



RBC SYMPHONIC BAND SERIES

INFINITE HORIZONS

BY

JOHN CHEETHAM

RBC Publications
Preview Only

RBC
PUBLICATIONS

P.O. BOX 29128
SAN ANTONIO, TEXAS 78229 U.S.A.

10047
Complete \$85.00
Extra Score \$12.00

INFINITE HORIZONS

Instrumentation

- 8 - Piccolo/Flute 1-2
- 2 - Oboe 1-2
- 1 - F English Horn
- 1 - Eb Soprano Clarinet
- 3 - Bb Clarinet 1
- 3 - Bb Clarinet 2
- 3 - Bb Clarinet 3
- 1 - Eb Alto Clarinet
- 2 - Bb Bass Clarinet
- 1 - Eb Contralto Clarinet
- 2 - Bassoon 1-2
- 3 - Eb Alto Saxophone 1-2
- 2 - Bb Tenor Saxophone
- 1 - Eb Baritone Saxophone
- 3 - Bb Trumpet 1
- 3 - Bb Trumpet 2
- 3 - Bb Trumpet 3
- 2 - F Horn 1-3
- 2 - F Horn 2-4
- 4 - Trombone 1-2
- 2 - Trombone 3
- 2 - Euphonium B.C.
- 1 - Euphonium T.C.
- 4 - Tuba
- 1 - String Bass
- 1 - Timpani
- 2 - Percussion 1 (Mallets)
- 3 - Percussion 2

Suspended Cymbal, Crash Cymbal, Tam-Tam,
Snare Drum, Bass Drum, 2 Toms, Tambourine,
Sizzle Cymbal, Triangle

ABOUT THE WORK

INFINITE HORIZONS was commissioned by the Alpha Omicron chapter of Kappa Kappa Psi at Texas Tech University and was first performed by the University Symphonic Band at the Texas Music Educators Association Convention in 1991. It is dedicated to Dean Killion, Director of Bands Emeritus, who served as director of bands at Texas Tech from 1959-1980. The title of the work is based on the composer's boyhood recollections of the topography of West Texas and the area surrounding Lubbock. Comprised of two main sections, the work is cast in the form of a classical overture.

REHEARSAL SUGGESTIONS

- 1) The sixteenth-note quintuplet figures in the w.w.s near the beginning should be executed as evenly as possible.
- 2) Good balance after m. 17 can be achieved if the upper w.w.s are not allowed to overpower the brass.
- 3) The intricate articulations of the melody after m. 54 should be carefully observed.
- 4) Rhythmic precision in ms. 74-86 (and later ms. 162-174) is critical to the success of these sections, not only in the repeated-note figure in the horns (and later the trpts.) but also in the descending chords in the upper w.w.s. (The upper w.w. figure should be "dovetailed" in such a way that changes of orchestration are nearly imperceptible.)
- 5) At m. 129, the quarter notes in the brass and percussion should be "secco," very short and dry.
- 6) The repeated sixteenth-note figure passed among trpts., hrns., and tbns. is nothing more than a "rustling" background and should not obscure the more important melodic material in the woodwinds.
- 7) Woodwind players must count carefully in the fugato section after m. 174 as each entry begins on a different beat. Rhythmic precision is also critical to this section.
- 8) Good cues to the w.w.s who enter on beat three of m. 262, and to the low reeds and brass who enter with the descending nine-note scale in m. 264 will be helpful to the players.

ABOUT THE COMPOSER

John Cheetham, Professor of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939 and holds bachelor and masters degrees from the University of New Mexico as well as the Doctor of Musical Arts in Composition from the University of Washington. During his tenure at Missouri, Dr. Cheetham has written works for band, orchestra and numerous chamber compositions which have been widely performed in the U.S. and abroad. Over 20 of his compositions have been published and recordings of his works are available on Crystal, Golden Crest, Concord, Pro-Arte and Summit labels. In addition, he has been the recipient of numerous commissions including those from the Kentucky Derby Museum, Tennessee Tech University, Texas Tech University, The New Mexico Brass Quintet and the Summit Brass.

Dr. Cheetham is a member of ASCAP and received ASCAP Special Awards from 1988-present. He has also been the recipient of a Centennial Distinguished Alumni Award from the University of New Mexico and recently won the 1992 Abraham Frost Prize in Composition.

