

Michael Vertoske

Above the Clouds

INSTRUMENTATION

- | | |
|---------------------------|---------------------------------|
| 1 – Conductor | 5 – Trumpet 2 & 3 in B♭ |
| 10 – Flute | 4 – Horn in F |
| 2 – Oboe | 6 – Trombone |
| 4 – Clarinet 1 in B♭ | 2 – Euphonium TC |
| 8 – Clarinet 2 & 3 in B♭ | 2 – Euphonium BC |
| 2 – B♭ Bass Clarinet | 4 – Tuba |
| 2 – Bassoon | 3 – Snare Drum,
Bass Drum |
| 6 – E♭ Alto Saxophone | 2 – Suspended Cymbal,
Hi Hat |
| 2 – B♭ Tenor Saxophone | 1 – Vibraphone (optional) |
| 1 – E♭ Baritone Saxophone | |
| 4 – Trumpet 1 in B♭ | |

Rehearsal Notes

The dynamics in the brass instruments are generally written one level softer than the woodwind instruments. Brass players should play lightly and blend their sounds with the woodwinds, in order to keep an overall light feeling for this composition.

Conductors will want to take care in allowing the inner voices and harmonies to be present in the overall texture of the composition. Additionally, it should be noted that articulations are carefully marked. However, notes without any articulation marking should be played *legato*.

Keep all percussion parts light, careful not to overpower the rest of the ensemble.

Michael Vertoske

About the Composer

Michael Vertoske, a native of Elmira, New York, received his Bachelor of Music Education and Master of Music degree from Ithaca College.

Mr. Vertoske is on the faculty of Clarence Middle School in Clarence, New York, where he directs the CMS Sixth Grade Band. His duties also include teaching brass and woodwind lessons and directing the Clarence Middle School Jazz Ensemble.

In addition to teaching, Vertoske also composes and arranges music for concert band, jazz ensemble and brass quintet. His works for both young and advanced concert band are published by various music publishers. Vertoske's compositions have been performed at several prestigious venues, such as the Midwest International Band and Orchestra Clinic, the New York State Band Directors Association (NYSBDA) Symposium and the New York State School Music Association (NYSSMA) Conference.

Above The Clouds

LDP-7001-00

Michael Vertoske

With a light and easy feeling ♩ = 160

2 3 4 5 6 7 8 **A**

Flute *mf*

Oboe *mf*

Clarinet 1 in Bb *mf*

Clarinet 2&3 in Bb *mf*

Bass Clarinet *mf*

Bassoon *mf*

Alto Saxophone *mf*

Tenor Saxophone

Baritone Saxophone *mf*

Trumpet 1 in Bb

Trumpet 2&3 in Bb

Horn in F

Trombone *mp*

Euphonium *mf* cue bass clar., bsn. *mp*

Tuba *mp*

Snare Drum Bass Drum *mp*

Suspended Cymbal Hi Hat *mp* HH closed

Vibraphone (Optional) *mp*

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Bsn.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2&3
 Hn.
 Tbn.
 Euph.
 Tba.
 S.D.
 B.D.

19 20 21 22 23 24 **B** 26 27

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2&3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *f* *mp*

Tpt. 2&3 *f* *mp*

Hn. *mf*

Tbn. *mp*

Euph. *mp*

Tba. *mf*

S.D. *mp*

B.D. *mp*

S.C. *mp*

H.H. *mp*

Vib. *mf*

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B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2&3

Hn.

Tbn.

Excerpt for Performance

This page contains musical notation for measures 37 through 45. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinets 2 & 3 (Cl. 2&3), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2&3), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Snare Drum (S.D./B.D.), Cymbal/Hihat (S.C./H.H.), and Vibraphone (Vib.). Dynamics include *mf*, *f*, *fp*, and *mp*. A large watermark "For reference only! Not valid for performance!" is overlaid diagonally across the page.

46 47 48 49 50 51 52 53 54

Fl. *mf* *f* *div.* **D**

Ob. *mf* *f*

Cl. 1 *f*

Cl. 2&3 *f*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bari. Sax. *mp*

Tpt. 1 *mf* *mp*

Tpt. 2&3 *mf* *mp*

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

Tbn. *mp*

Euph. *mp*

Tba. *mp*

S.D. B.D. *mp*

S.C. H.H. *mf*

Vib. *mf*

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B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2&3

Hn.

Tbn.

72 73 74 75 76 77 78 79 **F**

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

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

Cl. 1 *fp* *f* *fp* *f* *f* *mf*

Cl. 2&3 *fp* *f* *fp* *f* *f* *mf*

B. Cl. *f* *mf*

Bsn. *f*

A. Sax. *fp* *f* *fp* *f* *f* *mf*

T. Sax. *fp* *f* *fp* *f* *f*

Bari. Sax. *f* *mf*

Tpt. 1 *fp* *f* *fp* *f* *f*

Tpt. 2&3 *fp* *f* *fp* *f* *f*

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

Tbn. *fp* *f* *fp* *f* *f* *mp*

Euph. *fp* *f* *fp* *f* *f* *mp*

Tba. *f* *mf*

S.D. *f* *fp* *mp*

B.D. *f* *fp* *mp*

S.C. *f* *mp*

H.H. *f* *mp*

Vib. *mf*

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[illegible]

98 99 100 101 102

Fl.

Ob.

Cl. 1

Cl. 2&3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2&3

Hn.

Tbn.

Euph.

Tba.

S.D.
B.D.

S.C.
H.H.

Vib.

103 104 105 106 107 108

Fl. *f* *mf*

Ob. *f*

Cl. 1 *f*

Cl. 2&3 *f*

B. Cl.

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f* *mp*

Tpt. 2&3 *f* *mp*

Hn. *f*

Tbn. *f* *mp*

Euph. *f* *mp*

Tba. *f*

S.D. *mf*

B.D.

S.C. *mf*

H.H.

Vib.

109 110 111 112 113 **H** 115 116

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2&3 *mf*

B. Cl.

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *f*

Tpt. 1 *mf*

Tpt. 2&3 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *f*

Tba.

S.D.
B.D.

S.C.
H.H.

Vib. *mf*

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117 118 119 120 121 122 123

Fl. *f*

Ob. *f*

Cl. 1 *fp* — *f* *fp* — *f* *f*

Cl. 2&3 *fp* — *f* *fp* — *f* *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *fp* — *f* *fp* — *f* *f*

T. Sax. *fp* — *f* *fp* — *f* *f*

Bari. Sax. *f*

Tpt. 1 *fp* — *f* *fp* — *f* *f*

Tpt. 2&3 *fp* — *f* *fp* — *f* *f*

Hn. *fp* — *f* *fp* — *f* *f*

Tbn. *fp* — *f* *fp* — *f* *f*

Euph. *f*

Tba. *f*

S.D.
B.D. *f*

S.C.
H.H.

Vib. *f*

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