

FULL CONDUCTOR SCORE

Catalog No: 011-4649-01

AURORA BOREALIS

Anthony Susi

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®

Music Publishers, 205 Cowan Ave. W., P.O. Box 680
Oskaloosa, Iowa 52577 U.S.A.

AURORA BOREALIS

Anthony Susi

Instrumentation

Full Conductor Score	1	2nd B ^b Trumpet	5
Flute	10	F Horn	4
Oboe	2	1st Trombone	3
1st B ^b Clarinet	5	2nd Trombone	3
2nd B ^b Clarinet	5	Euphonium (Baritone) B.C.	2
B ^b Bass Clarinet	2	Euphonium (Baritone) T.C.	2
Bassoon	2	Tuba	4
1st E ^b Alto Saxophone	3	Bells	4
2nd E ^b Alto Saxophone	3	Timpani	1
B ^b Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E ^b Baritone Saxophone	2	Percussion 2: Triangle, Suspended Cymbal, Tambourine, Crash Cymbals	4
1st B ^b Trumpet	5		

Program Notes

The aurora borealis is named after the Roman goddess of dawn, Aurora, and the Greek name for the north wind, Boreas, by Galileo in 1619. Different cultural groups have legends about the lights' source. In medieval times, the appearance of the Aurora Borealis were seen as omens of war or famine. The northern Europeans believed that the lights were reflections from torches or campfires, as did the Maori of New Zealand. The Menominee Indians of Wisconsin believed that the lights revealed the location of the spirits of giant hunters and fishermen known as manabai'wok. The Alaskan Inuits believed the lights were the spirits of the animals they hunted. Some Australian Aboriginies believed that the lights were the spirits of their tribe.

Aurora Borealis whimsically depicts the dazzling dancing lights of the magical spectacle in the sky which has fascinated mankind for centuries. The opening theme is presented in varying arrangements to characterize the many forms the lights appear from patches or scattered clouds of light to streamers and arcs. Trills and rolls represent the rippling curtains and the chromatic rising musical lines reflect the shooting rays that light up the sky with an eerie glow. Bright brass fanfares display the magnificent shades of green and pink that often occur.

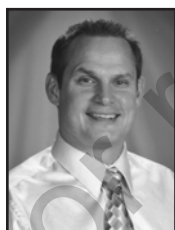
Rehearsal Suggestions

The recurring dotted eighth and sixteenth note figure should be played in a separated style throughout the piece to maintain a lively feel. Be sure to also emphasize all dynamic accents throughout the piece as well to create the intended rhythmic feel.

I hope you enjoy rehearsing and performing **Aurora Borealis**.

Anthony Susi

About the Composer

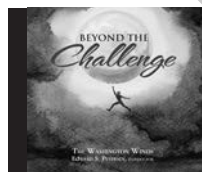


Anthony Susi has been teaching music in Connecticut schools at the middle, high school and collegiate level since 1985. He often serves as guest conductor at honors band festivals for both middle and high school musicians throughout his native state, as well as in Mass. and Rhode Island. He has presented numerous state conference workshops and contributed articles for publication in CMEA, Band World, MEJ, and SBO on music pedagogy. He has also been invited frequently to adjudicate both jazz and concert band festivals in Connecticut. His performing ensembles have been featured many times at CMEA and MENC Eastern Division Conferences and have earned Superior ratings and top honors at adjudication festivals throughout the Eastern states.

Anthony's diverse experience as a band director has provided him a unique understanding of the aesthetic appeal and technical needs for compositions written at various age levels. This is evident by the number of commissions he receives each year from both middle and high school band directors since 1998. Some of his works have recently been noted in top 100 lists by Band World International and the CT Chapter of ASBDA.

Outside of music education, Mr. Susi has also composed and recorded five CDs of original music in a variety of genres that have been featured on "Best of CT" compilation discs and the soap opera, "As the World Turns." He is also an active solo artist on guitar, keyboard and vocals, performing regularly at several establishments around his home state.