RBC Publications
Preview Only

Fls. 1 +Picc. 8va a2 *cresc.* *poco ritard.* **11** *a tempo*

Picc. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Obs. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Obs. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

E. Hn. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Sop. Cl. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Cl. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Cl. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Cl. 3 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

A. Cl. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

B. Cl. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Ca. Cl. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Bsns. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Bsns. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

A. Sax. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

A. Sax. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

T. Sax *ff* *cresc.* *ff* *intenso* *dim.* *mf*

B. Sax *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Tpts. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Tpts. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Tpts. 3 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

F. Hns. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

F. Hns. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

F. Hns. 3 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

F. Hns. 4 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Trbs. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Trbs. 2 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Trbs. 3 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Euphs. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Tubas *ff* *cresc.* *ff* *intenso* *dim.* *mf*

S.B. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Timp. *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Perc. 1 *ff* *cresc.* *ff* *intenso* *dim.* *mf*

Perc. 2 *f* *cresc.* *ff* *intenso* *dim.* *mf*

+ Crash Cyms. *ff* *intenso* *dim.* *mf*

24

Fls. 1
Picc. 2

Obs. 1
2

E. Hn.

Sop. Cl.
1

Clis. 2
3

A. Cl.
B. Cl.
Ca. Cl.

Bsns. 1
2

A. Sax. 1
2

T. Sax.
B. Sax.

24

Tpts. 1
2
3

F. Hns. 1
3
2
4

Trbs. 1
2
3

Euphs.

Tubas
S.B.

Timp.

Perc. 1
Perc. 2

Hns. 1&3 cues
Hm. 2 cue
Hm. 4 cue

(S.B.-pizz.)

p *mp* *sost.*

Fls. 1 2 *ritard.* 54 Allegro molto ♩=152

Picc. 1 2 *f*

Obs. 1 2 *f*

E. Hn. *mp* *p*

Sop. Cl. *mf*

Cls. 1 2 3 *mf* *mf*

A. Cl. *mf*

B. Cl. *dim.* *p* *mf*

Ca. Cl. *dim.* *p* *mf*

Bsns. 1 2 *mp* *p* *mf*

A. Sax. 1 2 *mf*

T. Sax *mf*

B. Sax. *dim.* *p* *mf*

Tpts. 1 2 3 *ritard.* 54 Allegro molto ♩=152

F. Hns. 1 2 3 4 *mp* *dim.* *p*

Trbs. 1 2 3 *mp* *p*

Euphs. *mp* *p* *mf*

Tubas S.B. *dim.* *mf*

Timp. *dim.* *p* *mp*

Perc. 1 (Glock.) *f*

Perc. 2 *dim.* *pp* *mp* *mf*

Wooden sticks on large Tom B.D. *mp*

This page contains a musical score for a woodwind and brass ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Picc. (Piccolo)
- Obs. (Oboes) 1 and 2
- E. Hn. (English Horn)
- Sop. Cl. (Soprano Clarinet) 1
- Cls. (Clarinets) 1, 2, and 3
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Ca. Cl. (Cassinetto)
- Bsns. (Bassoons) 1 and 2
- A. Sax. (Alto Saxophone) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- F. Hns. (French Horns) 1, 2, 3, and 4
- Trbs. (Trombones) 1, 2, and 3
- Euphs. (Euphonium)
- Tubas S.B. (Tuba and Sousaphone)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'PBC Publications Preview Only' is overlaid diagonally across the page. A rehearsal mark '96' is present in a box above the Flutes and Oboes staves. Dynamic markings include *p* (piano), *pp* (pianissimo), and *+Picc. a2* (piccolo in second octave). The Percussion 1 part includes a 'Glock.' (Glockenspiel) section.

This page of a musical score includes the following parts and markings:

- Fls.:** Flute 1 (Picc., Fl. 1) and Flute 2 (Fl. 2). Markings include *div.*, *mp*, and *unis.*
- Picc.:** Piccolo part with *mp* and *p* markings.
- Obs.:** Oboe parts with *mp* and *p* markings.
- E. Hn.:** English Horn part.
- Sop. Cl.:** Soprano Clarinet part with *mp* and *p* markings.
- Cl.:** Clarinet parts (1, 2, 3) with *mp* and *p* markings.
- A. Cl.:** Alto Clarinet part with a rhythmic pattern.
- B. Cl.:** Bass Clarinet part with a rhythmic pattern.
- Ca. Cl.:** Contrabass Clarinet part.
- Bsns.:** Bassoon parts (1, 2).
- A. Sax.:** Alto Saxophone parts (1, 2).
- T. Sax.:** Tenor Saxophone part.
- B. Sax.:** Bass Saxophone part.
- Tpts.:** Trumpet parts (1, 2, 3) with a rhythmic pattern.
- F. Hns.:** French Horn parts (1, 2, 3, 4) with a rhythmic pattern.
- Trbs.:** Trombone parts (1, 2, 3).
- Euphs.:** Euphonium part with a rhythmic pattern.
- Tubas S.B.:** Tuba and Sousaphone part with a rhythmic pattern.
- Timp.:** Timpani part.
- Perc. 1:** Percussion 1 part with *mp* and *p* markings.
- Perc. 2:** Percussion 2 part with a rhythmic pattern.

