* *p*

B♭ Cl. 2,3 *dim.* *p*

B. Cl. *dim.* *pp*

Bsn. *dim.* *pp*

A. Sax. 1,2 *più f* *dim.* *pp*

T. Sax. *dim.* *pp*

B. Sax. *pp*

155

B♭ Tpt. 1 *più f* *dim.* *pp*

B♭ Tpt. 2,3 *dim.* *pp*

Hn. 1,3 *più f* *f* *dim.* *pp*

Hn. 2,4 *dim.* *pp*

Tbn. 1,2 *dim.* *pp*

Tbn. 3 *dim.* *pp*

Euph. *dim.* *pp* Cue: Tuba *sim.*

Tuba *dim.* *pp* *sim.*

Timp. *pp* *sim.*

Chimes

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *ff*



*poco rit.* **163** Sleepily ♩ = c. 92

Picc. *pp*

Fl. 1, 2 *p*

Ob. *p*

B♭ Cl. 1 *p* Solo *mp* 2nd Div.

B♭ Cl. 2, 3 *p*

B. Cl. *mp impishly* *p* *ten.* *p*

Bsn. *mp impishly* *p* *ten.* *p*

A. Sax. 1, 2 *pp* Cue: Cl. 1, 2 *p*

T. Sax. *mp impishly* *p* *ten.* *p* Cue: Cl. 3

B. Sax. *mp impishly* *p* *ten.* *p*

B♭ Tpt. 1 *pp* *p* *ten.* *p* *ten.* *p*

B♭ Tpt. 2, 3 *pp* *p* *ten.* *p* *ten.* *p*

Hn. 1, 3 *pp* *p* *ten.* *p* *ten.* *p* Cue: Horn 2, 4

Hn. 2, 4 *pp* *p* *ten.* *p* *ten.* *p*

Tbn. 1, 2 *pp* *p* *ten.* *p* *ten.* *p* Cue: Tbn. 3

Tbn. 3 *pp* *p* *ten.* *p* *ten.* *p* Str. mute

Euph. *p* *ten.* *p* *ten.* *p* *ten.* *p* Cue: Bsn.

Tuba *p* *ten.* *p* *ten.* *p* *ten.* *p*

Timp. *p* *ten.* *p* *ten.* *p* *ten.* *p*

Mal. Xyl. *p impishly* Bells *p* Xyl. *p*

Perc. 1

Perc. 2 Tri. *mp*

Perc. 3



176 Tempo I

Picc.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

5 7

8+8

3 4

176 Tempo I

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

5 7

8+8

3 4

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

5 7

8+8

*pp*

*p*

Bongos

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*Lamb.*

*p*

*cresc. poco a poco*

3 4

176 177 178 179 180 181 182 183

184 192

Picc. *mp*

Fl. 1,2 *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2,3 *mp*

B. Cl. *mp*

Bsn. *p* *sim. Play*

A. Sax. 1,2 *p* *p* *sim.*

T. Sax. *p* *sim.*

B. Sax.

184 192

B♭ Tpt. 1 *sfp* *sfp*

B♭ Tpt. 2,3 *sfp* *sfp*

Hn. 1,3 *fp* *fp*

Hn. 2,4 *fp* *stopped* *p* *Bell tones* *sim.*

Tbn. 1,2 *p* *Straight mute* *sim.*

Tbn. 3 *p* *sim.*

Euph. *mp*

Tuba *mp*

Timp. *fp* *pp* *Bells* *(Bells cont.)*

Mal. *mf* *Chimes* *mf*

Perc. 1 *f*

Perc. 2 *f* *Tri.* *mp*

Perc. 3 *f* *Sus. Cym.* *pp* *f*

200

Picc.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

*sim.*

*fp*

*f*

*sfz*

*f*

*pp*

*f*

Open

Sus. Cym.

208 Playfully impatient

Picc. *mf* *ff*

Fl. 1,2 *mf* *ff* **5 7** *p subito*

Ob. *mf* *ff* **8+8** *p subito*

B♭ Cl. 1 *mf* *ff* *p subito*

B♭ Cl. 2,3 *mf* *ff* *p subito*

B. Cl. *p* *ff* *p subito* *cresc. poco a poco* *sempre staccato*

Bsn. *p* *ff* *p subito* *cresc. poco a poco* *sempre staccato*

A. Sax. 1,2 *mf* *mf* *ff* **5 7** *p subito* *cresc. poco a poco* *sempre staccato*

T. Sax. *mf* *mf* *ff* **8+8** *p subito* *cresc. poco a poco* *sempre staccato*

B. Sax. *p* *ff* *p subito* *cresc. poco a poco* *sempre staccato*

Open **208 Playfully impatient**

B♭ Tpt. 1 *mf* *ff*

B♭ Tpt. 2,3 *mf* *ff*

Hn. 1,3 *mf* *ff*

Hn. 2,4 *mf* *ff* **5 7**

Tbn. 1,2 *sf* *ff* **8+8**

Tbn. 3 *p* *ff*

Euph. *p* *ff*

Tuba *p* *ff*

Timp. *p* *ff*

Mal. **5 7** *p* *cheerfully ... but impatiently* *cresc. poco a poco*

Perc. 1

Perc. 2 *pp* *f* *Sus. Cym.*

Perc. 3 *mf* *Tambourine*

216 All the happies!

Picc. *mf* *f*

Fl. 1,2 *mp* *f*

Ob. *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2, 3 *mp* *f*

B. Cl. *cresc.* *f*

Bsn. *mp* *cresc.* *f*

A. Sax. 1, 2 *mp* *cresc.* *f*

T. Sax. *mp* *cresc.* *f*

B. Sax. *mp* *cresc.* *f*

216 All the happies!

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 3 *mf* *f*

Hn. 2, 4 *mf* *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *p* cheerfully ... but impatiently *f*

Tuba *p* cheerfully ... but impatiently *f*

Timp. *p* cheerfully ... but impatiently *f*

Mal. *cresc.* *f* (Bells only)

Perc. 1 *f*

Perc. 2 *f* Cr. Cym.

