

FULL SCORE

Symphonic Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 4

The Lake in the Sky

Alan Lee Silva

SPS61
INSTRUMENTATION

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	3
Trumpet 2 in B \flat	3
Trumpet 3 in B \flat	3
Horn 1 in F	4
Horn 2 in F	4
Trombone / Euphonium 1	4
Trombone / Euphonium 2	4
Euphonium 1 T.C. in B \flat	2
Euphonium 2 T.C. in B \flat	2
Bass Trombone	3
Tuba	4
Mallet Percussion 1	2
Bells, Vibraphone	
Mallet Percussion 2	2
Chimes, Xylophone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Tambourine, 3 Tom-toms	
Percussion 3	5
Mark Tree, Suspended Cymbal, Crash Cymbals, Tam-tam, Triangle	

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About the Composition

The title comes from passages in the journals of Francis Drake, who was commissioned in 1577 by Queen Elizabeth I to explore the Pacific Coast of North America. During his expedition, he met Native American people ("Quas") on the coast (at what is now likely to be Marin County) who told him about a large body of water high in the mountains to the north. They called it the "big lake in the sky," which eventually was named Lake Tahoe.

I wanted to capture the power and beauty of dreams and link that with the spirit and grandeur of the lake. Just as our dreams are limitless and often alter the directions of our lives, so does the lake appear to transform as the seasons change. It might be that little voice inside telling you it is possible to reach and achieve something unique and amazing, a deep hope or wish, an aspiration or a moment of inspiration, even a nightmare; a dream always seems to demand and create action.

The opening fades in with a quiet sustained high woodwind voicing faintly heard in the distance. Lyrical solo woodwind motives gently drift in and around, and the introspective tone of the piece gradually shifts and the intensity builds. A regal brass fanfare, stated in mm. 21–27 and a four-measure build in mm. 28–31 propels the piece forward, featuring shimmering high woodwind figures at m. 30. Robust low brass and low woodwinds charge ahead with descending lines in m. 31, and the piece explodes in m. 32. Measures 34–43 introduce a powerful horn melody, suggesting a heroic ascent up a remote mountain peak or the intensity of an Olympic pursuit. The majestic main theme (in two eight-measure sections in mm. 44–57) underscores the glory and exhilaration of following a dream and triumphantly crossing the finish line.

A brief interlude into the relative minor in mm. 58–65 with driving high woodwind triplets, aggressive accents in the low instruments and swirling piccolo, flute and oboe patterns symbolizes the tumultuous and nightmare-ish quality of being chased in dreams. A short heroic moment in the relative major with the full band in mm. 66–71 precedes a short descent into turmoil again in mm. 72–83. A strong horn call in mm. 84–89 disrupts the tumult, and the piece quiets down with solemn sustained chords in the woodwind section.

The middle section of the piece (mm. 90–131) is lush and flowing with its lyrical themes and warm harmonies, depicting the magnificence of the lake as well as the beauty of a spectacular dream. At mm. 116–131, woodwind motives from the opening are now shaped into a tune (in two eight-measure sections), featuring horns and tenor saxophone over lush low brass and woodwind voicings. The trumpets enter m. 124 and join in with the melody. The piece soars here, accompanied by active high woodwinds and full ensemble chords.

The energy spikes back up in mm. 132–150 with active sixteenth notes in the clarinets. The main theme motives are sprinkled in the horns in m. 136 and in the high woodwinds in mm. 142–146. The low instruments support with muscular accents and sonorous harmonies. This sets up the return of the majestic sixteen-measure main theme in mm. 151–168, fully orchestrated and played in a *maestoso* fashion. The final section of the piece drives on at m. 169 to the end with shimmering high woodwind sixteenth notes, powerful brass chords and strong horn themes. A brief reiteration in mm. 174–176 of the brass fanfare figures from the opening sets up the exciting, closing tutti figures in mm. 178–180.

About the Composer

Alan Lee Silva is a composer, arranger, and orchestrator whose credits include the feature films *Cinderella 3* and *Enough*, and television's *7th Heaven*, *Brothers and Sisters*, and *Soul Collector*. He scored the independent films *Animated American*, *Full Moon Fables* and *Eli's Coming*, orchestrated the Ford's Theatre musical *Liberty Smith* and has written songs, arrangements, and background music for theme parks all over the world, including Sea World's Aquatica, Tokyo Disney Sea, Universal Studios Japan and Sesame Place.