104

Fls. 1 2

Picc.

Obs. 1 2

E. Hn.

Sop. Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

Bsns. 1 2

A. Sax. 1 2

T. Sax

B. Sax.

Tpts. 1 2 3

F. Hns. 1 3 2 4

Trbs. 1 2 3

Euphs.

Tubas S.B.

Timp.

Perc. 1

Perc. 2

104

p *mp* *p* *a2* *p* *mp* *p* *a2* *p* *a2* *p* *mp* *p* *div.* *p* *+S.B.* *unis.* *+S.B.-(arco)* *p* *Tamb.* *p*

121

Fls. 1
Picc. 2

Obs. 1
2

E. Hn.

Sop. Cl.
1

Cl. 2
3

A. Cl.

B. Cl.

Ca. Cl.

Bsns. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

121

Tpts. 1
2
3

F. Hns. 1
2
3
4

Trbs. 1
2
3

Euphs.

Tubas S.B.

Timp.

Perc. 1

Perc. 2

cresc. molto

pp

cresc. molto

a2

cresc. molto

pp

cresc. molto

cresc. molto

1. pp

2. pp

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

RBC Publications
Preview Only

146

Tranquillo

Fls. 1
Picc. 2
Obs. 1 2
E. Hn.
Sop. Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Ca. Cl.
Bsns. 1 2
A. Sax. 1 2
T. Sax
B. Sax

146

Tranquillo

(1. unis.)

Tpts. 1 2 3
E. Hns. 1 2 3 4
Trbs. 1 2 3
Euphs.
Tubas S.B.
Timp.
Perc. 1
Perc. 2

This musical score page, numbered 25, features a large, diagonal watermark reading "RBC Publications Only". The score is arranged in a standard orchestral layout with the following parts and staves:

- Flutes:** Fls. 1 and 2, Picc. (Piccolo)
- Woodwinds:** Obs. 1 and 2, E. Hn. (English Horn), Sop. Cl. (Soprano Clarinet), Cls. 1, 2, and 3 (Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Ca. Cl. (Cello Clarinet), Bsns. 1 and 2 (Bassoons), A. Sax. 1 and 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone)
- Brass:** Tpts. 1, 2, and 3 (Trumpets), F. Hns. 1, 3, 4 (French Horns), Trbs. 1, 2, and 3 (Trombones), Euphs. (Euphonium), Tubas S.B. (Tuba and Sousaphone)
- Percussion:** Timp. (Timpani), Perc. 1, Perc. 2 (with Sizzle Cym.)

The score includes various musical notations such as dynamics (*mp*, *p*, *sim.*), articulation (*acc.*), and performance instructions like *(-Picc.)* and *a2*. The music is written in a key signature of one flat and a common time signature.

174

Fls. 1
2
Picc.
Obs. 1
2
E. Hn.

Sop. Cl.
Cls. 1
2
3
A. Cl.
B. Cl.
Ca. Cl.

Bsns. 1
2
A. Sax. 1
2
T. Sax.
B. Sax.

Tpts. 1
2
3
F. Hns. 1
3
2
4

Trbs.
Euphs.
Tubas S.B.

Timp.
Perc. 1
Perc. 2

185

Fls. 1
Picc. 2
Obs. 1
Obs. 2
E. Hn.

Sop. Cl.
Cls. 1
Cls. 2
Cls. 3
A. Cl.
B. Cl.
Ca. Cl.

cresc.
mf
mp
sim.
mf
mf
mf

Bsns. 1
Bsns. 2
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

mp
sim.
mf
mf
mf
mf

185

Tpts. 1
Tpts. 2
Tpts. 3
F. Hns. 1
F. Hns. 2
F. Hns. 3
F. Hns. 4

Trbs. 1
Trbs. 2
Trbs. 3
Euphs.
Tubas S.B.

mp
mf
mp
mf

Timp.
Perc. 1
Perc. 2

mp
mf

+ Picc. (colla Fl. 1)

This page contains a musical score for woodwinds and percussion. The instruments listed on the left are:

- Fls. 1 and 2
- Picc.
- Obs. 1 and 2
- E. Hn.
- Sop. Cl.
- Cl. 1, 2, and 3
- A. Cl.
- B. Cl.
- Ca. Cl.
- Bsns. 1 and 2
- A. Sax. 1 and 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, and 3
- F. Hns. 1, 2, 3, and 4
- Trbs. 1, 2, and 3
- Euphs.
- Tubas S.B.
- Timp.
- Perc. 1
- Perc. 2

The score includes various musical notations such as dynamics (e.g., *f*, *cresc.*, *S.D.*), articulation (accents, slurs), and performance instructions like *(Tamb.)*. A large diagonal watermark reading "RBC Publications Preview Only" is overlaid across the center of the page.

