

FULL SCORE

Concert Band
Grade 3.5



CARL FISCHER
PERFORMANCE
SERIES

A More Perfect Union

Mike Forbes

CPS133

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 $\flat$	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
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion Glockenspiel, Chimes	2
Timpani	1
Percussion 1 Triangle, Snare Drum, Suspended Cymbal	3
Percussion 2 Low Tom, Bass Drum, Tambourine, Crash Cymbals	4

CARL FISCHER®

About the Composition

In the spring of 2011, the State of Wisconsin and its capital saw more political conflict than it had seen in previous decades. This was due to a newly elected governor's plan to change long standing traditions of collective bargaining as a way to cut spending. After witnessing the strife and tensions between both the pro-union supporters and modern day Tea Party protestors, I was initially inspired to consider this country's first real strife with Britain during the Boston "Tea Party" and how that event helped shape a more perfect union among the 13 colonies. This idea came to musical fruition in a new piece with three parts. The first part of the work portrays that early struggle for unification of the colonies during colonial times. Part 2 reflects the coming together of our country after a tumultuous civil war. And finally, part 3 reflects the spirit and fight of the current divide in today's political atmosphere. In the end, all of these situations of difficulty have ultimately resounded in our voices being more unified and with stronger resolve. From our day-to-day struggles our patriotic spirit is galvanized in creating a "...a more perfect union."

About the Composer

An artist of widely diverse musical talents, Mike Forbes has set forth on a career encompassing all aspects of performing, composing, teaching and conducting. He began his writing career creating hundreds of arrangements and compositions especially for brass, many of which are performed by today's foremost brass ensembles. His works for the Sotto Voce Tuba Quartet (a group he co-found and manages) have also gained him worldwide acclaim. He began to compose for other genres, as dozens of commissions from big-name brass artists to university and high school band directors began to come in. He now considers himself extremely lucky to be a full-time composer and arranger writing especially for Carl Fischer Music.

Forbes began his career as a tubist in the U.S. Army Band, Pershing's Own, where he was also very fortunate to compose and arrange for the various ensembles in that prestigious unit. He left the band for a career in academia where he has served on the faculties of Illinois State University, Mary Washington University, Columbia Union College, and Frederick Community College. He continues to be an active freelance performer and has performed with a host of orchestras and bands throughout the United States. He can be heard on Summit Records on a number of Sotto Voce Quartet albums but also on his own solo recording, Forbes Plays Koetsier, where he features all seven works for solo tuba by Dutch composer Jan Koetsier. As a conductor, Forbes served as the musical director of the Brass Band of Central Illinois and has guest conducted numerous elements of the U.S. Army Band. He is highly in demand as a guest conductor with junior and senior high honor bands and youth brass bands.

Forbes studied with some of the most well-known tuba pedagogues in the world including composer/tubist, John Stevens. He received his DMA at the University of Maryland, MM at the University of Wisconsin and a BM at the Pennsylvania State University. During his junior year at Penn State he took an exchange to Manchester, England where he continued his studies at the University of Manchester and the Royal Northern College of Music. His time in England afforded him the opportunity to grow intimately familiar with the British Brass Band tradition, from which he draws a great deal of his compositional influence.

A More Perfect Union

MIKE FORBES

Misterioso con moto $\text{♩} = 88$

Piccolo

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

Euphonium

Tuba

Mallet Percussion
(Glockenspiel,
Chimes)Timpani
(G, C, D)Percussion 1
(Triangle, Snare Drum,
Suspended Cymbal)Percussion 2
(Low Tom, Bass Drum,
Tambourine, Crash
Cymbals)

Full Score for A More Perfect Union by Mike Forbes. The score is for a symphony orchestra and includes parts for Piccolo, 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, Euphonium, Tuba, Mallet Percussion (Glockenspiel, Chimes), Timpani (G, C, D), Percussion 1 (Triangle, Snare Drum, Suspended Cymbal), and Percussion 2 (Low Tom, Bass Drum, Tambourine, Crash Cymbals). The tempo is Misterioso con moto, $\text{♩} = 88$. The score is marked with dynamics such as *p*, *pp*, *mp*, and *f*. The percussion parts include specific instructions like 'let ring' and 'B.D.' (Bass Drum). The score is divided into measures 1 through 7.

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9

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

pp *mp* *p*

8 9 10 11 12 13 14 15

19

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 $\flat$

19

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

p

mf

p

a2

p

pp

S.D.

pp

pp

pp

27

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 $\flat$

27

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf

p

p

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

35

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
 Euph.
 Tuba
 Mall. Perc.
 Timp.
 Perc. 1
 Perc. 2

Musical score for page 9, measures 38-42. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Clarinets 1, 2 & 3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba, Mallet Percussion, Timpani, and two sets of Percussion. The key signature is B-flat major (two flats). The score shows various dynamics including *mf*, *p*, and *a2*. A large red watermark "For onscreen use only" is diagonally across the page.