Alan has enjoyed working with an eclectic mix of clients, including Disney Cruise Lines, Sesame Street, Susan Egan, The Nuclear Whales Saxophone Orchestra, and KISS. His catalogue for Concert Band and String Orchestra is published by Carl Fischer, and his contemporary jazz piece *The Flight* was a favorite on San Francisco radio stations.

Alan lives in Culver City, CA with his wife and two daughters.

The Lake in the Sky

ALAN LEE SILVA

Gracefully in the Distance (♩ = 126)

Piccolo

Flute 1 2

Oboe

Clarinet in B \flat 1 2 3

Bass Clarinet in B \flat

Bassoon

Alto Saxophone 1 in E \flat 1 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Sneak in (stagger breathing) *pp* *mp cantabile* *p*

Solo

Solo (opt.) *mf cantabile* *p*

1. Solo (opt.) *mp* *p*

Solo (opt.) *mp* *p*

Gracefully in the Distance (♩ = 126)

Trumpet in B \flat 1 2 3

Horn in F 1 2

Trombone / Euphonium 1 2

Bass Trombone

Tuba

Mallet Percussion 1 (Bells, Vibraphone)

Mallet Percussion 2 (Chimes, Xylophone)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tambourine, 3 Tom-toms)

Percussion 3 (Mark Tree, Suspended Cymbal, Crash Cymbals, Tam-tam, Triangle)

1. Solo (opt.) *mp* *p*

Bells *Vibraphone* *p*

Mark Tree *p*

1 2 3 4 5 6 7

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Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

p

a2

mf

Solo

mf cantabile

Sneak in (stagger breathing)

pp

p

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

mp

p

mp

p

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

mp

Suspended Cymbal

pp *p*

21 Fanfare-Boldly

Picc. Solo

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

1. Tutti

pp *p* *mp* *mf* *f*

a2

21 Fanfare-Boldly

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

1. Tutti a2

mf *f*

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Vibraphone

p *mp* *mf*

Tutti

Picc. *f*

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. *f* *fp* *f* *fp*

A. Sax. in E \flat 1 2 *f* *fp* *f* *fp* *a2*

T. Sax. in B \flat

Bar. Sax. in E \flat *f* *fp* *f* *fp*

Tpt. in B \flat 1 2 3 *f* *a2* *f* *a2*

Hn. in F 1 2 *f*

Tbn. / Euph. 1 2 *f* *fp* *f* *fp*

B. Tbn. *f* *fp* *f* *fp*

Tuba *f* *fp* *f* *fp*

Mall. Perc. 1

Mall. Perc. 2 Xylophone *mf*

Timp.

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

Perc. 2

Perc. 3

28 Spirited-Driving Forward

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

28 Spirited-Driving Forward

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Crash Cymbals

34

Picc.
 Fl. 1 2
 Ob.
 Cl. in B \flat 1 2 3
 B. Cl. in B \flat
 Bsn.

A. Sax. in E \flat 1 2
 T. Sax. in B \flat
 Bar. Sax. in E \flat

34

Tpt. in B \flat 1 2 3
 Hn. in F 1 2
 Tbn. / Euph. 1 2
 B. Tbn.
 Tuba

Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Tam-tam

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Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Toms

mf *f* *fp* *f* *mp* *p* *f*

a2 *3* *a2* *3* *a2* *3* *a2* *3*

44

44

58 With Intensity

Picc. *mf* *f*

Fl. 1 2 *mf* *f* a2

Ob. *mf* *f*

Cl. in B \flat 1 2 3 *mf* *f marc.* a2

B. Cl. in B \flat *mf* *f marc.*

Bsn. *mf* *f*

A. Sax. in E \flat 1 2 *mf* *f* a2

T. Sax. in B \flat *mf* *f*

Bar. Sax. in E \flat *mf* *f*

58 With Intensity

Tpt. in B \flat 1 2 3 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn. in F 1 2 *mf* *f* a2

Tbn. / Euph. 1 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Mall. Perc. 1 *f*

Mall. Perc. 2 *f* Xyl.

