

Great Blue Heron

For Concert Band, Grade 3.5
By Kenley Kristofferson (SOCAN)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 3 - Bb Trumpet 1 |
| 4 - Flute 1 | 3 - Bb Trumpet 2 |
| 4 - Flute 2 | 3 - Bb Trumpet 3 |
| 2 - Oboe | 3 - F Horn 1 |
| 2 - Bassoon | 3 - F Horn 2 |
| 3 - Bb Clarinet 1 | 2 - Trombone 1 |
| 3 - Bb Clarinet 2 | 2 - Trombone 2 |
| 3 - Bb Clarinet 3 | 2 - Trombone 3 |
| 2 - Bb Bass Clarinet | 2 - Bass Trombone |
| 3 - Eb Alto Saxophone 1 | 2 - Euphonium B.C. |
| 3 - Eb Alto Saxophone 2 | 2 - Euphonium T.C. |
| 2 - Bb Tenor Saxophone | 4 - Tuba |
| 2 - Eb Baritone Saxophone | 1 - Double Bass |
-
- | |
|---|
| 2 - Mallets 1: Bells/Maracas |
| 2 - Mallets 2: Vibraphone |
| 2 - Timpani |
| 2 - Percussion 1: Snare Drum/Bass Drum |
| 2 - Percussion 2: Suspended Cymbal |
| 2 - Percussion 3: Triangle/Tambourine/Crash Cymbals |

Full Set - \$85.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Great Blue Heron

By Kenley Kristofferson

About the Work

When I was contacted by Mr. Matthew Rodnick in the Spring of 2024, he had asked his senior band students at Georgian Bay District Secondary School what they would like the inspiration of the piece to be about. There were many ideas brought forth and explored, but threaded those ideas was a pattern of the ensemble working together through hardship and emerging stronger on the other side. The next step was considering how we might tell a story with that theme, then one student submitted this:

Great Blue Heron, the name for my piece idea, is a tale of migration. In a misty subtle September morning, the heron prepares to take flight and move south for the winter. The journey has struggles and there are losses, but there are also victories that push the heron to keep going. In the end, when the heron reaches their goal, they see how far they have come and where they have next to go.

A similar story can be told about our music program, and the individual journeys that each member experiences that is similar to the migration of the heron. We all start our new school year in September, and once the band programs start running, we begin our journey to the end of the year. Along the way, we experience many opportunities that give us experience and knowledge. These opportunities bring success along with joy and motivation, but also may bring failure, which makes way for reflection and determination to keep moving forward. At the end of the year, when we reach our final performance, we can hear how much each member has grown, and how our band has grown as a whole. Reflecting on the progress each one has made throughout the year, we can now see where they have next to go in their journey. Then when the next September comes around, the journey begins again.

Along with the heron's story of migration representing the journey of our department, it also symbolizes many characteristics that can be interpreted from music. For example: grace, elegance, and nobility. Herons are a symbol of patience, which is an important thing every musician has when it comes to improving their musicality, as hard work takes time.

Once I read that, I knew that was it. This student so clearly and eloquently gathered the intention and goals of the class into a metaphor that took their ideas to the next level.

Technical Considerations

This piece has soloistic sections for almost every member of the ensemble, so it really gives each member a chance to shine. It also has six percussion parts across seven people, so if there are fewer members in the ensemble than parts, consider omitting the snare drum, glockenspiel, or bass drum (in that order). All other parts are very substantial.

There are misty sections that require confidence and facility in the flutes' and clarinets' low registers, so ample air speed and air support are necessary to support the tone and the pitch.

Aim to keep the pulse consistent through each section with light articulation and forward momentum in line direction and rhythm. Work to keep the music with a feeling of lift and buoyancy.

Encourage your students to engage with the metaphor and the narrative of the piece—what does this section sound like to you? What are the birds trying to overcome? How is this migration similar to something in your life? Think about a time where you needed to overcome hardship to achieve your goal.

Enjoy and have fun!

Thanks for programming this piece.

~

Kenley Kristofferson



About the Composer

Kenley Kristofferson is an internationally award-winning composer for concert band, concert choir, symphony orchestra and video games.

His band music has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Symphonic Winds, the Washington Winds, the Metropolitan Winds of Toronto, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble. His choral works are published in Canada and his music for concert band is published throughout North America.

He has written commercial work for video game franchises such as Betty Boop, Disney's DuckTales, KRE-O and Warhammer 40,000.

He currently lives in Winnipeg, Manitoba. When not writing concert music, he is spending time with his wife and two kids, digging into retro video games, making things, or running outside.

His music and his writing can be found on his website at <http://www.kenleykristofferson.com>.