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LICENSING THIS WORK

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AURORA BOREALIS

Andante (♩ = 96)

The score is for a 4/4 piece in B-flat major, marked Andante with a tempo of 96 beats per minute. The instrumentation includes Flute, Oboe, 1st and 2nd B-flat Clarinets, B-flat Bass Clarinet, Bassoon, 1st and 2nd E-flat Alto Saxophones, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 1st and 2nd B-flat Trumpets, F Horn, 1st and 2nd Trombones, Euphonium (Baritone), Tuba, Bells, and Percussion. The percussion part includes Snare and Bass Drums, and a second set of Triangle, Suspended Cymbal, Tambourine, and Crash Cymbals. The score is divided into six measures, with dynamics ranging from piano (p) to mezzo-piano (mp). A 'div.' (divisi) marking is present for the saxophones and trombones in measures 1-3. A large watermark 'For Reference Only - Not Valid for Performance' is overlaid diagonally across the score.

10 Moderato (♩ = ca. 108)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

mp

mf

f

a2

S.D.

B.D.

Sus. Cym.

mp

7

8

9

10

11

12

Fl. *mf*

Ob. *mf* *mp*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bass Cl. *f* *mp*

Bsn. *f* *mp*

1st & 2nd Alto Sax. *f* *mp* *div.* *a2*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

1st & 2nd Trom. *f* *div.* *a2* *div.* *a2*

Euph. (Bar.) *f*

Tuba *f*

Bells *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Tri.

Cr. Cym. *f*

19

Fl. *mp* *f* *mp* *f*

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

1st Cl. *mp* *f* *mp* *f*

2nd Cl. *f* *fp* *f* *fp* *f*

Bass Cl. *f* *fp* *f* *fp* *f*

Bsn. *f* *fp* *f* *fp* *f*

1st & 2nd Alto Sax. *f* *fp* *f* *fp* *f* *a2* *div.* *a2*

Ten. Sax. *f* *fp* *f* *fp* *f*

Bari. Sax. *f* *fp* *f* *fp* *f*

19

1st Trpt. *f* *fp* *f* *fp* *f*

2nd Trpt. *f* *fp* *f* *fp* *f*

Hn. *f* *fp* *f* *fp* *f*

1st & 2nd Trom. *f* *fp* *f* *fp* *f*

Euph. (Bar.) *f* *fp* *f* *fp* *f*

Tuba *f* *fp* *f* *fp* *f*

Bells *mp* *f* *mp* *f*

Timp. *f* *fp* *f*

Perc. 1 *f* *mp* *f* *mp* *f*

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

Sus. Cym.

19 20 21 22 23

24

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

Ob. *mp* *mf* *f* *f*

1st Cl. *mp* *mf* *f* *f*

2nd Cl. *mp* *mf* *f* *f*

Bass Cl. *mp* *mf* *f* *f*

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

1st & 2nd Alto Sax. *f* *f* *f* *f*

Ten. Sax. *mp* *mf* *f* *f*

Bari. Sax. *mp* *mf* *f* *f*

24

1st Trpt. *f* *f* *f* *f*

2nd Trpt. *f* *f* *f* *f*

Hn. *mp* *mf* *f* *f*

1st & 2nd Trom. *mp* *mf* *f* *f*

Euph. (Bar.) *mp* *mf* *f* *f*

Tuba *mp* *mf* *f* *f*

Bells *mp* *mf* *f* *f*

Timp. *f* *f* *f* *f*

Perc. 1 *f* *f* *f* *f*

Perc. 2 *f* *f* *f* *f*

Sus. Cym. *mp* *f*

Tri. *f*

33 Allegro (♩ = ca. 126)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

tr

mp

mp

mp

mp

mp

a2

div.

mp

mp

mp

33 Allegro (♩ = ca. 126)

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

div.

a2

mp

mf

mp

mf

p

Cr. Cym.

Tri.

Sus. Cym.

