

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER
PERFORMANCE
SERIES

Aunt Rhodie's Diet

Joseph Compello

BPS57

INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B \flat	8
Bass Clarinet in B \flat	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet in B \flat	8
Horn in F	3
Trombone, Baritone B.C., Bassoon	6
Baritone T.C. in B \flat	2
Tuba	3
Mallet Percussion	3
Bells, Chimes, Xylophone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2 (optional)	7
Triangle, Tom-tom, Tambourine, Woodblock, Ratchet, Temple Blocks, Crash Cymbals	
Narrator's Part	
(Concert Version).....	1
Actors' Scripts	
(Staged Version)	7

Performance Notes

Aunt Rhodie's Diet is a sequel to *Aunt Rhodie's Appetite*. Both arrangements are novel settings in which a beginning band or orchestra can perform the standard folk songs found in the first few pages of most band or orchestra methods. Because they are so easy, these arrangements by themselves would not make much of a concert, even for a beginning group. But when used as incidental music to the story, the songs become sufficiently interesting to the audience, without taxing the capabilities of students who have been playing for about ten to twelve weeks.

For bands, snare drum and bass drum are the only percussion needed. Other percussion instruments are completely optional. String ensembles may exclude all percussion. The play does call for a sound effect for a watch being wound (ratchet) and for the sound of Westminster Chimes (bells or piano).

Aunt Rhodie's Appetite tells the story of Aunt Rhodie's plan to cook the Old Gray Goose for her holiday dinner. *Aunt Rhodie's Diet* is a story about eating too many hot cross buns.

Since the play uses only seven actors, it can be performed on stage in front of the band or orchestra. More elaborate settings are possible, of course. Teaching the play can be handled by the band director or by another teacher. Parent helpers are also an option. The actors can be band members or not. Adults can also be used as actors. Costumes can be as simple or elaborate as wanted.

For directors who may not want to present the stage play, *Aunt Rhodie's Diet* includes a version in which the story is told by a narrator alone.

Aunt Rhodie's Appetite has been found to be a wonderfully effective December concert piece by many elementary school band directors in and around the composer's school district. *Aunt Rhodie's Diet* is just as simple as the original and equally entertaining.

Thank you for choosing this composition. I hope you and your students enjoy performing it.

—Joseph Compello
Glen Arm, Maryland, 2009

About the Composer

Joseph Compello, a native of Carbondale, Pennsylvania, holds degrees in music education from the Peabody Conservatory and Towson University. During his 31 year career as an instrumental music teacher in Maryland, he wrote numerous compositions for his students.

In 1994, Carl Fischer began publishing many of these classroom-tested pieces including his debut publication *Cadets on Parade*, and the 1996 best-seller *Rock to the Max, Mr. Sax*. In 2003, Compello's rise from local band director to internationally published composer was chronicled in the prestigious Baltimore Sun. Now retired from teaching, Compello, continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer's Performance Series, which now contains over 90 of his works.

Aunt Rhodie's Diet

Traditional
Arranged by Joseph Compello

Actors:

- A Narrator (at the side of the stage in an adult costume, perhaps a coat and tie)
- Aunt Rhodie (dressed as a country woman, a gray wig, an apron, a cane)
- Mary (dressed as a pretty little school girl)
- The Little Lamb (a lamb costume)
- Pierre, the French Pastry Chef (dressed as a chef, especially with a chef's hat)
(Pierre speaks English with a French accent. Pronunciations are as follows:
zee means *the*; *zeece* means *this*; *eet* means *it*; *queekly* means *quickly*;
allo means *hello*; *leetle* means *little*.)
- Aunt Rhodiesaurus (a huge dinosaur with the same kind of apron and wig as Aunt Rhodie)
- Heinrich the Hypnotist (dressed as a Sigmund Freud look-alike, perhaps with a monocle)
- Optional extras carrying dolls or toys as pets

Other Props:

A gray wig, a cane, a doorway, a door knocker (or woodblock sound effect), a small ladder, a gold watch on a chain, a chef's hat, a gold medal, animal dolls or toys.

The Play Begins

Narrator: "Once upon a time there was a nice lady who loved animals. She lived on a farm. Everyone knew her affectionately as Aunt Rhodie."

(Band plays no. 1, *Go Tell Aunt Rhodie*. Enter Aunt Rhodie. She walks around the stage petting any type of animal prop as the music plays.)