Timp. *fp* *f*

Perc. 1 *fp* *f* Toms

Perc. 2 *f*

Perc. 3 *f*

p *f* Cr. Cym.

66 Triumphant

Picc.

FL. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

66 Triumphant

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1 Bells

Mall. Perc. 2 Chimes Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. *mf*

A. Sax. in E \flat 1 2 *f* *fp* *f*

T. Sax. in B \flat *f* *fp* *f*

Bar. Sax. in E \flat *mf*

Tpt. in B \flat 1 2 3 *mf* *f* *mp*

Hn. in F 1 2 *f* *fp* *f*

Tbn. / Euph. 1 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Mall. Perc. 1

Mall. Perc. 2 *mf* *f*

Timp. *fp*

Perc. 1 *p*

Perc. 2 *p* *f*

Perc. 3

The image shows a page of a musical score for a symphony orchestra, page 17. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flute (1 and 2), Oboe, Clarinet in B-flat (1, 2, 3), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat (1, 2), Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The brass section includes Trumpet in B-flat (1, 2, 3), Horn in F (1, 2), Trombone/Euphonium (1, 2), Baritone Trombone, and Tuba. The percussion section includes Mallet Percussion 1 and 2, Timpani, and three general Percussion parts. The score contains various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, *fp*, and *p*. A large, diagonal red watermark reading 'For Promotional Use Only' is overlaid across the center of the page.

84

Picc. *f mf* *f* *mf* *p* a2

Fl. 1 2 *f mf* *f* *mf* *mp*

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

Cl. in B \flat 1 2 3 *f mf* *f* *mf* *p*

B. Cl. in B \flat *f mf* *f* *mf*

Bsn. *f mf* *f* *mf*

A. Sax. in E \flat 1 2 *f mf* *f*

T. Sax. in B \flat *f mf* *f*

Bar. Sax. in E \flat *f mf* *f* *p* Bsn. *p*

Tpt. in B \flat 1 2 3 *f mf* *f* *a2*

Hn. in F 1 2 *f* *a2* *p*

Tbn. / Euph. 1 2 *f mf* *f*

B. Tbn. *f mf* *f*

Tuba *f* *mf* *f*

Mall. Perc. 1 *f* *mf* *f* *Vibraphone* *mf* *mp*

Mall. Perc. 2 *Xyl.*

Timp. *f*

Perc. 1 *f mf*

Perc. 2 *f mf*

Perc. 3 *f* *Mark Tree* *Triangle* *Sus. Cym.*

SPS61F 82 83 84 85 *mf* 86 87 88 *p* 89

116 Building-Lush and Full

Solo

Picc. *mp* *p*

Fl. 1 2 *p*

Ob. *p*

Cl. in B \flat 1 2 3 *mp* *p*

B. Cl. in B \flat *mp* *p*

Bsn. *mp* *p* *mp*

A. Sax. in E \flat 1 2

T. Sax. in B \flat *p* *mf*

Bar. Sax. in E \flat *p* *mp*

116 Building-Lush and Full

Tpt. in B \flat 1 2 3

Hn. in F 1 2 *p* *mf*

Tbn. / Euph. 1 2 *p* *mp legato*

B. Tbn. *p* *mp legato*

Tuba *p* *mp legato*

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 *p* *mf* *mf*

132 Tempo primo (♩ = 126)
Driving

Picc. *mf* *f* *p*

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. in B♭ 1 *mf* *f* *mf*

Cl. in B♭ 2 *mf* *f* *mf*

Cl. in B♭ 3 *mf* *f* *mf*

B. Cl. in B♭ *mf* *f*

Bsn. *mf* *f*

A. Sax. in E♭ 1 *mf* *f* *p*

A. Sax. in E♭ 2 *mf* *f* *p*

T. Sax. in B♭ *mf* *f* *p*

Bar. Sax. in E♭ *mf* *f* *p*

Tpt. in B♭ 1 *mf* *f* *p*

Tpt. in B♭ 2 *mf* *f* *p*

Tpt. in B♭ 3 *mf* *f* *p*

Hn. in F 1 *mf* *f*

Hn. in F 2 *mf* *f*

Tbn. / Euph. 1 *mf* *f*

Tbn. / Euph. 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Mall. Perc. 1 *f*

