

Concert Band

The Bench by the Sea

Julie Giroux

INSTRUMENTATION

1 - Full Score

1 - Piccolo	3 - B \flat Trumpet 3
4 - Flute 1	2 - F Horn 1 & 2
4 - Flute 2	2 - F Horn 3 & 4
1 - Oboe 1	2 - Trombone 1
1 - Oboe 2	2 - Trombone 2
4 - B \flat Clarinet 1	2 - Trombone 3
4 - B \flat Clarinet 2	2 - Bass Trombone
4 - B \flat Clarinet 3	2 - Euphonium B.C.
2 - B \flat Bass Clarinet	2 - Euphonium T.C.
1 - Bassoon 1	4 - Tuba
1 - Bassoon 2	1 - Double Bass
2 - E \flat Alto Saxophone 1	1 - Timpani
2 - E \flat Alto Saxophone 2	2 - Orchestra Bells, Vibraphone
2 - B \flat Tenor Saxophone	1 - Marimba
1 - E \flat Baritone Saxophone	2 - Percussion (Suspended Cymbal, Bass Drum)
3 - B \flat Trumpet 1	
3 - B \flat Trumpet 2	

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Additional Full Score \$15.00
Additional Parts @ \$3.00
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About the Composer

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*; and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Visit www.musicapropria.com for more information on the works of Julie Giroux. Concert Band titles range from grade II to VI.

Grade II - III

Ah-free-kah!
All Through the Night
Amaranthine
Away in a Manger
Before the Sun
The Bench by the Sea
The Bonsai Tree
Chorale for Wind Band and
Melodic Percussion
Dream Dancer
The First Noel
The Grace in Being
I'll Be Home A'fore Ye
Kalanu
Let Your Spirit Sing
Mambo Perro Loco
March of the Sun Dried Tomatoes
Merrily on High
Nearer, My God, to Thee
Shadow Falls
Silent Night in Gotham
Stealing Home
A Time to Dance
Wagon Trail
What Goes in the Night
When Country Comes to Town
Where the Red Fern Grows

Grade IV - VI

All Good Things (Alleluia)
Arcus IX - *for solo Tuba & Band*
Bookmarks from Japan
Boston Liberties
Il Burlone (The Jester)
Carnaval!
Christmas with Mozart
Christmas and Sousa Forever
Circus Franticus
Córdoba - *for solo Piano & Band*
Culloden, movts I & II
Culloden, movt III
Dragon Sky
Empire
Fantasy in French
Fort McHenry Suite
Glenbury Grove
The Greatest Generation
Hands of Mercy
HardDrive
Hark, Those Jingle Bells are Smokin'
The HearthStone
Husaria Cavalry Overture
Hymn for the Innocent
Imbizo - *for 7 Percussion & Band*
Italian Rhapsody
Jingle Them Bells
Journey Through Orion
Just Flyin'!
K2 - The Savage Mountain
Khan
Legacy
Louisiana Parish Sketches
Medalist Fanfare
La Mezquita de Córdoba
Movin' On Down the Line
The Nature of the Beast
No Finer Calling
"Nothing That Is..."
Nutcracker Fantasia
Of Blood and Stone
O Holy Night - *for solo Soprano
or Tenor and Band*
One Life Beautiful
One Torch, Two Women,
Three Ships and Men Rejoicing
Outlander
Overture in Five Flat
Paprikash
Peter Patapan
Poseidon
Primality - *for 6 Percussion & Band*
Riften Wed
The Speed of Heat
A Stocking Full of Composers
Strathcona Suite
Swashbuckler
A Symphony of Fables
Three Fanfares
Three Wise Guys
Tiger Tail March
The Twelve Days of Christmas
The Twelve Gallon Hat
Under The Willow
Vigils Keep
To Walk With Wings
West Wind Overture
What Child is That Playing
Carol of the Bells?

Commissioned by Adam Dalton and Susan Dalton
in memory of their mother, Jody Fitzgerald Dalton Elliott

The Bench by the Sea

Program Notes

To sit on a bench by the sea is to be at one with the wind, the waves and the world. It is a good place to watch people, smell the ocean air and wonder at the horizon. It is the perfect place to watch the sunrise and sunset.

It is a place to think, a place to rest, and a place to question. It is a good place to come to terms with life, but mostly it is a place to just be.

Jody loved to watch the water and loved concert band music. Now she has her own piece of music and will always have a bench by the sea.