205

Fls. 1
2

Picc.

Obs. 1
2

E. Hn.

Sop. Cl.
1

Cls. 2
3

A. Cl.

B. Cl.

Ca. Cl.

Bsns. 1
2

A. Sax. 1
2

T. Sax

B. Sax.

205

Tpts. 1
2
3

F. Hns. 1
3
2
4

Trbs. 1
2
3

Euphs.

Tubas S.B.

Timp.

Perc. 1

Perc. 2

f sost.

div.

+S.B. pizz.

This page of a musical score includes the following parts and staves:

- Fls. 1, 2
- Picc.
- Obs. 1, 2
- E. Hn.
- Sop. Cl.
- Cl. 1, 2, 3
- A. Cl.
- B. Cl.
- Ca. Cl.
- Bsns. 1, 2
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- F. Hns. 1, 2, 3, 4
- Trbs. 1, 2, 3
- Euphs.
- Tubas S.B.
- Timp.
- Perc. 1
- Perc. 2

The score features a large diagonal watermark reading "RBC Publications Only Preview". The woodwind section (Clarsinettes, Saxophones, Flutes, Piccolo, Oboes, Bassoon) and the brass section (Trumpets, Trombones, Horns, Euphonium, Tubas) are active with various melodic and harmonic lines. The percussion section (Timpani, Percussion 1 & 2) provides rhythmic support.

221

Fls. 1 2
 Picc.
 Obs. 1 2
 E. Hn. *mf sost.*
 Sop. Cl.
 Cls. 1 2 3 *mf*
 A. Cl.
 B. Cl.
 Ca. Cl.
 Bsns. 1 2
 A. Sax. 1 2 *mf*
 T. Sax.
 B. Sax.
 221
 Tpts. 1 2 3 *mf*
 F. Hns. 1 2 3 4 *a2*
 Trbs. 1 2 3
 Euphs. *unis.* *mf*
 Tubas S.B. (4) (4) *unis.* *+S.B.-pizz.*
 Timp.
 Perc. 1
 Perc. 2

RBC Publications Preview Only

237

Fls. 1 2

Picc. *f* *a2* *8va* *+Picc.*

Obs. 1 2 *f* *a2* *7*

E. Hn. *f* *p* *cresc.*

Sop. Cl. *f* *a2* *7*

Cls. 1 2 3 *f* *a2* *7*

A. Cl. *f*

B. Cl. *f*

Ca. Cl. *f*

Bsns. 1 2 *f* *p* *cresc.*

A. Sax. 1 2 *f* *a2* *7* *f* *a2*

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

B. Sax. *f*

237

Tpts. 1 2 3 *f* *p* *cresc.*

F. Hns. 1 2 3 4 *f* *p* *cresc.*

Trbns. 1 2 3 *f* *p* *cresc.*

Euphs. *f*

Tubas S.B. *f* *+S.B.-(arco)*

Timp. *f*

Perc. 1

Perc. 2 *f* *+Crash Cym.* *p* *Sus. Cym.* *f* *p*

This page of a musical score, numbered 39, contains staves for the following instruments: Flutes (1 and 2), Piccolo, Oboes (1 and 2), E. Hn., Sop. Cl., Cls. (1, 2, and 3), A. Cl., B. Cl., Ca. Cl., Bsns. (1 and 2), A. Sax (1 and 2), T. Sax, B. Sax, Tpts. (1, 2, and 3), F. Hns. (1, 2, and 4), Trbs. (1, 2, and 3), Euphs., Tubas S.B., Timp., Perc. 1, and Perc. 2. The score includes various musical notations such as trills, slurs, and dynamic markings. A large, diagonal watermark reading "RBC Publications Preview Only" is overlaid across the center of the page.

This page of a musical score, numbered 40, contains staves for the following instruments: Flutes (1 and 2), Piccolo, Oboes (1 and 2), E. Hn., Sop. Cl., Cls. (1, 2, and 3), A. Cl., B. Cl., Ca. Cl., Bsns. (1 and 2), A. Sax. (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), F. Hns. (1, 2, and 4), Trbs. (1, 2, and 3), Euphs., Tubas S.B., Timp., Perc. 1, and Perc. 2. The score includes various musical notations such as trills, slurs, and dynamic markings like *ff*. A large, diagonal watermark reading "RBC Publications Only" is overlaid across the center of the page.

RBC Publications
Preview Only

RBC Publications
Preview Only

RBC Publications
Preview Only