Perc. 3 *f*





232

232

*fp*

Bells + Xylo.

*f*

*ff*

228 229 230 231 232 233 234 235

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *p* dynamic and transitioning to *ff*.
- Fl. 1,2**: Flutes 1 and 2, starting with a *p* dynamic and transitioning to *ff*.
- Ob.**: Oboe, starting with a *p* dynamic and transitioning to *ff*.
- B♭ Cl. 1**: Bass Clarinet 1, starting with a *p* dynamic and transitioning to *ff*.
- B♭ Cl. 2,3**: Bass Clarinet 2 and 3, starting with a *p* dynamic and transitioning to *ff*.
- B. Cl.**: Baritone Clarinet, starting with a *p* dynamic and transitioning to *ff*.
- Bsn.**: Bassoon, starting with a *p* dynamic and transitioning to *ff*.
- A. Sax. 1,2**: Alto Saxophones 1 and 2, starting with a *p* dynamic and transitioning to *fp*.
- T. Sax.**: Tenor Saxophone, starting with a *p* dynamic and transitioning to *ff*.
- B. Sax.**: Baritone Saxophone, starting with a *p* dynamic and transitioning to *ff*.
- B♭ Tpt. 1**: Bass Trumpet 1, starting with a *p* dynamic and transitioning to *ff*.
- B♭ Tpt. 2,3**: Bass Trumpet 2 and 3, starting with a *p* dynamic and transitioning to *ff*.
- Hn. 1,3**: Horns 1, 3, and 4, starting with a *p* dynamic and transitioning to *fp*.
- Hn. 2,4**: Horns 2 and 4, starting with a *p* dynamic and transitioning to *ff*.
- Tbn. 1,2**: Trombones 1 and 2, starting with a *p* dynamic and transitioning to *ff*.
- Tbn. 3**: Trombone 3, starting with a *p* dynamic and transitioning to *ff*.
- Euph.**: Euphonium, starting with a *p* dynamic and transitioning to *ff*.
- Tuba**: Tuba, starting with a *p* dynamic and transitioning to *ff*.
- Timp.**: Timpani, starting with a *mf* dynamic and transitioning to *ff*.
- Mal.**: Maracas, starting with a *p* dynamic and transitioning to *ff*.
- Perc. 1**: Percussion 1, starting with a *p* dynamic and transitioning to *f*.
- Perc. 2**: Percussion 2, playing *f* *molto staccato* with suspended cymbals and sticks.
- Perc. 3**: Percussion 3, playing *f*.



# Excelcia Music Publishing Concert Band Series

Concert band music from Excelcia Music Publishing is published in five color-coded series: Prelude (grade .5), Da Capo (grade 1), Harmony (grade 1.5), Intermezzo (grade 2 to 2.5), Rhapsody (grade 3 to 3.5) and Maestro (grade 4 and up). Each series is carefully graded with composers following strict criteria established by the editorial team. Rest assured when you pick a piece in a specific series and grade level, it will fit your band's developmental needs regarding ranges, keys, rhythms, etc. Each piece has been highly vetted in the selection process and meticulously edited, so you know you are getting the best quality music for concert band available today. The score and parts are beautifully set for ease of reading, with unique features like oversized time signatures in the conductor's scores and measure numbers on the parts at every measure, to help facilitate efficient rehearsals. Professional recordings of each piece are available and can be used as pedagogical examples for your students of good tone and musicianship. Many pieces in the series are available on SmartMusic. Expect the finest music by the best composers from Excelcia Music Publishing—Music that Inspires.

## Excelcia Music Publishing Concert Band Series

### Intermezzo Concert Band Series (Gr. 2-2.5)

Mission Control	Tyler Arcari
Founders March	Larry Clark
Buckeye Rondo	Larry Clark
Hidden Wonders	Sean O'Loughlin
Abundant Bliss	Matthew R. Putnam
Self Destruct	Jason K. Nitsch
Capstone	Tyler Arcari
O Waly, Waly	Jon Bubbett
Flute Salad	Carl Strommen
Sun Voyager	Peter Sciaino
Byzantine Dances	Carol Brittin Chambers
Purple Mountain Heather	Michael J. Miller
Holes in Space	Mark Revell
Evening Dusk	Yukiko Nishimura
The Knight Errant	Alan Lee Silva

### Rhapsody Concert Band Series (Gr. 3-3.5)

A Heart to Treasure	Tyler Arcari
Highlander	Tyler Arcari
Strong of Heart	Sean O'Loughlin
The Great Clipper Race	Matthew R. Putnam
Armada	Jason K. Nitsch
On That Night All Was Silent	David Samuel
Excel	John M. Pasternak
Ornaments!	Jon Bubbett
Warwick Castle	Gene Milford
Children of the Atom	George Sweet
Distant Thunder	Steve Parsons
On the Wings of Angels	Carl Strommen

### Maestro Concert Band Series (Gr. 4+)

When We Go	Tyler Arcari
Assurance	Robert Thurston
The New Colossus March	Gene Milford
Madaline's First Adventure	Chris Thompson
Convergence	Sean O'Loughlin



# EXCELCIA MUSIC PUBLISHING



EXCELCIA MUSIC PUBLISHING, LLC  
402 S. KENTUCKY AVE. SUITE 210  
LAKELAND, FL 33801  
(863) 213-3100

MCB1906 – Set  
MCB1906FS – Full Score  
MCB1906P – Parts



EXCELCIAMUSIC.COM



8 12598 03175 1