Mall. Perc. 2 *f*

Timp. *p* *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

Perc. 3 *f* Mark Tree

128 129 130 131 132 133

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

134 135 136 137 138

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

fp — *f*

fp — *f*

p — *f* — *mf* — *f* — *mf* — *f* — *p*

139 140 141 142 143

151 Grand and Beautiful

Picc. *f* *mf* *f*

Fl. 1 2 *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. in B \flat 1 2 3 *f* *mf* *f*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. in E \flat 1 2 *f* *fp* *f*

T. Sax. in B \flat *fp* *f*

Bar. Sax. in E \flat *f*

151 Grand and Beautiful

Tpt. in B \flat 1 2 3 *f* *fp* *f* *f*

Hn. in F 1 2 *f* *fp* *f*

Tbn. / Euph. 1 2 *f* *fp* *f*

B. Tbn. *f*

Tuba *f*

Mall. Perc. 1 Xyl. Chimes

Mall. Perc. 2 *f* *f*

Timp. *f* *fp* *f*

Perc. 1 *f* Tamb. *fp* *f*

Perc. 2 *f* Mark Tree *p* *f* *p* *f*

Perc. 3 *p* *f* *p* *f*

Sus. Cym. *p* *f*

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

160 161 162 163 164

SPS61F

Picc. *f* *mf*

Fl. 1 2 *f* *mf*

Ob. *f* *mf*

Cl. in B \flat 1 2 3 *f* *mf*

B. Cl. in B \flat *f* *mf*

Bsn. *f* *mf* *f* *mf*

A. Sax. in E \flat 1 2 *f* *mf*

T. Sax. in B \flat *f* *mf*

Bar. Sax. in E \flat *f* *mf*

Tpt. in B \flat 1 2 3 *f* *mf* *f* *mf* *f*

Hn. in F 1 2 *f* *mf*

Tbn./Euph. 1 2 *f* *mf* *f* *mf*

B. Tbn. *f* *mf* *f* *mf*

Tuba *f* *mf* *f* *mf*

Mall. Perc. 1

Mall. Perc. 2

Timp. *f* *fp* *mf*

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

Perc. 2 Toms *fp* *mf*

Perc. 3 Mark Tree *p*

169 Powerfully-Driving Forward

Picc.

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

169 Powerfully-Driving Forward

169 Powerfully-Driving Forward

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. / Euph. 1 2

B. Tbn.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Full Score

for the Mesquite Symphonic Band of Mesquite, Texas. Dale Coates, Music Director

Intermezzo Sinfonico
from the opera Cavalleria Rusticana
PIETRO MASCAGNI (1863-1945)
Arranged by Van B. Ragsdale

Andante sostenuto (♩ = 54)

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Double Bass

Mallet Percussion 1 (Vibraphone)

Mallet Percussion 2 (Maracas)

Timpani (F, B♭, C, G)

Harp

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SPS62F

FL

Ob.

CL in B♭

B. CL in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Db.

Mall. Perc. 1

Mall. Perc. 2

Temp.

Hp.

SPS62F

FL

Ob.

CL in B♭

B. CL in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Db.

Mall. Perc. 1

Mall. Perc. 2

Temp.

Hp.

SPS62F

Notes marked with "x" may be played an octave higher

FL

Ob.

CL in B♭

B. CL in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Db.

Mall. Perc. 1

Mall. Perc. 2

Temp.

Hp.

SPS62F

So Wondrous Bright
Based on a Puerto Rican Carol

CAROL BRITTIN CHAMBERS

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Symphonic Band

- Standard concert band instrumentation
- Difficulty within reason for high school groups
- Expanded percussion section, increased instrument options
- Mature pieces of high musical value

ISBN 978-1-4911-4107-6	<p>CARL FISCHER® www.carlfischer.com</p>	SPS61 — Set	<p>UPC 6 80160 62913 8</p>
<p>9 781491 141076</p>		SPS61F — Full Score	
		SPS61P — Parts	