

FULL SCORE

First Plus Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 1.5

# Syncopated Señorita

Joseph Compello

**FPS125**  
**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 |
| Marimba                                                      |   |
| Timpani                                                      | 1 |
| Percussion 1                                                 | 2 |
| Snare Drum, Bass Drum                                        |   |
| Percussion 2                                                 | 1 |
| Bongos                                                       |   |
| Percussion 3                                                 | 5 |
| Crash Cymbals, Suspended Cymbal, Cowbell,<br>Claves, Maracas |   |

## About the Composition

*Syncopated Señorita* is a concert piece for a young band with at least two years of training. It should be played in a lively Latin style at a tempo of about 144 bpm. The director should decide the proper tempo, but a little faster than indicated will enhance the effect of the music. Clarinets do not cross the break. Clarinet 1 is almost entirely above the break. Cues are provided for Clarinet 1 before and after passages which ordinarily would require crossing the break. Students with the skill to do so may play the cues. Clarinet 2 is entirely below the break. Ranges for other instruments are approximately one octave and a third. Accidentals are infrequent. Bass instruments play identical music throughout the piece. Cues are included mainly for endurance and technical concerns. The sound of the piece will not be harmed by playing any and all cues properly.

Percussion is scored for instruments typically found in a school-band setting. Experimentation with other Latin percussion instruments is encouraged. The bongo drum part is very prominent. Sticks are suggested as a matter of dynamic and tonal balance. If the director finds that playing the bongos with the hands is loud enough, then that method should be used.

The Latin rim-shot (or “knock” as it is also called) is produced by placing the tip of one drumstick on the head of the drum and striking the shaft of that drumstick on the rim. Again, experimentation with the placement of the stick will be needed to achieve the desired sound. Snare may be on or off depending on the desired effect.

## About the Composer

Joseph Compello, a native of Carbondale, Pennsylvania, holds degrees in music education from the Peabody Conservatory and Towson University. During his thirty-one year career as an instrumental music teacher in Maryland, he wrote numerous compositions for his students. In 1994, Andrew Balent 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*. Now retired from teaching with over 100 published works to his credit, Compello continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer’s *Performance Series*.

His music for young players is now a model for college curricular study by music education students. A master’s thesis by Abel Borg entitled *The resourceful and engaging compositions for beginning band by Joseph Compello* is available at: <http://gradworks.umi.com/MR/75/MR75572.html>.

Compello’s journey from school teacher to internationally published composer was recently chronicled in the *Baltimore Sun*. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall.

## Syncopated Señorita

JOSEPH COMPELLO

Lively Latin Style (♩ = ca. 132-144)

Flute *ff*

Oboe (Opt. Flute 2) *ff*

1 *ff*  
Clarinet in B♭

2 *ff*  
Bass Clarinet in B♭

Alto Saxophone in E♭ *ff*

Tenor Saxophone in B♭ *ff*

Baritone Saxophone in E♭ *ff*

Lively Latin Style (♩ = ca. 132-144)

1 *ff*  
Trumpet in B♭

2 *ff*

Horn in F *ff*

Trombone, Euphonium, Bassoon *ff*

Tuba *ff*

Mallet Percussion (Marimba)

Timpani (G, C) *ff*

(Snare Drum Bass Drum) *ff*

1 *ff*

Percussion (Bongos) 2

3 C.C. Cr. Cr. *ff*

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

1 2 3 4

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1

Perc. 2

3

Solo

Euph.

5

6

7

8

9

Fl.

Ob.  
(Fl. 2)

1  
Cl.  
in B $\flat$

2  
*mf*

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

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

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

9

1  
Tpt.  
in B $\flat$

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.  
*mf*

Tuba  
*mf*

Mall.  
Perc.

Timp.

1

Perc. 2

3  
Maracas  
*mf* Cow Bell

9 10 11 12



17

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 $\flat$

17

1  
Tpt.  
in B $\flat$

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Marimba

Timp.

1

Perc. 2

Bongos w/sticks

3

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

2

3

25

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 $\flat$

25

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

3

25 26 27 28

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

3

29 30 31 32

FPS125F

Fl.

Ob.  
(Fl. 2)

mf

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.

1

2

3

37 38 39 40



45

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

*mf*

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

*mf*

45

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

*mf*

Tuba

*mf*

Mall.  
Perc.

Timp.

(Latin style rim shots)

1

*mf*

Perc. 2

*mf*

3

*mf*

45 46 47 48

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.

1

2

3

49

50

51

52

*For Promotional Use Only*

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1

Perc. 2

3

53

54

55

56

*For Promotional Use Only*

57 60

Fl.

Ob.  
(Fl. 2)

1  
Cl.  
in Bb

2

B. Cl.  
in Bb

A. Sax.  
in Eb

T. Sax.  
in Bb

Bar. Sax.  
in Eb

57 60

1  
Tpt.  
in Bb

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1

Perc.  
2

3

Maracas

ff Cow Bell 60

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64

[illegible]



Fl. 2

75 Play

Ob. (Fl. 2)

Fl. 1 Play

Cl. in B $\flat$

Cl. 1 Play

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$  Play

Bar. Sax. in E $\flat$

75

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.

C.C. Cr.

73 74 75 76

*For Promotional Use Only*

Fl.

Ob.  
(Fl. 2)

Cl. 2

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Play

77 78 79 80 81

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

3

## Eternal Summer

3

PETER TERRY

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

**Clarinet in Bb**  
 1  
 2

**Bass Clarinet in Bb**

**Alto Saxophone in Eb**  
**Tenor Saxophone in Bb**  
**Baritone Saxophone in Eb**

**Trumpet in Bb**  
 1  
 2

**Horn in F**

**Trombone, Euphonium, Bassoon**

**Tuba**

**Mallet Percussion**  
 (Xylophone)

**Timpani**  
 (Eb Bb)

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

**(Crash Cymbal, Tambourine, Tom-Tom)**

*Spirited (♩ = c 124)*

*f*

*1 2 3 4 5*

Copyright © 2015 by Pembroke Music, Co. a division of Carl Fischer, LLC  
 International Copyright Secured.  
 All rights reserved including performing rights.  
 WARNING! This composition is protected by Copyright law. No photocopying or reproduction by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.  
 Printed in the U.S.A.

FPS119F

4

**Fl.**

**Ob.**  
 (Fl. 2)

**Cl. in Bb**  
 1  
 2

**B. Cl. in Bb**

**A. Sax. in Eb**  
**T. Sax. in Bb**  
**Bar. Sax. in Eb**

**Tpt. in Bb**  
 1  
 2

**Hn. in F**

**Tbn., Euph., Bsn.**

**Tuba**

**Mall. Perc.**

**Temp.**

**Perc.**  
 1  
 2

*f*

*9*

*6 7 8 9 10 11*

FPS119F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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.

## First Plus Band

- 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

ISBN 978-1-4911-4097-0



9 781491 140970

**CARL FISCHER®**  
 www.carlfischer.com

FPS125 — Set  
 FPS125F — Full Score  
 FPS125P — Parts

UPC



6 80160 62903 9