

At the Edge of the Sea

By Kirk Vogel

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor | 3 1st Trombone |
| 10 Flute | 3 2nd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 2 Euphonium T.C. |
| 6 1st B♭ Clarinet | 4 Tuba |
| 6 2nd B♭ Clarinet | |
| 2 B♭ Bass Clarinet | Percussion—6 Players |
| 2 1st E♭ Alto Saxophone | 2 Mallet Percussion |
| 2 2nd E♭ Alto Saxophone | (Bells/Xylophone) |
| 2 B♭ Tenor Saxophone | 3 Percussion 1 |
| 2 E♭ Baritone Saxophone | (Snare Drum, Bass Drum/
Wind Chimes) |
| 4 1st B♭ Trumpet | 5 Percussion 2 |
| 4 2nd B♭ Trumpet | (Suspended Cymbal/Hi-Hat, Crash
Cymbals/Tambourine/Triangle) |
| 2 F Horn | 2 Timpani |

WORLD PARTS

Available for download from
alfred.com/worldparts

- E♭ Alto Clarinet
- B♭ Contrabass Clarinet
- E♭ Contrabass Clarinet
- Horn in E♭
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- Euphonium in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef
- String Bass

PROGRAM NOTES

Coastal areas are places that have much activity. Where the ocean meets the land is a place for animals to interact and where different ecosystems collide. The South Carolina Coast is one of those areas teeming with energy. The activity of birds was of special inspiration to me in writing this piece. The writings of Rachel Carson, particularly “The Edge of the Sea,” were helpful in developing a picture of the South Carolina coastal areas. Also helpful were the writings of the Coastal Conservation League and their book, “A Wholly Admirable Thing.” The commissioning group, Everitt Middle School (Wheat Ridge, CO), wanted to commemorate the life and work of Senator Fritz Hollings, who was a senator from South Carolina from 1966 to 2005 and a strong advocate for the environment.

NOTES TO THE CONDUCTOR

When performing *At the Edge of the Sea*, pay particular attention to accents, especially those on the offbeat. Follow articulations carefully, especially those on the eighth note runs (e.g., mm. 35–40). The contrasting middle section (mm. 57–100) still drives forward at the same tempo, although stylistically it is more legato. Countermelodies and harmonized melodies should be brought out when present (mm. 41–56, 77–84, 117–128). Percussion parts should be present but not overpowering. Use of sticks or brushes where indicated on the snare drum part is very important. A study of Rachel Carson’s books “Silent Spring” and “The Edge of the Sea,” along with the Coastal Conservation League’s “A Wholly Admirable Thing,” will aid in understanding the inspiration behind this composition.

— Kirk Vogel

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Commissioned by the Everitt Middle School Symphonic Band, Ilse Reardon, Director

At the Edge of the Sea

Dedicated to the life and work of Senator Fritz Hollings

By Kirk Vogel (ASCAP)

FULL SCORE
Duration - 3:10

Allegro ♩ = 156

The musical score is arranged in a standard orchestral format. It includes parts for:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombones (1 and 2)
- Euphonium
- Tuba
- Mallet Percussion (Bells/Xylophone)
- Percussion 1 (Snare Drum, Bass Drum, Suspended Cymbal)
- Percussion 2 (Suspended Cymbal, Hi-Hat, Crash Cymbals, Tambourine/Triangle)
- Timpani

The score is in 3/4 time with a key signature of two flats (B♭ and E♭). Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The tempo is marked **Allegro** at 156 beats per minute. The score is divided into five measures, with a key signature change to one flat (B♭) at the beginning of measure 5.

Tune: G, B♭, E♭

1

2

3

4

5



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.
Bells (w/plastic mallets)
mf

Perc. 1

Perc. 2
Crash Cymbals
f

Timp.
(w/hard felt mallets)
mf

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6 7 8 9 10

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Saxes.
2
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.
mf (w/brushes)

Perc. 1
mf

Perc. 2
Tambourine
mf

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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(w/sticks)

Hi-Hat Cymbals

f

f

41

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

2 *f*

Cl. *f*

B. Cl. *f*

1 *f*

2 *f*

A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *f*

41

1 *f*

2 *f*

Tpts. *f*

Hn. *f*

1 *f*

2 *f*

Tbns. *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Saxes.
2
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Straight Mute

Straight Mute

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51 52 53 54 55 56

57

Fl. *ffp*

Ob. *ffp*

Bsn. *ffp*

1 Cls. *ffp*

2 Cls. *ffp*

B. Cl. *ffp*

1 A. Saxes. *ffp*

2 A. Saxes. *ffp*

T. Sax. *ffp*

Bar. Sax. *ffp*

57 Tpts. *ffp*

Hn. *ffp*

1 Tbn. *ffp*

2 Tbn. *ffp*

Euph. *ffp*

Tuba *ffp*

Mlt. Perc. *ffp*

Perc. 1 *ff* *p*

Perc. 2 *ff*

Timp. *ffp*

Wind Chimes

Triangle *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

(w/brushes)

Sus. Cym.

p

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

1 *mp*

2 *mp*

A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 *mp*

2

Hn.

1 *mp*

2 *mp*

Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. 1 *mp* B.D.

Perc. 2 *mp*

Timp. *mp*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Saxes.
2
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

mf
Straight Mute

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85

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

1 *mf*

A. Saxes. 2 *mf*

T. Sax.

Bar. Sax. *mf*

85

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

1 *mf*

Tbns. 2 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf* (w/sticks)

Perc. 2 *mf*

Cr. Cyms. *mf*

Timp. *mf*

mf cresc.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

93

93

Open

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

H.H. *ff*

Tamb. *ff*

Timp. *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

109

109

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

mf

117

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

1

2 *mf*

A. Saxes.

T. Sax. *mf*

Bar. Sax. *mf*

117

1 *mf*

2 *mf*

Hn. *mf*

1 *mf*

2 *mf*

Euph. *mf*

Tuba

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Sus. Cym.

Timp.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mp*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cyms.

Timp.

141

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

mf *f* *mf*

Sus. Cym.

Perc. 2

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

The musical score is arranged in a standard orchestral layout with staves for each instrument group. The woodwind section includes Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones (1 and 2), Euphonium, and Tuba. The percussion section includes Mallet Percussion, Percussion 1, Percussion 2, and Timpani. The score features various musical notations such as notes, rests, slurs, and dynamic markings. A prominent red watermark 'Pre-View Only' is superimposed over the score, indicating that this is a preview of a copyrighted work.

Fl. *ffp* *f* *ff*

Ob. *ffp* *f* *ff*

Bsn. *f* *ff*

1 Cls. *ffp* *f* *ff*

2 Cls. *ffp* *f* *ff*

B. Cl. *f* *ff*

1 A. Saxes. *ffp* *ff*

2 A. Saxes. *ffp* *ff*

T. Sax. *ffp* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *ffp* *f* *ff*

2 Tpts. *ffp* *f* *ff*

Hn. *ffp* *ff*

1 Tbns. *ffp* *ff*

2 Tbns. *ffp* *ff*

Euph. *ffp* *ff*

Tuba *f* *ff*

Mlt. Perc. *ffp* *f* *ff*

Perc. 1 *f* *ff* dampen

H.H. Perc. 2 *f* *ff* dampen

Timp. *f* *ff* dampen

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