Notes to the Conductor

All of the tempo markings following ritardandos are to be approached as new tempos and not the tempo destinations for the ritardandos. Ritardandos should all be free to interpretation. The molto ritardandos can be quite large. I personally will almost come to a complete stop. J.G.

The Bench by the Sea

23 27 rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn. 1
Bsn. 2
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Timp.
Bls.
Vib.
Mar.
Perc.

The Bench by the Sea

31 ♩ = 56 35 ♩ = 50 tutti div. 38

Fl. 1. *mp* *solo* *p* *p*

Fl. 2. *p*

Ob. 1. *p* *solo* *p* *mp* *p*

Ob. 2. *p* *1.* *p*

Cl. 1. *p* *p* *mp* *p* *Alto Sax. 1 solo cue* *tutti* *mp* *mf* *p*

Cl. 2. *p* *p* *mp* *p* *mf* *p*

Cl. 3. *p* *p* *mp* *p* *mf* *p*

Bs. Cl. *p* *p* *mp* *p* *mf* *p*

Bsn. 1. *mp* *solo* *p* *mp* *p* *mp* *mf* *p*

Bsn. 2. *p* *mp* *p* *mf* *p*

A. Sax. 1. *mp* *solo* *p* *mp* *mf* *p*

A. Sax. 2. *mp* *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

31 ♩ = 56 35 ♩ = 50 38

Tpt. 1. -

Tpt. 2. -

Tpt. 3. -

Hn. 1/2. *1 player* *p* *p* *1 player per part* *p* *pp*

Hn. 3/4. *1 player* *p* *1 player per part* *p* *pp*

Tbn. 1. *1 player* *p*

Tbn. 2. *1 player* *p*

Tbn. 3. *1 player* *p*

Bs. Tbn. *1 player* *p*

Euph. *1 player* *p* *1.* *p* *mp* *p*

Tba. -

Db. -

Timp. *pp* *ppp*

Bls. *p*

Vib. *pp* *p*

Perc. -

49 $\text{♩} = 60$ 54 *molto rit.* $\text{♩} = 52$ *rit.* 58 $\text{♩} = 48$ *rit.*

Picc. *f* *ff* *f* *mp* *p*

Fl. 1 *f* *ff* *f* *mp* *p*

Fl. 2 *f* *ff* *f* *mp* *p*

Ob. 1 *f* *ff* *f* *mp* *p*

Ob. 2 *f* *ff* *f* *mp* *p*

Cl. 1 *f* *ff* *f* *mp* *p*

Cl. 2 *f* *ff* *f* *mp* *p*

Cl. 3 *f* *ff* *f* *mp* *p*

Bs. Cl. *f* *sfz mf* *ff* *f* *mp* *p*

Bsn. 1 *f* *sfz mf* *ff* *f* *mp* *p*

Bsn. 2 *f* *sfz mf* *ff* *f* *mp* *p*

A. Sax. 1 *f* *sfz mf* *f* *ff* *f* *p*

A. Sax. 2 *f* *sfz mf* *f* *ff* *f* *p*

Ten. Sax. *f* *sfz mf* *f* *ff* *f* *p*

Bari. Sax. *f* *sfz mf* *f* *ff* *f* *mp* *p*

Tpt. 1 *f* *sfz mf* *f* *ff* *f* *p*

Tpt. 2 *f* *sfz mf* *f* *ff* *f* *p*

Tpt. 3 *f* *sfz mf* *f* *ff* *f* *p*

Hn. 1/2 *f* *sfz mf* *f* *ff* *f* *p*

Hn. 3/4 *f* *sfz mf* *f* *ff* *f* *p*

Tbn. 1 *f* *sfz mf* *f* *ff* *f* *p*

Tbn. 2 *f* *sfz mf* *f* *ff* *f* *p*

Tbn. 3 *f* *sfz mf* *f* *ff* *f* *p*

Bs. Tbn. *f* *sfz mf* *f* *ff* *f* *p*

Euph. *f* *ff* *f*

Tba. *f* *sfz mf* *ff* *f* *mp* *p*

Db. *f* *sfz mf* *ff* *f* *mp* *p*

Timp. *p* *f* *p* *ppp* *p* *ppp*

Vib. *f* *mf* *f* *ff* *f* *p*

Mar. *f* *mf* *f* *ff* *mp*

Perc. *p* *f* *p* *ppp* *p* *ppp*

Use big, fluffy mallets to the end please.

49 50 51 52 53 54 55 56 57 58 59