FULL SCORE
GRADE 3.5
DURATION 5:10

Great Blue Heron

KENLEY KRISTOFFERSON
(SOCAN)

Like a Misty, Hazy Morning ♩ = 66

The musical score is arranged in a system of staves. The instruments and parts are as follows:

- Flute 1/2:** Fl. 1 div. (p), Fl. 1 unis. (p)
- Oboe:** (p)
- Bassoon:** (p)
- B♭ Clarinet 1:** (p)
- B♭ Clarinet 2/3:** (p), Cl. 2 div. (p), Cl. 2 unis. (p)
- B♭ Bass Clarinet:** (p)
- E♭ Alto Saxophone 1/2:**
- B♭ Tenor Saxophone:** (p)
- E♭ Baritone Saxophone:**
- B♭ Trumpet 1:**
- B♭ Trumpet 2/3:**
- F Horn 1/2:** 1. (p)
- Trombone 1:**
- Trombone 2/3:**
- Euphonium:** (p)
- Tuba:**
- Double Bass:** arco (p)
- Mallets 1 Bells/Maracas:** (p)
- Mallets 2 Vibraphone:** soft mallets (p)
- Timpani (G, B♭, E):**
- Percussion 1 Snare Drum/Bass Drum:** Bass Drum (pp), Suspended Cymbal (p)
- Percussion 2 Suspended Cymbal:** (p)
- Percussion 3 Triangle/Tambourine/Crash Cymbals:** Triangle (p)

The score is divided into 6 measures, numbered 1 through 6 at the bottom. The tempo is marked as ♩ = 66. The key signature has two flats (B♭ and E♭). The score includes various musical notations such as dynamics (p, pp), articulation (accents, slurs), and performance instructions (arco, hard rubber mallet, scrape with coin).

RSMPCB119

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Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tub.

D.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

p

mp

mf

f

pp

ff

sfz

cresc.

dim.

acc.

dec.

stacc.

leg.

marcato

rubato

ad lib.

all.

fz.

rit.

molto rit.

tr.

trill.

bow.

plac.

gliss.

scord.

flaut.

piccolo

mandolin

guitar

viola

cello

double bass

string quartet

orchestra

ensemble

band

solo

(B. to C)

14 15 16 17 18 19 20

21 The Day Begins $\text{♩} = 80$

Fl. 1/2

Ob. *mf*

Bsn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2/3 *mp*

B. Cl. *mp*

A. Sx. 1/2 *mf*

T. Sx. *mp*

B. Sx.

B♭ Tpt. 1 *mp*

B♭ Tpt. 2/3

Hr. 1/2 *mp*

Tbn. 1 *mp*

Tbn. 2/3 *mp* $\text{♩}2$

Euph. *mp*

Tuba *mp*

D.B. *mp*

Mal. 1 *p*

Mal. 2 *p* *mp*

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3 *p*

21 22 23 24 25 26 27

28

Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Mal. 1
Mal. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

28 29 30 31 32 33

rit. **36** *meno mosso* ♩ = 72

Fl. 1/2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

B♭ Cl. 1 *p* *mf* *♩2*

B♭ Cl. 2/3 *p* *mf*

B. Cl. *mp* *mf* *♩2*

A. Sax. 1/2 *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2 *♩2* *mf*

Tbn. 1

Tbn. 2/3 *3.* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

D.B. *mp* *mf*

Mal. 1

Mal. 2 *mp* *mf*

Timp. *mp* *p* *mf* (G to F) *p* *mf*

Perc. 1 *p* *mf* *p* *mf* *p*

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

Perc. 3 *Crash Cym.* *mf*

34 35 36 37 38 39

Fl. 1/2 *mf* *p* *mf* *f* *mf* *rit.*

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

Bsn. *f* *mp*

B♭ Cl. 1 *p* *mf* *f* *mp*

B♭ Cl. 2/3 *p* *mf* *f* *mp*

B. Cl. *f* *mp*

A. Sx. 1/2 *p* *mf* *f* *mp*

T. Sx. *f* *mp*

B. Sx. *f* *mp*

B♭ Tpt. 1 *mf* *f* *mf* *mp*

B♭ Tpt. 2/3 *mf* *f* *mf* *mp*

Hn. 1/2 *p* *mf* *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2/3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

D.B. *f* *mp*

Mal. 1 *mf* *f*

Mal. 2 *mf* *f* *mp*

Timp. *f* *p*

Perc. 1 *mf* *mp* *f* *p*

Perc. 2 *mf* *mp* *f*

Perc. 3

With trepidation ♩ = 80

rit. *a tempo* *rit.* *a tempo* *accel.*

rit. a tempo rit. a tempo accel.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

D.B.

