

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

Fantasy on Early American Tunes

Kevin Mixon

CPS93

INSTRUMENTATION

Full Score	1
Flute 1/Piccolo	5
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	4
Trumpet 2 in B \flat	4
Trumpet 3 in B \flat	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Baritone T.C. in B \flat	2
Baritone B.C.	3
Tuba	4
Mallet Percussion	2
Bells, opt. Marimba	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Triangle, Crash Cymbals, Suspended Cymbal	

Program Notes

Colonial American music developed without strong European influence, and many so-called common-practice rules, such as avoiding parallel fifths, were not followed. During a time when daily life was marked by austerity and hard labor, musical instruments were rare. The primary means to make music was through singing, and early music teachers, called singing masters, developed a method to teach music reading quickly through a system of shape notes and solfege that indicated pitch rather than position on the musical staff. Itinerate singing masters would travel from town to town establishing singing schools, supplementing their meager existence by creating and then selling their own music books.

The type of music that developed from these early American was called "sacred harp singing" (the sacred harp being the human voice). It is not intended for audiences, so singers sit in a square facing each other with each part on a side with the leader in the middle. The tenors are the leading voices and are given the melody, though sacred harp composers strove to give all voices equality in part-writing. Thus, to European-trained ears, the melodies often seem buried. Another convention not found in sacred harp singing is the use of dynamic contrast, as all singing is to be done in full voice and with great energy. Most of the songs have religious messages, and were written using the fiery and often violent imagery found in the Old Testament. As Americans sought refinement using European standards, shape-note notation and the unique early American music waned in the mid-1800s in favor of common practice harmony and more gentle and lyrical spiritual music. However, sacred harp singing is still enjoyed in parts of the country, particularly the rural South. The book still in use is also called *The Sacred Harp*, a collection of old songs notated in shape notes.

The three pieces used in this composition were taken from *The Sacred Harp*. William Billings was a prominent colonial composer and teacher, and his psalm tunes *Africa* and *Chester* are included. *Parting Friends* is called a spiritual song, and has its origins in the old folk melody *Wayfaring Stranger* originating in Europe.

Although I broke with some sacred harp tradition to create variety and interest to modern ears, I kept melodies and harmonies authentic as much as possible in many passages. To help you and your students better understand the unusual scoring, the melody in *Parting Friends* is stated in the clarinet 1 soli (mm.1 through 15) at the beginning, and scored for trumpets in the tune *Africa* (mm. 39 through 52). The well-known *Chester* melody is divided among all voices.

—Kevin Mixon

Fantasy on Early American Tunes

KEVIN MIXON

Exuberantly (♩ = 132)

Flute 1, 2
(Piccolo)

Oboe

Clarinet 1
in Bb

Clarinet 2, 3
in Bb

Bass
Clarinet in Bb

Bassoon

Alto
Saxophone 1, 2
in Eb

Tenor
Saxophone in Bb

Baritone
Saxophone in Eb

Trumpet 1
in Bb

Trumpet 2, 3
in Bb

Horn 1, 2
in F

Trombone 1, 2

Baritone

Tuba

Mallet Percussion
(Bells, Opt. Marimba)

Timpani
(Eb, C, F)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Triangle,
Crash Cymbals,
Suspended Cymbal)

Crash Cymbals 1 2 3 4 5 6

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Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc. Bells *ff*

Timp.

Perc. 1

Perc. 2

8

8

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

rit.

pp

div.

pp

pp

pp

rit.

pp

pp

pp

pp

mf

ff

19 Lyrical, but with confidence ♩ = 120

Fl. 1, 2

Ob.

Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.

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

unis.
mf

Cue: Clar.
mf

19 Lyrical, but with confidence ♩ = 120

Tpt. 1 in B \flat
Tpt. 2, 3 in B \flat
Hn. 1, 2 in F
Tbn. 1, 2
Bar.
Tuba

Mall. Perc.
Timp.
Perc. 1
Perc. 2

F to G, E \flat to F

26

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

-Picc.

mf

mf

a2

mf

mf

mf

26

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cue Bsn.

mf

Tri.

mf

33

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

33

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Musical score for measures 33-39. The score includes parts for Flute (Fl. 1, 2), Oboe (Ob.), Clarinets (Cl. 1 in B \flat , Cl. 2, 3 in B \flat), Bass Clarinet (B. Cl. in B \flat), Bassoon (Bsn.), Saxophones (A. Sax. 1, 2 in E \flat , T. Sax. in B \flat , Bar. Sax. in E \flat), Trumpets (Tpt. 1 in B \flat , Tpt. 2, 3 in B \flat), Horns (Hn. 1, 2 in F), Trombones (Tbn. 1, 2), Baritone (Bar.), Tuba, Mallet Percussion (Mall. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Dynamics include *mp* and *p*. Performance instructions include "Cue: Bar.", "Cue: Tbn. 1", "Play a2", and "Play".