Fl. *f* *fp* *f* *fp*

Ob. *f* *fp* *f* *fp*

1st Cl. *f* *fp* *f* *fp*

2nd Cl. *f* *fp* *f* *fp*

Bass Cl. *mf* *fp* *f*

Bsn. *mf* *fp* *f*

1st & 2nd Alto Sax. *mf* *fp* *f*

Ten. Sax. *mf* *fp* *f*

Bari. Sax. *mf* *fp* *f*

1st Trpt. *f* *fp* *f* *fp*

2nd Trpt. *f* *fp* *f* *fp*

Hn. *mf* *fp* *f*

1st & 2nd Trom. *f* *fp* *f* *fp*

Euph. (Bar.) *f* *fp* *f* *fp*

Tuba *fp* *f*

Bells

Timp. *f* *mp* *mf* *f*

Perc. 1 *f* *mp* *mf* *f*

Perc. 2 *f* *p* *f*

Tri. *f* *p* *f*

35

36

37

38

39

40

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl.

Bass Cl. *fp* *mf* *mp* *p*

Bsn. *mf* *fp* *mf* *mp* *p* *mf*

1st & 2nd Alto Sax. *mf* *fp* *mf* *mp* *p*

Ten. Sax. *mf* *fp* *mf* *mp* *p*

Bari. Sax. *fp* *mf* *mp* *p*

43

1st Trpt.

2nd Trpt.

Hn. *mf* *fp* *mf* *mp* *p*

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf* *mp* *p*

Tuba *fp* *mf* *mp* *p*

Bells *mp*

Timp. *mf* *mp* *p*

Perc. 1 *mp* *mf* *f* *mp* *p* *On Rim*

Perc. 2 *mf* *f* *Tri.*

Cr. Cym. *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

p

mp

p

53

Fl. *mp*

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

1st Cl. *mp* *f* *f* *mp*

2nd Cl. *mp*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *mp* *f* *f* *mp*

Ten. Sax. *mf*

Bari. Sax. *mf*

53

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mf* *div.* *a2* *div.*

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells

Timp.

Perc. 1

Perc. 2 *mp* Tamb. *f* Cr. Cym.

53

54

55

56

57

58

61

Fl. *mp*

Ob. *f* *mp*

1st Cl. *f* *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st & 2nd Alto Sax. *f*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

61

1st Trpt.

2nd Trpt.

Hn. *mp* *mf*

1st & 2nd Trom. *a2* *mp* *mf*

Euph. (Bar.) *mp* *mf*

Tuba *mp* *mf*

Bells *mp*

Timp.

Perc. 1

Perc. 2 Cr. Cym. *mp* Sus. Cym.

Fl. *mf* *tr* *mp*

Ob. *mf* *tr* *mp*

1st Cl. *f* *mp*

2nd Cl. *f* *fp* *f*

Bass Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

1st & 2nd Alto Sax. *div.* *f* *fp* *f*

Ten. Sax. *f* *fp* *f*

Bari. Sax. *f* *fp* *f*

1st Trpt. *f* *fp* *f*

2nd Trpt. *f* *fp* *f*

Hn. *f* *fp* *f*

1st & 2nd Trom. *div.* *a2* *fp* *f*

Euph. (Bar.) *f* *fp* *f*

Tuba *f* *fp* *f*

Bells *mf* *mp*

Timp. *f* *fp*

Perc. 1 *f* *mp*

Perc. 2 *f* Tri. Sus. Cym. *mp*

Fl. *f* *tr* *mp* *f*

Ob. *f* *tr* *mp* *f*

1st Cl. *f* *tr* *mp* *f*

2nd Cl. *fp* *f*

Bass Cl. *fp* *f*

Bsn. *fp* *f*

1st & 2nd Alto Sax. *fp* *f*

Ten. Sax. *fp* *f*

Bari. Sax. *fp* *f*

1st Trpt. *fp* *f* *div.*

2nd Trpt. *fp* *f*

Hn. *fp* *f*

1st & 2nd Trom. *div.* *fp* *f*

Euph. (Bar.) *fp* *f*

Tuba *fp* *f*

Bells *f* *mp* *f*

Timp. *f* *mp* *f*

Perc. 1 *f* *mp* *f*

Perc. 2 *mf* *mp* *f*

Cr. Cym. *f* *mf* *mp* *f*

70 71 72 73 74 75