Mal. 1

Mal. 2

Tri.

Timp.

(E: to A:, G: to B:)

Perc. 1

Perc. 2

Perc. 3

hard mallets

Snare Drum

fp

47 48 49 50 51 52 53 54 55

56 First Flight $\text{♩} = 144$

Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Mal. 1
Mal. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Cr. Cym.

56 57 58 59 60 61 62

Great Blue Heron - Score

11

72

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

D.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79 80 81 82

83 Flying Through the Storm



Blow air through instrument and flutter keys

Fl. 1/2 *p* *mf* *p* *mf* *f*

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

Bsn. *mp* *mf*

B♭ Cl. 1 *p* *mf* *p* *mf* *f*

B♭ Cl. 2/3 *p* *mf* *p* *mf* *f*

B. Cl. *mf* *f* sub. *p* 2.

A. Sx. 1/2 *p* *mf* *p* *mf* *f* sub. *p*

T. Sx. *p* *mf* *p* *mp* *mf* *f* sub. *p*

B. Sx. *mf* *f* sub. *p*

B♭ Tpt. 1 *p* *mf* *p*

B♭ Tpt. 2/3 *p* *mf* *p* 2. sub. *p*

Hn. 1/2 *p* *mf* *p* sub. *p*

Tbn. 1 sub. *p*

Tbn. 2/3 sub. *p*

Euph. *mf* *f* sub. *p*

Tuba *mf* *f* sub. *p*

D.B. *pizz.* sub. *p*

Mal. 1 Maracas (swirl upside down) *p* *mf* *p* *mf* to Bells

Mal. 2 *mf* *f* sub. *p*

Timp. *f* *fp* *fp* *f* (C to D)

Perc. 1 *fp* *fp* sub. *p*

Perc. 2 *f* Crash Cym. *p* *mf* Tamb.

Perc. 3 *f* *p*

83

84

85

86

87

88

89

90

91

[illegible]

99 Clear Skies Ahead ♩ = ♩
più mosso

Fl. 1/2 *f* *mf*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *f*

B. Cl. *f*

A. Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f* — *mf*

B♭ Tpt. 1 *f* — *mf*

B♭ Tpt. 2/3 *f* — *mf*

Hn. 1/2 *f* *mf* *mf*

Tbn. 1 *f* — *mf*

Tbn. 2/3 *f* — *mf*

Euph. *f*

Tuba *f*

D.B. *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

This page contains the musical score for measures 106 through 112 of the piece "Great Blue Heron". The score is written for a large orchestra and includes the following instruments and parts:

- Fl. 1/2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2/3
- B. Cl.
- A. Sx. 1/2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2/3
- Hn. 1/2
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tuba
- D.B.
- Mal. 1
- Mal. 2
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features various musical notations, including dynamics (mf, fp, mp), articulation (accents, slurs), and performance instructions (e.g., "2.", "3.", "α2"). The percussion section includes a specific instruction for the timpani: "(A- to F, D- to B-)" in measure 108. The measures are numbered 106 through 112 at the bottom of the page.

113 Arrival

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *f*

B. Cl. *f*

A. Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2/3 *f*

Hn. 1/2 *f*

Tbn. 1 *f*

Tbn. 2/3 *f*

Euph. *f*

Tuba *f*

D.B. *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *f* *mf* *f*

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

Perc. 2 *f* *mf* *f*

Perc. 3 *f*

113

114

115

116

117

118

119

121

Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Mal. 1
Mal. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

120 121 122 123 124 125 126

(F to G)

Fl. 1/2
sub. *p*
mp
fp
ff

Ob.
mp
fp
ff

Bsn.
mp
fp
ff

B♭ Cl. 1
solo
mp
fp tutti
ff

B♭ Cl. 2/3
sub. *p*
mp
fp
ff

B. Cl.
mp
fp
ff

A. Sax. 1/2
2.
mp
fp
ff

T. Sax.
mp
fp
ff

B. Sax.
mp
fp
ff

B♭ Tpt. 1
mf
fp
ff

B♭ Tpt. 2/3
mf
fp
ff

Hn. 1/2
mf
fp
ff

Tbn. 1
mp
fp
ff

Tbn. 2/3
mp
fp
ff

Euph.
mp
fp
ff

Tuba
mp
fp
ff

D.B.
mp
fp
ff

Mal. 1
ff

Mal. 2
p
ff

Timp.
fp
ff

Perc. 1
p
fp
ff

Perc. 2
p
mf
fp
ff

Perc. 3
f
ff

127 128 129 130 131 132 133