

For the Prairie Wind Ensemble, East Peoria, Il.

# Shades of Green

Three Scenes from Ireland

by

Craig Andrew Fitzpatrick  
(ASCAP)

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## Complete Band Instrumentation

1 - Full Score  
3 - Flute 1  
4 - Flute 2  
2 - Oboe  
3 - Clarinet in B<sup>b</sup> 1  
4 - Clarinet in B<sup>b</sup> 2  
4 - Clarinet in B<sup>b</sup> 3  
2 - B<sup>b</sup> Bass Clarinet  
2 - Bassoon  
2 - Alto Saxophone 1  
2 - Alto Saxophone 2  
2 - B<sup>b</sup> Tenor Saxophone

1 - E<sup>b</sup> Baritone Saxophone  
3 - Trumpet in B<sup>b</sup> 1  
3 - Trumpet in B<sup>b</sup> 2  
3 - Trumpet in B<sup>b</sup> 3  
2 - Horns in F 1  
2 - Horns in F 2  
2 - Trombone 1  
2 - Trombone 2  
2 - Bass Trombone  
2 - Euphonium B.C.  
2 - Euphonium T.C.  
4 - Tuba  
1 - String Bass

1 - Piano  
2 - Marimba/Xylophone  
1 - Vibraphone  
1 - Bells/Crotales  
1 - Chimes  
2 - Percussion 1  
    Hi Hat, Snare Drum  
2 - Percussion 2  
    Bass Drum, Suspended Cymbal  
1 - Timpani

\*\*\*LARGE SCORE  
AVAILABLE

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## **Program Notes - - -**

Shades of Green was written for the Prairie Wind Ensemble of East Peoria, Illinois. The work was initially inspired by a trip I took to Ireland in 2001. The title is meant as a reference to the appearance of Ireland from the air as you fly into the country.

The work employs two Irish folk tunes. The first that you will hear is “Bonny Light Horseman,” a lyrical tune first heard in the piano and woodwinds at the beginning of the piece. The second tune is a light and playful melody called “Green Bushes.” This theme is stated many times throughout the faster sections of the work. Both of these folk melodies are woven together throughout the piece and have an almost conversational quality in their interaction. Additionally, it was my goal to set these melodies in a more contemporary way, joining the old and the new into one.

## **About the Composer - - -**



**Craig Fitzpatrick** holds a Bachelor of Music degree in composition from Bradley University in Peoria, Illinois, where he studied composition with Stephen Heinemann. He obtained his Masters in Music Composition in 2003 from the University of Illinois in Champaign. While there, he studied composition under Stephen Taylor and Rick Taube and also served as a teaching assistant, instructing undergraduate theory and ear-training courses.

In 2001, Craig won the Creative Division of the Bradley University Research and Creative Achievement Exhibition with Subliminal Designs, a composition designed using music notation through alternative visual representations. Craig was also a finalist in the ASCAP Foundation Morton Gould Young Composer Awards in 2001 and 2003. In 2005, he was chosen as a participant in the National Band Association’s Young Composer Mentor Project sponsored by Bands of America.

Craig has been commissioned to write concert band literature for various jr. high, high school, and community professional bands. His compositions for orchestra, choir, soloists, and small ensembles have been performed across the Midwest. Additionally, Craig composes original music, arranges, and writes drill for competitive marching bands.

Craig marched with the Cavaliers Drum and Bugle Corps baritone line in 1998. He also maintains an extensive private brass studio, teaching trumpet, French horn, trombone, baritone, and tuba lessons to students of all ages. Craig is the brass instructor and arranger for the class 2a state champion Morton High School marching band. He is also an affiliate instructor of music theory and ear-training at Bradley University in Peoria, Illinois.

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distantly  $\text{♩} = 60$

The score is arranged for a large ensemble. The woodwinds include Flute 1 & 2, Oboe, Clarinet in B $\flat$  1 & 2, Clarinet in B $\flat$  3, Bass Clarinet in B $\flat$ , Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet in B $\flat$  1 & 2, Trumpet in B $\flat$  3, Horn in F 1 & 2, Trombone 1 & 2, Bass Trombone, Euphonium, and Tuba. The strings include String Bass. The keyboard and percussion section includes Piano, Marimba / Xylo., Vibraphone, Bells / Crotales, Chimes, Percussion 1 (hi hat, snare), Percussion 2 (bass drum, sus. cym.), and Timpani. The score features various dynamics such as *p*, *pp*, *mp*, and *ppp*, along with performance instructions like "play if no piano" and "bells".

13

Fl. 1, 2

Ob.

Cl. 1, 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn.

A. Sax. 1, 2 *mp*

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba. *mp* play if no string bass

S. Bass *Play mp*

Pno.

Mar.

Vib.

Bells / Croc. *p*

Chim. *pp pp*

Perc. 1 *p* *mf* *pp* *p* *snare* *p* *3*

Perc. 2 *p* *mf* *pp*

Timp.

24

Fl. 1, 2

Ob.

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Mar.

Vib.

Bells / Crot.

Chim.

Perc. 1

Perc. 2

Timp.

*mp*

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

*p*

*mf*

*p*

*ff*

quickly  $\text{♩} = 180$

Fl. 1, 2  
Ob.  
Cl. 1, 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1, 2  
Tpt. 3  
Hn. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Euph.  
Tba.  
S. Bass  
Pno.  
Mar.  
Vib.  
Bells / Crot.  
Chim.  
Perc. 1  
Perc. 2  
Timp.

The musical score for page 35, measures 35-42, is written for a full orchestra. The tempo is marked "quickly" with a quarter note equal to 180 beats per minute. The key signature has one sharp (F#). The score includes parts for woodwinds, brass, strings, and percussion. Dynamics range from piano (p) to fortissimo (ff). The woodwinds and strings play sustained chords and moving lines, while the brass and percussion provide rhythmic support. The percussion includes maracas, vibraphone, bells, chimes, snare, and timpani.