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1 Moderato (♩ = ca. 120)

Go Tell Aunt Rhodie

Flute

Musical notation for Flute and Oboe (Opt. Flute 2). The Flute part is in the treble clef, and the Oboe part is in the bass clef. Both parts play a melody of eighth notes, starting with a *mf* dynamic.

Clarinet in Bb

Musical notation for Clarinet in Bb and Bass Clarinet in Bb. Both parts play a melody of eighth notes, starting with a *mf* dynamic.

Alto Saxophone in Eb

Musical notation for Alto Saxophone in Eb and Tenor Saxophone in Bb. Both parts play a melody of eighth notes, starting with a *mf* dynamic.

Tenor Saxophone in Bb

Musical notation for Tenor Saxophone in Bb and Baritone Saxophone in Eb. Both parts play a melody of eighth notes, starting with a *mf* dynamic.

Baritone Saxophone in Eb

1 Moderato (♩ = ca. 120)

Trumpet in Bb

Musical notation for Trumpet in Bb and Horn in F. Both parts play a melody of eighth notes, starting with a *mf* dynamic. The Horn part includes the instruction "Play either" at the end.

Horn in F

Trombone, Baritone, Bassoon

Musical notation for Trombone, Baritone, Bassoon, and Tuba. All parts play a melody of eighth notes, starting with a *mf* dynamic.

Tuba

Mallet Percussion (Bells, Chimes, Xylophone)

Musical notation for Mallet Percussion (Bells, Chimes, Xylophone) and Timpani. Both parts play a melody of eighth notes, starting with a *mf* dynamic.

Timpani (Bb:F) (opt. C:Eb:G)

(Snare Drum, Bass Drum)

Musical notation for Snare Drum (S. D.) and Bass Drum (B. D.). The notation uses rhythmic symbols (vertical lines with flags) to indicate drum patterns, starting with a *mf* dynamic.

Percussion (Triangle, Tom-tom, Tambourine, Woodblock, Ratchet, Temple Blocks, Crash Cymbals)

Musical notation for various Percussion instruments (Triangle, Tom-tom, Tambourine, Woodblock, Ratchet, Temple Blocks, Crash Cymbals). The notation uses rhythmic symbols (vertical lines with flags) to indicate patterns, starting with a *mf* dynamic.

(Band stops.)

Narrator: "Yes indeed, Aunt Rhodie *was* a nice lady, but she had one problem. At times, she couldn't control her appetite. Once she even tried to cook the Old Gray Goose for her holiday dinner."

(Band plays no. 9, *Funeral March*. Someone in front of the band holds up a plucked rubber chicken for the audience to see.)

9 Funeral March

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

Tpt. in Bb *f*

Hn. in F *f*

Tbn., Bar., Bsn. *f*

Tuba *f*

Mall. Perc. Chimes *f* Opt.

Timp. *f*

Perc. 1 *f*

Perc. 2 Tom-tom w/stick *f*

9 10 11 12

(Band stops.)

Narrator: "It was fortunate that she came to her senses in time, because Aunt Rhodie was a kind person who loved animals with all her heart. Her favorite farm animal was a little lamb who belonged to a girl named Mary."

(Band plays no. 13, *Mary Had a Little Lamb*. Enter Mary and the Little Lamb. Mary skips as the Little Lamb follows her around the stage. Aunt Rhodie claps her hands happily as she watches.)

13 Mary Had a Little Lamb

Fl.
mf

Ob.
(Fl. 2)
mf

Cl.
in Bb
mf

B. Cl.
in Bb
mf

A. Sax.
in Eb
mf

T. Sax.
in Bb
mf

Bar. Sax.
in Eb
mf

Tpt.
in Bb
13
mf

Hn. in F
Play either
mf

Tbn.,
Bar.,
Bsn.
mf

Tuba
mf

Mall.
Perc.
Bells
mf

Timp.
Play
mf

Perc.
1
mf

2
Tri.
mf

13 14 15 16 17 18 19 20

(Band stops. Exit all.)

Narrator: "One day Aunt Rhodie, Mary and the Little Lamb paid a visit to their neighbor Pierre, the French pastry chef."

(Band plays no. 21, *French Folk Song*. Enter Pierre. He pantomimes baking as Aunt Rhodie, Mary and the Little Lamb hungrily rub their stomachs and lick their lips.)

21 French Folk Song

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. in Bb *mf*

B. Cl. in Bb *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

21

Tpt. in Bb *mf*

Hn. in F *mf*

Tbn., Bar., Bsn. *mf*

Tuba *mf*

Mall. Perc. Bells *mf*

Timp. *mf*

Perc. 1 *mf*

2 Tri. *mf*

21 22 23 24 25 26 27 28

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

29 30 31 32 33 34 35 36

(Band stops.)