43

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 $\flat$

43

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mp

p

mp

Picc. *fp* *f*

Fl. 1, 2 *fp* *f*

Ob. *fp* *f*

Cl. 1 in B $\flat$ *fp* *f*

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

B. Cl. in B $\flat$ *fp* *f*

Bsn. *fp* *f*

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

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

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

Tpt. 1 in B $\flat$ *fp* *f*

Tpt. 2, 3 in B $\flat$ *fp* *f*

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

Tbn. 1, 2 *fp* *f*

Euph. *fp* *f*

Tuba *fp* *f*

Mall. Perc. (Glock.) *f*

Timp. *fp* *f*

Perc. 1 *f* *ff* *f*

Perc. 2 *f* *ff* *f*

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

66

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 $\flat$

66

Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

B.D. *f*

Picc.

Fl. 1, 2

Ob. *div.* *unis.*

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn. *sim.*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$ *sim.*

Tpt. 1 in B $\flat$ **74**

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F *sim.*

Tbn. 1, 2 *sim.*

Euph. *f*

Tuba *sim.*

Mall. Perc.

Timp.

Perc. 1 *f* Tri.

Perc. 2

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

rit.

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

87 Andante con moto ♩ = 88

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 $\flat$

87 Andante con moto ♩ = 88

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Chimes

Mall. Perc.

Timp.

Perc. 1

Perc. 2

102

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Picc. *ff*
 Fl. 1, 2 *ff*
 Ob. *ff*
 Cl. 1 in B $\flat$ *ff*
 Cl. 2, 3 in B $\flat$ *ff*
 B. Cl. in B $\flat$ *ff*
 Bsn. *ff*
 A. Sax. 1, 2 in E $\flat$ *ff*
 T. Sax. in B $\flat$ *ff*
 Bar. Sax. in E $\flat$ *ff*
 Tpt. 1 in B $\flat$ *ff*
 Tpt. 2, 3 in B $\flat$ *ff*
 Hn. 1, 2 in F *ff*
 Tbn. 1, 2 *ff*
 Euph. *ff*
 Tuba *ff*
 Mall. Perc. *f*
 Timp. *p*
 Perc. 1 *f*
 Perc. 2 *f*

mf
mf
mf
p
p
p
p
p
p
mf
p
p
p
f
f
f
mp

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 $\flat$
 Tpt. 1 in B $\flat$
 Tpt. 2, 3 in B $\flat$
 Hn. 1, 2 in F
 Tbn. 1, 2
 Euph.
 Tuba
 Mall. Perc.
 Timp.
 Perc. 1
 Perc. 2

125 Allegro deciso ♩ = 144

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 $\flat$

125 Allegro deciso ♩ = 144

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

f

f

f

f

f

p

S.D.

mf

mf

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

a2

mf

a2

sim.

132 133 134 135 136 137

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mf

cresc.

a2

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CPS133F

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

p

Play

Play

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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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Clap hands

169

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 $\flat$

p

169

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

mp

Tamb.

Perc. 2

mp

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Picc. *fp*

Fl. 1, 2 *fp*

Ob. *fp*

Cl. 1 in B $\flat$ *fp*

Cl. 2, 3 in B $\flat$ *fp*

B. Cl. in B $\flat$ *fp*

Bsn. *fp*

A. Sax. 1, 2 in E $\flat$ *fp*

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

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

Tpt. 1 in B $\flat$ *fp*

Tpt. 2, 3 in B $\flat$ *fp*

Hn. 1, 2 in F *fp*

Tbn. 1, 2 *fp*

Euph. *fp*

Tuba *fp*

Mall. Perc. Play

Timp. *fp*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

184 Più vivo ♩ = 88

Picc. *ff*
 Fl. 1, 2 *ff*
 Ob. *ff*
 Cl. 1 in B $\flat$ *ff*
 Cl. 2, 3 in B $\flat$ *ff*
 B. Cl. in B $\flat$ *ff*
 Bsn. *ff*
 A. Sax. 1, 2 in E $\flat$ *ff*
 T. Sax. in B $\flat$ *ff*
 Bar. Sax. in E $\flat$ *ff*
 Tpt. 1 in B $\flat$ *ff*
 Tpt. 2, 3 in B $\flat$ *ff*
 Hn. 1, 2 in F *ff*
 Tbn. 1, 2 *ff*
 Euph. *ff*
 Tuba *ff*
 Mall. Perc. *ff* Glock.
 Timp. *ff*
 Perc. 1 *f*
 Perc. 2 *f*

193