

RWS BEGINNING BAND SERIES

Full Conductor Score: RWS-1612-01 - \$8.00

Grade: 1

# Rising Waters

Mark J. Connor

**RWS**  
**Beginning Band Series**

**RWS** MUSIC  
COMPANY  
Distributed Exclusively by C.L. Barnhouse Company

# Rising Waters

Mark J. Connor

## INSTRUMENTATION

|  |    |
|--|----|
| Conductor Score.....   | 1  |
| Flute .....  | 10 |
| Oboe / 2nd Flute (opt.) .....  | 4  |
| B♭ Clarinet.....   | 12 |
| B♭ Bass Clarinet .....   | 2  |
| Bassoon .....  | 2  |
| E♭ Alto Saxophone .....  | 8  |
| B♭ Tenor Saxophone.....  | 2  |
| E♭ Baritone Saxophone .....  | 2  |
| B♭ Trumpet .....   | 10 |
| F Horn.....  | 4  |
| Trombone / Baritone B.C. ....  | 8  |
| Baritone T.C. ....   | 2  |
| Tuba .....   | 4  |
| Bells .....  | 4  |
| Timpani .....  | 1  |
| Percussion 1: Snare Drum, Bass Drum .....                                  | 3  |
| Percussion 2: Suspended Cymbal, Tom-Toms, Triangle,<br>Crash Cymbals ..... | 4  |

## PROGRAM NOTE

Written during the Midwest flooding in the winter of 2015, *Rising Waters* opens with a wave-like introduction. The band then begins to paint a musical picture of the relentless rains and urgency felt as the great rivers in the region approached their flood stages. A contrasting soft section briefly relieves the tension before the full band returns with a renewed intensity that builds to an exciting conclusion.

## NOTES TO CONDUCTOR

Please observe the marked tempo carefully and encourage the ensemble to maintain intensity throughout the work without rushing.

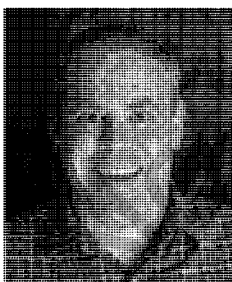
The section marked "softly" should be contrasting and in time. Be sure to encourage the students to keep up the energy even when playing at a lower dynamic.

The wave-like effect created by the crescendos in the introduction is the central thematic idea of the piece and recurs often. Special attention should be given to this effect throughout, particularly in the cymbal part in measures 49-53.

I hope that you and the ensemble enjoy *Rising Waters*. Best wishes for an exciting performance!

*Mark J. Connor*

## ABOUT THE COMPOSER



Mark J. Connor (b. 1971) is a composer, educator, and conductor with a focus in the concert band. His works appear on several state adoption lists. He has been commissioned by, or won awards from, the Jacksonville Symphony, the Eppes String Quartet, the Smoky Mountain Brass Quintet, Composers and Schools in Concert, and the Commission Project.

He has taught instrumental classes at all levels ranging from junior high school through post-graduate. He is currently the Instructor of Music Theory and Composition at McKendree University. Prior to his arrival in the St. Louis area, he was a Visiting Assistant Professor of Music Theory at the Western Carolina University School of Music. From 1997 to 2001 Mark was the Director of Bands and teacher at Palma High School in Salinas, California. He holds degrees in music from California State University, Chico, the University of Colorado, and Florida State University.

# RISING WATERS

Conductor Score

Mark J. Connor (ASCAP)

RWS-1612-00

With urgency! ♩ = 132

5

The score is for a 4/4 piece in B-flat major, marked "With urgency!" at a tempo of 132 beats per minute. It features a variety of instruments, each with a specific part. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombone, Tuba) play melodic lines with dynamic markings of *p*, *f*, and *mf*. The percussion section includes Snare Drum, Bass Drum, Suspended Cymbal, and Toms, providing a rhythmic foundation. The score is divided into measures 1 through 4, with a section marker "5" at the beginning of the fifth measure.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn., Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Horn cue

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

6 7 8 9 10 11

Fl. *mf*

Ob. *mf*

Cl. *f* *mf*

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

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

A. Sax. *mf*

T. Sax. *p* *mf* *p* *mf*

Bar. Sax. *f* *p* *mf* *p* *mf*

Tpt. *f* *p* *mf* *p* *mf*

Hn. *f* *p* *mf* *p* *mf*

Tbn., Bar. *f* *p* *mf* *p* *mf*

Tuba *f* *p* *mf* *p* *mf*

Bells *mf*

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

Perc. 1 *fp* *f* *p* *mf* *p* *mf*

Perc. 2 *fp* *f* *p* *mf* *p* *mf*

12 14 15 16 17



25

Fl. *p*

Ob. *p*

Cl. *Softly!* *p*

B. Cl. *Softly!* *p*

Bsn. *p*

A. Sax. *Softly!* *p*

T. Sax. *p*

Bar. Sax. *Softly!* *p*

Tpt. *p*

Hn. *p*

Tbn., Bar. *p*

Tuba

Bells *p*

Timp.

Perc. 1

Perc. 2 *Triangle* *p* Scrape (cymbal) *mp*

24 26 27 28 29

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn., Bar. *mf*

Tuba *mf*

Bells *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Crash Cymbals

Toms

30 31 32 34 35





42

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Bsn. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

A. Sax. *mf*

T. Sax. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Bar. Sax. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

42

Tpt. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Hn. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Tbn., Bar. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Tuba *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Bells *mf*

Timp. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Perc. 1 *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

Perc. 2 *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *mf*

43 44 45 46 47

50

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn., Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Sus. Cymbal

48 49 51 52

*f* *p* *f*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn., Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

53 *p* 54 *f* 55 56 57 58