

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Archrival

Peter Terry

CPS168
INSTRUMENTATION

Full Score	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	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion	2
Chimes, Marimba	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Suspended Cymbal, Crash Cymbal, Clave, Tambourine, Tam-Tam	

CARL FISCHER®

About the Composition

An archrival is an opponent whose relentless and long-term opposition to your own goals creates a dramatic and legendary competition that heightens the accomplishments of both parties. Every story needs a rivalry of this nature. *Archrival* is a dramatic piece for band that positions opposite materials against each other throughout the work. The opening starts soft, sustained and mysterious, but builds quickly to an extended fast section with an underlying sustained fanfare that is punctuated with faster rhythmic material. From mm. 51–66 this rhythmic material is developed with emerging lyrical melodic material. This section is further developed from mm. 99–110. Between and surrounding these two sections is the fanfare material with the music from the first section at mm. 13 and 31 fighting for dominance. The continuous intertwining and development of the fanfare theme and rhythmic themes generate a rich texture that culminates at m. 128 with the suggestion that the fanfare theme has won the day. Or has it simply paused to celebrate the rivalry before plunging back into the competition at m. 136 as the two ideas continue to strive against each other until the end?

I enjoyed writing this piece and hope your students will enjoy playing these contrasting styles and that you will find the piece beneficial in teaching important musical concepts.

—Peter Terry
Bluffton, Ohio 2015

About the Composer

Peter Terry (b. 1957) is an award-winning composer, teacher and performer. He holds degrees from the University of Michigan, Bowling Green State University, and the University of Texas at Austin. His music has been performed at concerts, clinics and conferences throughout the world. As a composer he has been sought out for commissions by numerous chamber groups, concert bands and orchestras, and is comfortable with every level of ensemble from beginner to middle school, high school and advanced ensembles. His music is colorful, dramatic and shows the influences of American popular music, world music and American classical composers such as Leonard Bernstein, Aaron Copland and Samuel Barber. He is particularly proud of the emphasis on playability and melodic interest found in all of the instruments in his music.

Peter has taught music at the middle school, high school and university level. He has been on the theory/composition faculty of the Interlochen Arts Camp since 1991, and presently teaches at Bluffton University in Ohio, where he resides with his wife Lucia and three needy cats. More information about Peter and his music can be found on his website www.peterterrycomposer.com.

PETER TERRY

Freely (♩ = c. 82)

Flute 1 2

Oboe

Clarinet in B♭ 1 2 3

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭ 1 2

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion (Chimes, Marimba)

Timpani (G, C, F)

(Snare Drum, Bass Drum) **Percussion**

(Suspended Cymbal, Crash Cymbal, Clave, Tambourine, Tam-Tam)

chimes

mp

p

p

p

p

p

pp

1 2 3 4 5 6

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rit.

Fl. 1 2

Ob. 3 3

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn. mp

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

T. Sax. in B $\flat$ mp

Bar. Sax. in E $\flat$ mp

Tpt. in B $\flat$ 1 2 3 mp

Hn. in F 1 2 p mp

Tbn. 1 2 mp

Euph. mp

Tuba mp

Mall. Perc.

Timp.

Perc. 1 S.D. B.D. mp soft felt

2 mp

7 8 9 10 11 12

13 Spirited (♩ = c. 126)

Fl. 1 2 *mf*

Ob. *mf*

Cl. in B♭ 1 2 3 *mf*

B. Cl. in B♭ *mf*

Bsn. *mf*

A. Sax. 1 in E♭ 2 *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *mf*

13 Spirited (♩ = c. 126)

Tpt. in B♭ 1 2 3 *mf*

Hn. in F 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf* marimba

Timp. *mf*

Perc. 1 2 *mf* cr.cym.

CPS168F

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

28

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

mf *ff*

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

The musical score is for measures 38 through 42. The key signature has two flats (B-flat and E-flat). The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and a general Percussion part (Perc.) with two staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B $\flat$), Bass Clarinet (B. Cl. in B $\flat$), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet in B-flat (Tpt. in B $\flat$), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The score features various musical notations including eighth notes, sixteenth notes, triplets, and rests. A large red watermark 'For Promotional Use Only' is overlaid diagonally across the page.

43

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 $\flat$

43

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

43 44 45 46 47 48

ff

mp

tambourine

clave

mp

51

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 $\flat$

51

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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49 50 51 52 53

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn. *mp*

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

T. Sax. in B $\flat$

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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59

Fl. 1 2 *mf*

Ob. *mf*

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

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

Bsn. *mf*

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

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

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

59

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

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

Tbn. 1 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mf*

Mall. Perc.

Timp. *mf*

Perc. 1 2 *mf*

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[illegible]

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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87 Slower (♩ = c. 120)

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

87 Slower (♩ = c. 120)

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

For Promotional Use Only

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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The musical score is written for a large ensemble. The woodwind section includes Flute (1 and 2), Oboe, Clarinet in B-flat (1, 2, and 3), Bass Clarinet in B-flat, and Bassoon. The saxophone section includes Alto Saxophone 1 in E-flat, Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The brass section includes Trumpet in B-flat (1, 2, and 3), Horn in F (1 and 2), Trombone (1 and 2), Euphonium, and Tuba. The percussion section includes Mallet Percussion, Timpani, and a general Percussion part with two staves. The score is for measures 90 through 94. A large red watermark 'For Promotional use only' is diagonally across the page.

95 Spirited (♩ = c. 126) 99

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

95 Spirited (♩ = c. 126) 99

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

mf 95 96 97 98 99 100

<i>mp</i>	101	102	103	104	105
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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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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111

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn. *mp*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

111

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph. *mp*

Tuba

Mall. Perc. *mp*

Timp. *mp*

Perc. 1 2

111 112 113 114 115

119

Fl.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

119

Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

116 117 118 119 120

rit. 128 Broader (♩ = c. 108)

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

rit. 128 Broader (♩ = c. 108)

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

mf ff

Tam-tam

mf ff

CPS168F 126 127 128 129 130

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

accel.

accel.

136 Faster (♩ = c. 132)

Fl. 1/2 *ff*

Ob. *ff*

Cl. in B♭ 1/2/3 *ff*

B. Cl. in B♭ *ff*

Bsn. *ff*

A. Sax. 1 in E♭ 2 *ff*

T. Sax. in B♭ *ff*

Bar. Sax. in E♭ *ff*

136 Faster (♩ = c. 132)

Tpt. in B♭ 1/2/3 *ff*

Hn. in F 1/2 *ff*

Tbn. 1/2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Timp. *ff*

Perc. 1/2 *mf*

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

ff

chimes

ff

146

Fl. 1 2 *fff*

Ob. *fff*

Cl. in B $\flat$ 1 2 3 *fff*

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

Bsn. *fff*

A. Sax. 1 in E $\flat$ 2 *fff*

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

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

146 *fff*

Tpt. in B $\flat$ 1 2 3 *fff*

Hn. in F 1 2 *fff*

Tbn. 1 2 *fff*

Euph. *fff*

Tuba *fff*

Mall. Perc. *fff*

Timp. *fff*

Perc. 1 2 *fff*

fff

Fl. 1 2

Ob.

Cl. 1 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 2 3
in B $\flat$

Hn. 1 2
in F

Tbn. 1 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1 2

151 *fff* 152 153 154 155

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