

FULL SCORE

First Plus Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 1.5

The Old Buccaneer

Richard H. Summers

FPS120
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
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 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone, Euphonium, Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Xylophone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Bongos, Cymbals	

CARL FISCHER®

About the Composition

In the late 1800s, Robert Louis Stevenson wrote a book called *Treasure Island*. Many believe this book set modern perceptions of pirates. The story was filled with adventure, buried treasure and pirates, centering on one pirate in particular, Long John Silver. It also features the book's narrator and young hero, Jim Hawkins. The first chapter of the book reads: PART ONE—*The Old Buccaneer*, which seems a fitting title for this musical composition. It begins with a strong-looking man carrying his sea chest into the Admiral Benbow Inn and singing the sea song *Sixteen Men on a Dead Man's Chest*. The intent of this piece was to create a musical picture of *Treasure Island*. There are pirate-like melodies, hornpipes, dirges and sea shanties that band members get to play, including a melody based on the *Dead Man's Chest* poem. These melodies, countermelodies, a brief canon and other folk-like material in the composition should be well blended and balanced.

This music was written as a result of watching an old 1934 movie, which led to rediscovering the original book. Hopefully, it will inspire you to investigate *Treasure Island* with your students. Over the last few years in education there has been an emphasis on language arts and math. The music teacher has taken on a new role to assist in student cross-curricular achievement and requirements in some school districts. This composition combines music with literature in many ways and can be used in the classroom to encourage reading skills.

About the Composer

Richard Summers is a music educator, performer, conductor, arranger, and composer. Recently retired from New Jersey public schools, Rick taught instrumental music for thirty-two years. He was a member of the West Point Band, graduated from Juilliard with both BM and MM degrees, and has taught all levels of instrumental music from elementary, middle and high schools and was also the concert band director and clarinet teacher at William Paterson University. For many years, Rick has been concertmaster, clarinet soloist, and assistant conductor of the Ridgewood Concert Band. Currently he is active as a guest conductor, clinician, adjudicator, and woodwind performer in the New Jersey and New York area.

Over the years, several of Rick's arrangements and compositions were written and performed by the groups that he taught and worked with. The enjoyment that comes with sharing this music with other band directors and students, having these pieces selected for publication, and working to refine and enhance this music with Larry Clark is an honor and an invaluable experience. It is a privilege to again be included in this year's Carl Fischer Music catalogue and to share this composition with you.

The Old Buccaneer

3

RICHARD H. SUMMERS

Marcato ♩ = 110

5

Flute *f* *mp*

Oboe (Opt. Flute 2) *f* *mp*

1 Clarinet in B $\flat$ *f* *mp*

2 Clarinet in B $\flat$ *f* *mp*

Bass Clarinet in B $\flat$ *f* *mp*

Alto Saxophone in E $\flat$ *f* *mp*

Tenor Saxophone in B $\flat$ *f* *mp*

Baritone Saxophone in E $\flat$ *f* *mp*

Marcato ♩ = 110

1 Trumpet in B $\flat$ *f*

2 Trumpet in B $\flat$ *f*

Horn in F *f* *mp*

Trombone, Euphonium, Bassoon *f* *mp*

Tuba *f* *mp*

Mallet Percussion (Xylophone) *f* *mp*

Timpani (D, A) *f* *mp*

(Snare Drum, Bass Drum) 1 *f* *mp*

Percussion (Bongos, Cymbals) 2 *f* *mp*

1 Cymbals

2

3

4

5

6

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Perc.

13

Fl. *mf*

Ob. (Fl. 2) *mf*

1 *mf*

Cl. in B $\flat$

2 *mf*

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

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

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

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

13

1 *mf*

Tpt. in B $\flat$

2 *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc.

Timp. *mf*

Perc. *mf*

Perc. *mf*

21

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

21

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Perc.

29

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

29

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Perc.

Fl. *mf* *f* *mf*

Ob. (Fl. 2) *mf* *f* *mf*

1 *mf* *f* *mf*

Cl. in B $\flat$ 2 *mf* *f* *mf*

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

A. Sax. in E $\flat$ *mf* *f* *mf*

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

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

1 *mf* *f* *mf*

Tpt. in B $\flat$ 2 *mf* *f* *mf*

Hn. in F *mf* *f* *mf*

Tbn., Euph., Bsn. *f*

Tuba *mf* *f* *mf*

Mall. Perc. *f* *mf*

Timp. *mf* *f* *mf*

Perc. *mf* *f* *mf*

Perc. *mf* *f* *mf*

45 Marcato

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

45 Marcato

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Perc.

53

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

53

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Perc.

Fl.

Ob.
(Fl. 2)

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.

Perc.

61

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

61

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

(C and F)

Timp.

Perc.

Perc.

rit..

A tempo

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Temp.

Perc.

Perc.

67 68 69 70 71

Full Score

Syncopated Señorita

3

Lively Latin Style (♩ = ca. 132-144)

JOSEPH COMPELLO

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, Euphonium, Bassoon

Tuba

Mallet Percussion (Marimbas)

Timpani (G, C)

(Snare Drum, Bass Drum)

Percussion (Bongos)

(Crash Cymbals, Suspended Cymbal, Cowbell, Claves, Maracas)

Copyright © 2015 by Carl Fischer, LLC
International Copyright Secured
All rights reserved including performing rights.

FPS125F

4

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., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

Solo

FPS125F

18 Allegro con brio ♩ = 144

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., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

Sus. Cym. w/stick

mp

13 14 15 16 17 18

BPS91F

6

19

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., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

f

Cr. Cym.

16 17 18 19 20

BPS90F

FL.

Ob.
(Fl. 2)

1
CL.
in B $\flat$

2

B. CL.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

6 7 8 9 10 11

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

- Playable at the end of most 1st year method books
- For developing bands
- Limited instrumentation with the addition of Clarinet 2 and Trumpet 2
- Bass still covered by any low brass or low woodwind instrument
- More eighth notes
- Clarinet 1 begins playing above the break
- Active percussion writing
- Short pieces - length is a consideration

