



Limitless Sea

by Ben Hylton

for concert band with optional cinematic SFX

 **HYLTON MUSIC DESIGN**

Program Notes

Sitting, staring out into the endless sea
nothing in sight but the horizon
a solitary sun paints the waves
a kaleidoscope of reflections
outside and within

Why do we stare into the vastness of the ocean? What captivates us to just sit and be calm amongst a buzzing world of busy-ness? The Sea calls us. It calms us. It holds us in trance and washes away the thoughts that hinder our own reflection. It's the feeling of this trance-like state that I've attempted to capture in *Limitless Sea*.

Harmony like Debussy's from "la Mer" and the traditional Scottish Folk Song *O Waly, Waly* (also known as *The Water is Wide*) has inspired this piece for concert band. Suspended chords throughout the work depict the never ending nature of the sea while dynamic contrast in crescendo/diminuendo illustrate the rising and crashing waves onto the shore.

The environmental SFX samples, if performed, can add so much realism to the sounds of this piece. We all know the aesthetic feeling of the waves crashing on shore and for each of us, they paint a vivid sonic picture of a memory or experience once forgotten.

Performance Notes

Conductors, feel free to conduct any section "in two, especially the Glorioso section, mm. 75-89. The piece is notated in 4/4 to help students subdivide/feel some of the slightly syncopated moments in the percussion/low brass/low reeds.

The tempo can slightly ebb and flow in more places than what's notated if you prefer; just as ocean waves seem to speed up into the crest and crash, slowing to fade - let the crescendo/deceleration throughout the piece (even across multiple bars) help to dictate the flow of tempo.

Metronome markings are simply for reference, as long as you're within approx. 5-8bpm the SFX will still line up properly. If using SFX, Hold approx. 20 seconds at mm. 1 fermata. SFX will continue to fade at end of the piece for approx. 15 seconds.

A winds reduction is included but is not intended for performance; it is intended more for conductors to use on a piano/harmony director in rehearsal but can also add to the performance, especially with reduced instrumentation ensembles.

Winds:

- Very little technical demand is placed on the winds so that they can concentrate on chord tuning and the overall musical effect of each phrase, usually based on dynamic contrast.
 - directors can use the wind reduction part to model the chords on the 'harmony director' or piano.
- Winds are thickly scored for much of the piece, even at quiet dynamic levels, in order to mimic the epic size of the sea - take care in achieving the quietest **pp** and **p** dynamic levels that your ensemble can handle.
- staggered breathing over the long "wave" chords (mm. 4-22 and 59-75) will be essential; providing a great opportunity to teach this important skill.

- All winds, brass especially, should be careful not to use harsh/accented attacks throughout the piece. Think Big dynamics without being harsh by concentrating on the flow of the air column.

Percussion:

- Percussion parts are written to be played by a single player (sometimes on multiple instruments) for each staff/part.
- If you don't have enough players to cover all parts - prioritize parts in this order: Perc 4, 5, 2, 1, 6, 3, Timpani, Rainstick/Ocean Drums.
- mallet parts (except glock) can be double on multiple instruments if needed.
- Rain Stick(s) and Ocean Drum(s) parts are completely optional. You could also have as many players doubling these parts as you can find. Another cool option is to stage these players in a unique way, around the entire back of the ensemble or even near the audience around the perimeter of the room (you'd need 10 or more players to make this effective).

SFX:

SFX are completely optional. If you plan to use them, try to use the best quality sound system/PA available and be sure to 'sound check' the output levels with the full ensemble in the performance venue. The cues can be performed by anyone. Many of the samples overlap by as much as 1 measure so they could be cue as "one shots" - the player only strikes the beginning of the sample and then it plays in its entirety. Samples are numbered and notated diatonically in C Major and should be loaded on your sampler in that order.

Files are provided in Mp3 and WAV format so that you can cue from nearly any device: DTX/drum pad, hardware sampler (i.e. Akai Pro MPX8, Roland SP-404MKII, etc.), smart phone/tablet (use an app that doesn't reduce the file quality such as: Go Button, Sound Cue). We recommend using MainStage or Ableton Live on a laptop, going through a USB Audio Interface.

The Composer

Ben Hylton is an active composer, music educator, and clinician who creates music for all types of ensembles, commercial music groups, as well as designs competitive shows for the pageantry arts. His works have been performed around the world including the Midwest Clinic, the Jazz Education Network Conference and his shows have been successful at the local, regional, and national level.

Ben's grasp of various musical genres enable him to create new music in a vast array of styles and his experience teaching music at every level (Kindergarten-University) guides the pedagogy and student appeal within his compositions and arrangements.

Ben received a Bachelor's Degree in Music Education from East Carolina University, a Master's Degree in Trumpet Performance from the University of North Carolina at Greensboro, and he completed additional graduate studies in Jazz at Florida State University.

Please send recordings, programs, letters, questions, etc. We would love to hear from you!

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Instrumentation

Flute 1 & 2

Oboe

Bassoon

Bb Clarinet 1, 2, & 3

Bb Bass Clarinet

Eb Alto Saxophone 1 & 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets 1, 2, & 3

Horn in F 1 & 2

Trombone 1 & 2

Euphonium B.C./T.C.

