

CANADIAN SKETCHES

*Commissioned by the Tymac Music Parents Association for the
Sir John A. MacDonald Collegiate Institute Wind Symphony, Scarborough, Ontario, Canada
Dennis Carpenter, Director*

David Shaffer

Full Conductor Score

David Shaffer was born in Columbus, Ohio and attended schools in Grove City, Ohio before earning degrees at both the Ohio State University and Miami University (Ohio). He has taught in the school systems of Hamilton, Northridge and Wyoming, Ohio. Currently he is the Ohio Director of Music On The Move Inc., and a free-lance composer/arranger/clinician.

Mr. Shaffer has numerous band compositions, at both the Jr. High and High School level, published by the C.L. Barnhouse Co. Many have been used at music clinics and festivals in the United States and Canada, and have been placed on a number of state contest required performance lists. Just recently, the Japanese Band Directors Association selected his PRINCETON VARIATIONS for inclusion on their high school required music list.

Under Mr. Shaffer's direction, the Wyoming, Ohio High School String Orchestra performed as the opening group at the 1984 Mid-West International Band and Orchestra Clinic in Chicago.

INSTRUMENTATION

Full Conductor Score	1
C Piccolo	1
C Flute	5
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Oboe	2
Bassoon	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone TC	1
Baritone BC	2
Tuba	5
Snare Drum, Bass Drum	3
Cymbals	1
Mallet Percussion	1
Timpani	1

Note to the Director

The opening fanfare figures measure 1 to 4, 10 to 13, and 18 to 20 should be in sharp contrast both in tempo and articulation to the Rubato interludes. It is important that the tempos of these Rubato sections not be too slow, but in a free style.

Articulations, measure 54 through 60, in the Trumpets, Horns, and Alto Saxes should be with a slight punch, almost a bell-tone type of attack. Be careful not to let the tempo slow through this section of the composition.

The Moderato section at measure 88 should be at MM=96, setting up the Rubato at measure 91. Again, just slow enough to allow expression in the melodic lines. The Allegro at measure 120 should be at the original tempo of MM=132.

Tempo and dynamics should increase considerably leading into the finale of the piece beginning measure 141. The final tempo at measure 143 should be quick enough to produce a climactic effect, but never jeopardizing clean, crisp articulations and musical playing.

Good luck to you in the preparation and performance of this composition.

David Shaffer



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Full Conductor Score

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Canadian Sketches

David Shaffer
ASCAP

Allegro $\text{♩} = 132$ **5 Rubato** $\text{♩} = 96$

Piccolo

Flute

Oboe

Ob. *f*

Solo *f*

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hn. *p*

Bar. *p*

Allegro $\text{♩} = 132$ **5 Rubato** $\text{♩} = 96$

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Mallets

Timpani

Snare Drum

Cymbals

Bass Drum

Cr.Cym. *f*

Xylo. *f*

10 Tempo I

Picc. *Solo* *f*

Fl. *Solo* *f*

Ob.

1. *Solo* *f*

2. *f*

3. *f*

A. Cl.

B. Cl.

Bsn.

1. *mp*

2. *mp*

3. *mp*

A. Saxs.

2. *mp*

T. Sax.

B. Sax.

1. *mp*

2. *mp*

3. *mp*

1. *f*

2. *f*

3. *f*

Hns.

1. *mp*

2. *mp*

3. *mp*

4. *mp*

1. *mp*

2. *mp*

3. *mp*

Bar.

Tuba

Mallets *Vibes.* *f*

Timp.

S.D.

Cyms. *S.Cym.* *p*

B.D.

Cr.Cym. *f*

Xylo. *f*

21

Picc.

Fl.

Ob.

1

2

3

Cls.

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

21

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

4

Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.

Cyms.

B.D.

3800

Reference Only

3800

Picc. Fl. Ob.

1. 2. 3. Cls.

A. Cl. B. Cl. Bsn.

1. 2. A. Saxs. T. Sax. B. Sax.

1. 2. 3. Tpts.

1. 2. 3. 4. Hns.

1. 2. 3. Trbs.

Bar. Tuba

Mallets

Timp.

S.D.

Cyms. B.D.

3800

42

46

Picc.

Fl.

Ob.

1

2

3

Cl.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

46

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.

Cyms.

B.D.

mp

f

mp

f

mp

mp

mp

mp

mp

div.

3800

58

Picc. *mf* *f* *sub. p*

Fl. *mf* *f* *sub. p*

Ob. *mf* *f* *sub. p*

1 *mf* *f* *sub. p*

2 *mf* *f* *sub. p*

3 *mf* *f* *sub. p*

A.Cl. *mf* *f* *sub. p*

B.Cl. *mf* *f* *sub. p*

Bsn. *mf* *f* *sub. p*

1 *mf* *f* *sub. p*

2 *mf* *f* *sub. p*

T.Sax. *mf* *f* *sub. p*

B.Sax. *mf* *f* *sub. p*

58

1 *mf* *f* *sub. p*

2 *mf* *f* *sub. p*

3 *mf* *f* *sub. p*

Hns. *mf* *f* *sub. p*

1 *mf* *f* *sub. p*

2 *mf* *f* *sub. p*

3 *mf* *f* *sub. p*

Trbs. *mf* *f* *sub. p*

2 *mf* *f* *sub. p*

3 *mf* *f* *sub. p*

Bar. *mf* *f* *sub. p*

Tuba *mf* *f* *sub. p*

Mallets *mf* *f* *sub. p*

Timp. *mf* *f* *sub. p*

S.D. *mf* *f* *sub. p*

Cym. *mf* *f* *sub. p*

B.D. *mf* *f* *sub. p*

to G

S.Cym.