40

Fl. 1, 2 *mp* *mf* *a2*

Ob. *mp* *mf*

Cl. 1 in B \flat *mp* *mf*

Cl. 2, 3 in B \flat *mp* *mf*

B. Cl. in B \flat *Play mp* *mf*

Bsn. *Play mp* *mf*

A. Sax. 1, 2 in E \flat *mp* *mf*

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

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

40

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F *mf*

Tbn. 1, 2 *mp* *mf* *a2*

Bar. *Cue: Bsn., T. Sax. mp* *Play mp* *mf*

Tuba *mf*

Mall. Perc.

Timp. *mf*

Perc. 1

Perc. 2

Sus. Cym. *p* *mf* *l.v.*

Fl. 1, 2 *accel.* *rit.*

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat Cue: Tpt. 2, 3 Play

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat *mf* *accel.* *rit.*

Tpt. 2, 3 in B \flat *mf*

Hn. 1, 2 in F

Tbn. 1, 2 *a2*

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 *p*

Perc. 2 *accel.* *p*

51 A tempo, but lightly

Fl. 1, 2 *f* *a2*

Ob. *f*

Cl. 1 in B \flat *f* *a2*

Cl. 2, 3 in B \flat *f*

B. Cl. in B \flat *f*

Bsn. *f*

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

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

51 A tempo, but lightly

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

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

Hn. 1, 2 in F *f*

Tbn. 1, 2 *f* *a2*

Bar. *f*

Tuba *f*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf l.v.*

57 With grandeur

+ Picc.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. It begins with a dynamic marking of *ff* (fortissimo) and includes a Piccolo (Picc.) part for the Flute. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Baritone, and Tuba. The percussion section includes Mallet Percussion, Timpani, Percussion 1 (with Cr. Cym.), and Percussion 2 (with l.v.). The score is written in a key signature of two flats (B \flat major or D \flat minor) and a common time signature. The tempo and mood are indicated as 'With grandeur'. The score spans from measure 57 to 63, with measure numbers printed below the staff lines.

Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. 1 in B \flat
Tpt. 2, 3 in B \flat
Hn. 1, 2 in F
Tbn. 1, 2
Bar.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

- Picc.
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

The musical score for page 70 features multiple instrument parts. Flutes 1 and 2 play a melodic line with a Piccolo part starting at measure 70. Oboe and Bassoon play a similar melodic line. Clarinets 1, 2, and 3, Bass Clarinet, and Saxophones (Alto, Tenor, Baritone) have parts with dynamics of mezzo-forte (mf). Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba play harmonic parts. Percussion includes Mallet Percussion, Timpani, and two other Percussion parts (Perc. 1 and Perc. 2). The score includes articulation marks like 'a2' and dynamic markings like 'mf'. A rehearsal mark '70' is placed above the Trombone 1 and 2 staff at measure 70.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym. l.v.

rit.

p

a2

78 Solemnly ♩ = 120

Fl. 1, 2
 Ob.
 Cl. 1 in B \flat
 Cl. 2, 3 in B \flat
 B. Cl. in B \flat
 Bsn.
 A. Sax. 1, 2 in E \flat
 T. Sax. in B \flat
 Bar. Sax. in E \flat

78 Solemnly ♩ = 120

Tpt. 1 in B \flat
 Tpt. 2, 3 in B \flat
 Hn. 1, 2 in F
 Tbn. 1, 2
 Bar.
 Tuba

Mall. Perc.
 Timp.
 Perc. 1
 Perc. 2

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

l.v.

a2

Cue: Low Brass

Play

mf

f

to Bells

92 Assertively

Fl. 1, 2
+ Picc.
(plays lower pitches)

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat a2

T. Sax. in B \flat

Bar. Sax. in E \flat

92 Assertively

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2 a2

Bar.