Tuba

SFX (Optional)

Timpani

Percussion 1: Glockenspiel

Percussion 2: Vibraphone

Percussion 3: Marimba

Percussion 4: Snare Drum

Percussion 5: Bass Drum

Percussion 6: Sus Cym, Ride Cym

Rain Sticks (Optional)

Ocean Drum (Optional)

Duration: 4:00

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Limitless Sea

Ben Hiltner

Hold 20 sec
for SFX cue

Ebb and Flow Slightly (♩ = 100) **4**

Flute 1 + 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2 + 3

Bass Clarinet in B♭

Alto Saxophone 1 + 2

Tenor Sax

Baritone Saxophone

Ebb and Flow Slightly (♩ = 100) **4**

B♭ Trumpet 1

B♭ Trumpet 2 + 3

F Horn 1 + 2

Trombone 1 + 2

Euphonium B.C.

Euphonium T.C.

Tuba

Initial tuning: C, Bb, Eb, F

Ebb and Flow Slightly (♩ = 100) **4**

Timpani (Opt.)

Percussion 1 (Glockenspiel)

Percussion 2 (Vibraphone)

Percussion 3 (Marimba)

Percussion 4 (concert snare)

Percussion 5 (Concert Bass)

Percussion 6 (sus cym, ride cym)

Ride Stick (Opt.)

Cymbal(s) (Opt.)

1. opening

2. wave 1

3. wave 2

medium plastic mallets

medium mallets

medium yarn

snares off

sus. cym.

Musical score for 'Limitless Sea - Transposed Score', page 2. The score is divided into three systems, each starting at measure 12. The instruments are:

- Fl. 1 + 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2 + 3
- B. Cl.
- Alto Sax. 1 + 2
- T. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2 + 3
- Hn. 1 + 2
- Tbn. 1 + 2
- Euph. BC
- Euph. TC
- Tba.
- Timp.
- Perc. 1 (glock)
- Perc. 2 (Vib)
- Perc. 3 (Mar)
- Perc. 4 (SD)
- Perc. 5 (BD)
- Perc. 6 (cym)
- SFX (ops)
- Violin
- Viola

Dynamic markings include *pp*, *f*, *p*, *ff*, and *mf*. Performance instructions include *accel.* and *a2.*. Percussion parts include notes for '4. wave 3' and '5. sus wave', and a 'snare on' instruction. Measure numbers 12 through 21 are indicated at the bottom of the page.

The image displays a page of a musical score for 'Limitless Sea - Transposed Score', covering measures 22 to 35. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as 112. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like 'ride w rattan' for the cymbals and '6. short wave' for the strings. A large, semi-transparent watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page. Measure numbers 22 and 30 are indicated in boxes above the staves.

Limitless Sea - Transposed Score

rit. 40 **Introspectively** (♩ = 100)

48

Tutti

Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Alto Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Tbn. 1 + 2
Euph. BC
Euph. TC
Tba.
Timp.
Perc. 1 (glock)
Perc. 2 (Vib)
Perc. 3 (Mar)
Perc. 4 (SD)
Perc. 5 (BD)
Perc. 6 (cym)
SFX (opt.)

40 **Introspectively** (♩ = 100)

48 **tutti**

40 **Introspectively** (♩ = 100)

48 **tutti**

40 **Introspectively** (♩ = 100)

48

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53

59 $\text{♩} = 112$

accel.

Fl. 1 + 2

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

B. Cl.

Alto Sax. 1 + 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

Euph. BC

Euph. TC

Tba.

Timp.

Perc. 1 (glock)

Perc. 2 (Vib)

Perc. 3 (Mar)

Perc. 4 (SD)

Perc. 5 (BD)

Perc. 6 (cym)

SFX (opt.)

snare off

ride w rattan

ride

7. big swell 1

8. big swell 2

54 55 56 57 58 59 60 61 62 63 64 65

Limitless Sea - Transposed Score

67 *div.* *pp* *ff* *pp* *rit.* *a2* *mf* *f* 75 **Glorioso**

Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Alto Sax. 1 + 2
T. Sax.
Bari. Sax.

67 *pp* *ff* *pp* *mp* *mf* *f* 75 **Glorioso**

Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Tbn. 1 + 2
Euph. BC
Euph. TC
Tba.
Timp.

67 *mf* *ff* *mf* *rit.* *a2* *f* 75 **Glorioso**

Perc. 1 (glock)
Perc. 2 (Vib)
Perc. 3 (Mar)
Perc. 4 (SD) *snare on*
Perc. 5 (BD)
Perc. 6 (cym) *ride*
SFX (opt.)

9. big swell texture 10. huge swell texture

66 67 68 69 70 71 72 73 74 75 76 77 78

Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Alto Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2 + 3
Hn. 1 + 2
Tbn. 1 + 2
Euph. BC
Euph. TC
Tba.
Timp.
Perc 1 (glock)
Perc 2 (Vib)
Perc 3 (Mar)
Perc 4 (SD)
Perc 5 (BD)
Perc 6 (cym)
SFX (opt.)

Llimitless Sea - Transposed Score

102 rit. $\text{♩} = 80$ rall.

Fl. 1 + 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Alto Sax. 1 + 2
 T. Sax.
 Bari. Sax.

102 rit. $\text{♩} = 80$ rall.

Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 2
 Tbn. 1 + 2
 Euph. BC
 Euph. TC
 Tba.
 Timp.

102 rit. $\text{♩} = 80$ rall.

Perc 1 (glock)
 Perc 2 (Vib)
 Perc 3 (Mar)
 Perc 4 (SD)
 Perc 5 (BD)
 Perc 6 (cym)
 SFX (opt)
 Rain