Pierre: "Bon jour Aunt Rhodie."

Aunt Rhodie: "Hello Pierre."

Pierre: "Bon jour Mademoiselle Mary."

Mary: "Hello Pierre."

Pierre: *(In a higher voice, like talking to a baby.)* "Allo to you too Leetle Lamb."

Lamb: "Baaah."

Pierre: "I have some wonderful news. I just learned that I have won a Gold Medal for making zee best hot cross buns in zee whole, wide world. *(He shows his Gold Medal.)* My picture will be on zee cover of *Pastries Illustrated*."

(Band plays no. 37, *Hot Cross Buns*. All clap and jump, and then dance in a circle as the music plays.)

37 Hot Cross Buns

FL. *mf*

Ob. (Fl. 2) *mf*

Cl. in Bb *mf*

B. Cl. in Bb *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Tpt. in Bb *mf*

Hn. in F *mf*
Play either

Tbn., Bar., Bsn. *mf*

Tuba *mf*

Mall. Perc. *mf*
Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*
Tamb.

37 38 39 40 41 42 43 44

(Band stops. Dancing stops.)

Aunt Rhodie: "We're all so proud of you, Pierre. Listen, I have a fantastic idea about how we can celebrate Pierre's Gold Medal and do something good for stray farm animals at the same time. Let's have a Hot Cross Bun Eating Contest. If someone wants to enter, all they have to do is adopt one animal.

Pierre: "Zeece idea eeze wonderful. Let us begin queekly."

(Exit all.)

Narrator: "So Aunt Rhodie made some posters, and before she knew it, hundreds of people entered the contest. After all, who could resist the best hot cross buns in the whole, wide world. After hearing how many people had entered, Pierre howled..."

Pierre: *(Loudly off stage.)* "Sacre bleu! *(Enter Pierre shaking his head with both hands on his cheeks.)* I will have to bake a thousand hot cross buns. Eet will take all zee night."

(Band plays no. 45, *Speedy Hot Cross Buns*. Pierre pantomimes baking frantically. He continues to grumble.)

45 **Faster and faster**
Speedy Hot Cross Buns

FL. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

45 **Faster and faster**

Tpt. in Bb *f*

Hr. in F *mf*

Tbn., Bar., Bsn. *f*

Tuba *f*

Xyl. (Rolls are opt.)

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 W.B. *f*

45 46 47 48 49 50 51 52

(Band stops. Exit all.)

Narrator: "That night, Aunt Rhode walked over to Pierre's house. It was a beautiful evening. The stars seemed to be twinkling as brightly as diamonds. But there was one problem. Aunt Rhodie didn't know it, but she was sleepwalking."

(Band plays no. 53, *Twinkle, Twinkle Little Star*. Enter Aunt Rhodie with arms outstretched as though sleepwalking to the music.)

53 Twinkle, Twinkle Little Star

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. in Bb *mf*

B. Cl. in Bb *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

53 Tpt. in Bb *mf*

Hn. in F *mf*

Tbn., Bar., Bsn. *mf*

Tuba *mf*

Mall. Perc. Bells *mf*

Timp. *mf*

Perc. 1 *mf*

2 Tri. *mf*

The musical score is arranged in a standard orchestral format. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The melody is primarily carried by the woodwinds and strings, with a consistent *mf* (mezzo-forte) dynamic. The percussion section includes Bells, Timpani, and a pair of Percussion instruments (1 and 2), with the triangle (Tri.) playing a rhythmic accompaniment. The score spans from measure 53 to 60.

53 54 55 56 57 58 59 60

Fl.
Ob. (Fl. 2)
Cl. in Bb
B. Cl. in Bb
A. Sax. in Eb
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb
Hn. in F
Tbn., Bar., Bsn.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

61 62 63 64

Detailed description: This page of a musical score covers measures 61 through 64. The instrumentation includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B. Cl. in Bb), Alto Saxophone in Eb (A. Sax. in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), Baritone Saxophone in Eb (Bar. Sax. in Eb), Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone, Baritone, and Bassoon (Tbn., Bar., Bsn.), Tuba, Mallet Percussion (Mall. Perc.), and Timpani (Timp.). The percussion section is further divided into two parts (1 and 2). The score is written in a key signature of one flat (Bb) and a common time signature (C). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support and rhythmic patterns.

(Band stops. Exit Aunt Rhodie.)

Narrator: "The day of the contest arrived, but when Pierre went to his kitchen to get the hot cross buns, they were all gone."