Tuba

Mall. Perc. Bells

Timp. f

Perc. 1

Perc. 2 Cr. Cym. f

100 Lightly, but with growing intensity

Fl. 1, 2 - Picc. *mf* a2

Ob. *mf*

Cl. 1 in B \flat *mf*

Cl. 2, 3 in B \flat *mf* a2

B. Cl. in B \flat *mf*

Bsn. *mf*

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

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

100 Lightly, but with growing intensity

Tpt. 1 in B \flat *mf* a2

Tpt. 2, 3 in B \flat *mf*

Hn. 1, 2 in F *mf*

Tbn. 1, 2 *mf* a2

Bar. *mf*

Tuba

Mall. Perc. *mf*

Timp.

Perc. 1

Perc. 2

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym. *mp*

Cue: Tbn. Play

Cue: Tbn. Play

f

f

mp

108 Forcefully

a2
+ Picc.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

108 Forcefully

a2

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

ff

f

ff

f

Cr. Cym.

ff

mf

Fl. 1, 2
 Ob.
 Cl. 1
 in B \flat
 Cl. 2, 3
 in B \flat
 B. Cl.
 in B \flat
 Bsn.
 A. Sax. 1, 2
 in E \flat
 T. Sax.
 in B \flat
 Bar. Sax.
 in E \flat
 Tpt. 1
 in B \flat
 Tpt. 2, 3
 in B \flat
 Hn. 1, 2
 in F
 Tbn. 1, 2
 Bar.
 Tuba
 Mall. Perc.
 Timp.
 Perc. 1
 Perc. 2

Musical score for page 21, measures 112-115. The score includes parts for Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones, Trumpets, Horns, Trombones, Tuba, Mallet Percussion, Timpani, and other Percussion. Measure 114 is highlighted with a box and contains a '114' rehearsal mark. Dynamics include ff and mf. A 'Sus. Cym.' part is at the bottom.

Sus. Cym. *mf*

Fl. 1, 2
Ob.
Cl. 1 in B \flat
Cl. 2, 3 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. 1 in B \flat
Tpt. 2, 3 in B \flat
Hn. 1, 2 in F
Tbn. 1, 2
Bar.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

musical notation including notes, rests, dynamics (*sfp*, *ff*), articulation (>), and performance instructions (div., unis., a2, ch.).

Full Score

Commissioned by the Berlin High School Music Program, Berlin, CT, Richard Perrone and Zachary Blain, directors

Fortitude

SEAN O'LOUGHLIN

Flute 1 2

Oboe

Clarinet in B \flat 1 2 3

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1 2 3

Horn in F 1 2

Trombone 1 2

Baritone

Tuba

Mallet Percussion (Chimes, Bells)

Timpani (G : C : D : F) (Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Suspended Cymbal, Low Toms, Triangle, Whip, Tambourine, Anvil, Tam-tam, China Cymbal)

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CPS86F

4

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1 2 (Tam-tam, Tri., Tamb.)

CPS86F

5

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1 2 (Cr. Cym., Tri., Tam-tam)

CPS86F

CPS93F

6

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Temp.

Perc. 1 2 (Sus. Cym., Low Toms)

CPS86F

Conquering Spirit

ED KIEFER

Flute 1, 2
 Oboe
 Clarinet 1 in B \flat
 Clarinet 2, 3 in B \flat
 Bass Clarinet in B \flat
 Bassoon
 Alto Saxophone 1, 2 in E \flat
 Tenor Saxophone in B \flat
 Baritone Saxophone in E \flat
 Trumpet 1 in B \flat
 Trumpet 2, 3 in B \flat
 Horn 1, 2 in F
 Trombone 1, 2
 Baritone
 Tuba
 Mallet Percussion (Xylophone, Vibraphone)
 Timpani (C, E, F)
 Percussion 1 (Snare Drum, Bass Drum)
 Percussion 2 (Tambourine, Crash Cymbals, Suspended Cymbal, Triangle)

$\text{♩} = 144$

1 2 3 4 5 6 7

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CPS92F

Fl. 1, 2
 Ob.
 Cl. 1 in B \flat
 Cl. 2, 3 in B \flat
 B. Cl. in B \flat
 Bsn.
 A. Sax. 1, 2 in E \flat
 T. Sax. in B \flat
 Bar. Sax. in E \flat
 Tpt. 1 in B \flat
 Tpt. 2, 3 in B \flat
 Hn. 1, 2 in F
 Tbn. 1, 2
 Bar.
 Tuba
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2

8 9 10 11 12 13 14

CPS92F

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