

FULL SCORE

Young Band

Grade 2



CARL FISCHER
PERFORMANCE
SERIES

In the Final Analysis

George Sweet

YPS160 INSTRUMENTATION

Full Score	1
Flute	8
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion 1 Glockenspiel	1
Mallet Percussion 2 Xylophone	1
Timpani	1
Percussion 1 Snare Drum, Bass Drum	2
Percussion 2 Tam-tam, Suspended Cymbal, Crash Cymbals	3

CARL FISCHER®

About the Composition

In the Final Analysis takes its inspiration from various speeches given by both John and Robert Kennedy. The composer was moved by the Kennedys' idea of a strong, diverse, and cooperative society. John Kennedy's commencement speech at the American University in 1963 was especially inspirational, and the piece takes its title from the following passage:

For in the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's futures. And we are all mortal.

The introduction sets the tone of the piece and is reminiscent of the "Americana" feel of composers like Aaron Copland. The main theme enters in the woodwinds at m. 7. Throughout the piece, this material is presented in different situations and moods, reflective of the diverse society spoken of by the Kennedys. A lyrical B-section appears at m. 23 and later at m. 48 in a slightly different orchestration. The introductory material returns at m. 63 and leads to a vibrant coda, which brings the piece to a close.

About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received Master's Degrees in Composition and Instrumental Conducting from Northern Arizona University and a Bachelor's Degree in Music Education from Mars Hill University. George's music has been performed worldwide and has been heard at various State and Regional Honor Band and Orchestra Festivals, Disney's Magic Music Days, Bands of America, the College Band Directors National Association Southwest Conference, the Concurso de Musica Festival at the Nueva Acropolis in Peru, the Melbourne School Band and Strings Festival in Australia, Interlochen Summer Arts Camp, and the Midwest Clinic. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught Theory, Band, Chorus, and Orchestra at both public school and university levels. He is a member of ASCAP and is the recipient of multiple ASCAP awards for concert music. George has also received awards from the American Prize in Composition and the Music Teachers National Association Young Artist Composition Competition, sponsored by Warner Bros. Publications. George is a member of Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. His music is published exclusively by Carl Fischer Music of New York. For more information about the music of George Sweet, please visit www.georgesweet.net.

In the Final Analysis

GEORGE SWEET

$\text{♩} = 120$

rit.

Flute

Oboe

1
Clarinet in B $\flat$

2

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

1
Trumpet in B $\flat$

2

Horn in F

Trombone

Euphonium

Tuba

(Glockenspiel) 1

Mallet Percussion (Xylophone) 2

Timpani (E $\flat$, B $\flat$)

(Snare Drum, Bass Drum) 1

Percussion

(Tam-tam, Suspended Cymbal, Crash Cymbals) 2

Tam-tam

Suspended Cymbal

Crash Cymbals

1 2 3 4 5

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall. Perc.

2

Timp.

1
Perc.

2

23

Fl. *p mp*

Ob. *p mp*

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall. Perc.

2

Timp.

1
Perc.

2

mp

mp

Fl.

Ob.

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

Bsn.

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

B. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall.
Perc.

2

Timp.

1
Perc.

2

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45

Fl.

Ob.

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

Bsn.

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

B. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall.
Perc.

2

Timp.

1
Perc.

2

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rit.

Fl. *p* *mf* *f* *ff*

Ob. *p* *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

in B $\flat$ 2

B. Cl. *mf* *f* *ff*

in B $\flat$

Bsn. *mf* *f* *ff*

A. Sax. *mf* *f* *ff*

in E $\flat$

T. Sax. *mf* *f* *ff*

in B $\flat$

B. Sax. *mf* *f* *ff*

in E $\flat$

Tpt. 1 *mf* *f* *ff*

in B $\flat$ 2

Hn. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Mall. 1

Perc. 2

Timp. *f* *ff*

Perc. 1 *f* *ff*

2

Tam-tam

ff

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

59 ♩ = 100

1
Tpt. in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall. Perc.

2

Timp.

1
Perc.

2

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63 ♩ = 120

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. in B $\flat$ 1 *mf* *ff* *mf*

Cl. in B $\flat$ 2 *mf* *ff* *mf*

B. Cl. in B $\flat$ *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

A. Sax. in E $\flat$ *mf* *ff* *mf*

T. Sax. in B $\flat$ *mf* *ff* *mf*

B. Sax. in E $\flat$ *mf* *ff* *mf*

Tpt. in B $\flat$ 1 *mf* *ff* *mf*

Tpt. in B $\flat$ 2 *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

Tbn. *mf* *ff* *mf*

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Mall. Perc. 1 *mf*

Mall. Perc. 2 *mf*

Timp. *mf*

Perc. 1 *mf* *f* *mf*

Perc. 2 *mf*

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

B. Sax. in E $\flat$

69 Slightly Faster ♩ = 144

1
Tpt. in B $\flat$

2

Hn.

Tbn.

Euph.

Tuba

1
Mall. Perc.

2

Timp.

1
Perc.

2

69 70 71 72 73