(Enter Pierre shouting): "Where are zee Hot Cross Buns? Where are zee Hot Cross buns?"

Narrator: "Just then, some loud noises were heard in the distance. It sounded like the footsteps of a huge beast."

(Bass drum or other sound effect.)

Narrator: "But it wasn't a beast at all. It was an enormous Aunt Rhodie. Overnight, when she had been sleepwalking, she went into Pierre's kitchen and ate all one thousand of his delicious hot cross buns. She got so full that she turned into Aunt Rhodiesaurus."

(Band plays no. 65, *Aunt Rhodiesaurus*. Enter Aunt Rhodiesaurus. She roars and rumbles around the stage to the music. Pierre watches in horror.)

65 Slower (♩ = ca. 100)

Aunt Rhodiesaurus

(Repeat as needed)

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

65 Slower (♩ = ca. 100)

(Repeat as needed)

Tpt. in Bb *f*

Hn. in F *f*

Tbn., Bar., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Xyl. *f*

C:G (opt.)

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cym.

65 66 67 68 69 70 71 72 73 74

(Band stops. Action stops. Enter Mary and the Little Lamb.)

Mary: "Poor Aunt Rhodie. We have to help her." (*She pauses and thinks.*) "Wait! I know what to do. I have a friend who lives in the next county. His name is Heinrich the Hypnotist. Let's take Aunt Rhodiesaurus there to get hypnotized out of sleepwalking and eating too many hot cross buns."

(Band plays no. 75, *Travel Music*. Exit all.)

75 **Faster** (♩ = ca. 132)

Travel music

(Repeat as needed)

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

75 **Faster** (♩ = ca. 132)

(Repeat as needed)

Tpt. in Bb *f*

Hn. in F *f*

Tbn., Bar., Bsn. *f*

Tuba *f*

Mall. Perc. *f* Xyl.

Timp. *f* Play

Perc. 1 *f*

Perc. 2 *f* W.B.

75 76 77 78 79 80 81 82

(Band stops.)

Narrator: "Finally, they arrived."

(Enter Pierre leading Aunt Rhodiesaurus followed by Mary and the Little Lamb. They will pantomime as the Narrator explains.)

Narrator: "They knocked on the door." *(Sound effect)*

(Enter Heinrich.)

Narrator: "When Heinrich the Hypnotist answered the door, Aunt Rhodiesaurus couldn't fit through the doorway, so he had to come outside. He was holding a gold watch on a chain. He got up on a ladder and swayed the gold watch before Aunt Rhodiesaurus's eyes, back and forth, back and forth."

Heinrich: *(Speaking very softly to Aunt Rhodiesaurus.)* "You're getting very sleepy...very...very...sleepy."

(Band plays no. 83, *Are You Sleeping?* Aunt Rhodiesaurus nods her head several times and then tilts it to the side as if unconscious.)

83 *Are You Sleeping?*
(2nd time, all instruments get softer and softer.)

Fl. *mf-p*

Ob. (Fl. 2) *mf-p*

Cl. in Bb *mf-p*

B. Cl. in Bb *mf-p*

A. Sax. in Eb *mf-p*

T. Sax. in Bb *mf-p*

Bar. Sax. in Eb *mf-p*

83 *Are You Sleeping?*

Tpt. in Bb *mf-p*

Hn. in F *mf-p*
Play either

Tbn., Bar., Bsn. *mf-p*

Tuba *mf-p*

Mall. Perc. *mf-p*
Bells

Timp. *mf-p*

Perc. 1 *mf-p*

Perc. 2 T. B. *mf-p*

83 84 85 86 87 88 89 90

(Band stops.)

Narrator: "Aunt Rhodiesaurus fell into a deep sleep while she was standing."

Heinrich: (*Still speaking softly and slowly to Aunt Rhodiesaurus.*) "When you hear the Westminster Chimes playing on my watch, you will wake up and you will never sleepwalk or eat too many hot cross buns ever again."

(Band plays no. 91. He *Winds His Watch* to the sound of a Ratchet, then the *Westminster Chimes* are played as a Bells solo.)

91 Wind the Watch

Westminster Chimes (Bells only)

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

91

Tpt. in Bb

Hn. in F

Tbn., Bar., Bsn.

Tuba

Bells

Mall. Perc.

Timp.

1

Perc.

2

Ratchet (or other sound effect for winding a watch)

mf

91 92 93 94 95 96

(Band stops.)

Heinrich: (*He claps once and shouts loudly.*) "Wake up!"