Tamb.

73

Picc. *ff* *sub. p*

Fl. *ff* *sub. p*

Ob. *ff* *sub. p*

1. *ff* *sub. p*

2. *ff* *sub. p*

3. *ff* *sub. p*

A.Cl. *ff*

B.Cl. *ff*

Bsn. *ff*

1. *ff* *p*

2. *ff* *p*

T.Sax. *ff*

B.Sax. *ff*

1. *ff* *sub. p*

2. *ff* *sub. p*

3. *ff* *sub. p*

1. *ff* *gliss.* *p*

2. *ff* *gliss.* *p*

3. *ff* *gliss.* *p*

1. *ff* *mf*

2. *ff* *mf*

3. *ff* *mf*

Bar. *ff*

Tuba *ff*

Mallets

Timp.

S.D. *p*

Cym. B.D. *Cr. Cym.*

81

Picc. **molto rit.** **88 Moderato**
 Fl.
 Ob.
 1
 Cls. 2
 3
 A.Cl.
 B.Cl. Solo *p*
 Bsn. *p*
 1 Solo *mf*
 A.Saxs. *p* Solo *p* Tutti *f* *p*
 2 Hn. *p*
 T.Sax. *f* *p*
 B.Sax. *f* *p*
molto rit. **88 Moderato**
 1
 Tpts. 2
 3
 1
 Hns. 2
 3
 4
 1
 Trbs. 2
 3
 Bar. Solo *p*
 Tuba *p* Soli *p*
 Mallets
 Timp.
 S.D.
 Cym. S.Cym. *p*
 B.D.

3800

S.Cym

3800

112

Picc.

Fl.

Ob.

1

2

3

Cls.

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

112

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mallets

Timp.

S.D.

Cyms.

B.D.

3800

rall. **120** Allegro $\text{♩} = 132$

Picc. *express.* *f*

Fl. *f*

Ob.

1. *f*

2. *f*

3. *f*

A.Cl.

B.Cl.

Bsn. *pp*

1. *f*

2. *f*

A.Saxs. *f*

T.Sax. *f*

B.Sax. *pp*

rall. **120** Allegro $\text{♩} = 132$

1.

2.

3.

Tpts.

1.

2.

3.

4.

Hns. *f*

1.

2.

3.

Trbs. *pp*

Bar. *pp*

Tuba *pp*

Mallets *f* Chimes

Timp.

S.D. *pp* %

Cym. *pp*

B.D.

125

Picc.

Fl.

Ob.

1

2

3

Cls.

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

125

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mallets

Temp.

S.D.

Cyms.

B.D.

Xylo.

Cr.Cym.

Tamb.

3800

132 *sim.*

Picc. *p* *sim.*

Fl. *p* *sim.*

Ob. *p* *sim.*

1 *p* *sim.*

2 *p* *sim.*

3 *p* *sim.*

A.Cl. *p*

B.Cl. *sim.* *mp* *ff*

Bsn. *sim.* *p* *ff*

1 *p* *sim.*

2 *p* *sim.* *ff*

T.Sax. *f* *ff*

B.Sax. *ff*

132 *Solo* *f*

1 *ff*

2 *ff*

3 *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Bar. *f* *ff*

Tuba *sim.* *mp* *ff*

Mallets *f* *ff*

Timp. *f* *ff*

S.D. *Tamb.* *mp* *f* *Cr.Cym.*

Cym. *f*

B.D. *f*

3800

accel. **[143] Presto** $\text{♩} = 160+$

Picc. *p* *fff*

Fl. *p* *fff*

Ob. *p* *fff*

1. *p* *fff*

2. *p* *fff*

3. *p* *fff*

A.Cl. *f* *fff*

B.Cl. *f* *fff*

Ben. *f* *fff*

1. *p* *fff*

2. *p* *fff*

T.Sax. *fff* *fff*

B.Sax. *fff* *fff*

1. *p* *fff*

2. *p* *fff*

3. *p* *fff*

Hns. *p* *fff*

1. *p* *fff*

2. *p* *fff*

3. *p* *fff*

Trbs. *p* *fff*

Bar. *fff* *fff*

Tuba *fff* *fff*

Mallets *fff* *fff*

Timp. *fff* *fff*

S.D. *p* *fff*

Cym. *fff* *fff*

B.D. *fff* *fff*

Cr.Cym. *fff* *fff*

Xylo. *fff* *fff*

Picc.
Fl.
Ob.
1
2
3
Cts.
A.Cl.
B.Cl.
Bsn.
1
2
A.Saxs.
T.Sax.
B.Sax.
1
2
3
Tpts.
1
2
3
Hns.
1
2
3
4
Trbs.
2
3
Bar.
Tuba
Mallets
Timp.
S.D.
Cyms.
B.D.

strongly
strongly
strongly
strongly
ff
fp
ff

This page contains a musical score for 24 instruments. The instruments are listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinets (Cts.) 1, 2, 3, Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Saxophones (A.Saxs., T.Sax., B.Sax.), Trumpets (Tpts.) 1, 2, 3, Horns (Hns.) 1, 2, 3, 4, Trombones (Trbs.) 2, 3, Baritone (Bar.), Tuba, Mallets, Timpani (Timp.), Snare Drum (S.D.), Cymbals (Cyms.), and Bass Drum (B.D.). The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'Copyrighted Material' is visible across the center of the page. Dynamic markings include 'strongly' (appearing four times), 'ff' (fortissimo, appearing twice), and 'fp' (fortissimo piano, appearing once).