Aunt Rhodiesaurus: (*Rubbing her eyes and yawning.*) "I feel just wonderful. I'm so refreshed, but I am a little hungry."

Pierre, Heinrich, Mary and the Little Lamb: (*All gasp, expecting the worst*) "Uh ooh!"

Aunt Rhodiesaurus: "Would someone mind preparing me a nice wedge of lettuce with a teaspoon of cottage cheese for me?"

Pierre, Heinrich, Mary: (*Freely*) "Hooray, hooray, hooray!"

Little Lamb: (*at the same time*) "Baah, baah, baah!"

(*Exit all.*)

Narrator: "By the time she returned home, Aunt Rhodie was her former self again."

(*Enter Pierre and Aunt Rhodie, followed by Mary and the Little Lamb. Extras with pets may also be included.*)

Narrator: "Her friends were all at the farm to meet her. Aunt Rhodie was happy to see them and all the animals they had adopted."

Aunt Rhodie, Pierre, Mary: (*Loudly*) "Let's all celebrate."

Little Lamb: "Baah, baah, baah!"

Narrator: "So everyone joined hands, laughed and danced to Pierre's Peppy Polka."

(Band plays no. 97, *Pierre's Peppy Polka*. The entire cast, including Heinrich, Aunt Rhodie and the Narrator, joins hands and dances to the music.)

(Band stops.)

*****The End*****

97 Faster (♩ = ca. 132)

Pierre's Peppy Polka

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

97 Faster (♩ = ca. 132)

Tpt. in Bb *f*

Hn. in F *f*
Play either

Tbn., Bar., Bsn. *f*

Tuba *f*

Mall. Perc. *f*
Xyl.

Timp. *f*
(If Eb is not available, play cue notes.)

Perc. 1 *f*

Perc. 2 *f*
Tamb.

97 98 99 100 101 102 103 104

Fl.

Ob.
(Fl. 2)

Cl.
in Bb

B. Cl.
in Bb

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt.
in Bb

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

Play either

105 106 107 108 109 110 111 112

113 Coda

Slower

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

113 Coda

Slower

Tpt. in Bb

Hn. in F

Tbn., Bar., Bsn.

Tuba

Play either

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Soli

Roll opt.

Shake

113 114 115 116 117 118 119 120

Follow the Leader

(March)

JOSEPH COMPELLO

March tempo (♩ = 120-132)

Flute

Oboe (Opt. Flute 2)

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone, Baritone, Bassoon

Tuba

Mallet Percussion (Bells, Chimes, Xylophone)

2 Players required

Timpani

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Temple Blocks)

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BPS55F

FL

Ob. (Fl. 2)

CL in B♭

B. CL in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Temp.

Perc.

Opt. roll

BPS55F

FL

Ob. (Fl. 2)

CL in B♭

B. CL in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Temp.

Perc.

BPS55F

FL

Ob. (Fl. 2)

CL in B♭

B. CL in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Temp.

Perc.

BPS55F

March tempo

Flute *ff*

Oboe (Opt. Flute 2) *ff*

Clarinet in B \flat *ff*

Bass Clarinet in B \flat *ff*

Alto Saxophone in E \flat *ff*

Tenor Saxophone in B \flat *ff*

Baritone Saxophone in E \flat *ff*

Trumpet in B \flat *ff*

Horn in F *ff*

Trombone, Baritone, Bassoon *ff*

Tuba *ff*

Mallet Percussion (Bells) *ff*

Timpani *ff*

(Snare Drum, Bass Drum) 1 *ff*

Percussion (Crash Cymbals, Triangle) 2 *ff*

1 2 3 4 5 6 7 8 9 10 11

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BPS59F

Fl. *ff*

Ob. (FL. 2) *ff*

Cl. in B \flat *ff*

B. Cl. in B \flat *ff*

A. Sax. in E \flat *ff*

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

Tpt. in B \flat *ff*

Hn. in F *ff*

Tbn., Bar., Bsn. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timpani *ff*

1 *ff*

2 *ff*

12 13 14 15 16 17 18 19 20 21 22 23

BPS59F

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Beginning Performance Series

- For the first year band
- Limited instrumentation (bass covered by any low brass woodwind instruments)
- Limited ranges, rhythms (only simple eighth-note patterns), independence of parts
- Playable after limited study time
- Clarinet below break
- Active percussion writing
- Short pieces - length is a consideration for young embouchures

BPS57 — \$45.00 Set
BPS57F — \$6.00 Full Score
BPS57P — \$3.00 Parts

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