

FULL SCORE

First Plus Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 1.5

Ulterior Motifs

Matthew R. Putnam

FPS150
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	2
Bells, Chimes	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Ride Cymbal	
Percussion 2	8
Crash Cymbals, Brake Drum, Hi-Hat Cymbals, Tambourine, Vibraslap, Wind Chimes, Triangle, Cabassa	

About the Composition

To understand my thoughts in writing this piece, I thought it best to define the two ideas that give the piece its title: ulterior motives and musical motifs. Ulterior motives occur when you believe that a person is doing something for some unknown or hidden reason. Often, they are used in action films or literature to increase the drama and tension of the story. Musically, a motif is a short rhythmic and/or melodic idea. When I wrote this piece, I must confess that I had my own ulterior motives: I wanted to create a piece that was fun to play, but I also wanted a piece that would help students develop their rhythmic counting skills. In this piece, I use a motif of a two eighth-note pattern which jumps from section to section to help me achieve my ulterior motive.

Mimicking the mood of action films whose characters often have ulterior motives, the mood of the piece is suspenseful and exciting as the motif jumps from section to section throughout the ensemble. The motif keeps you guessing as it occurs on all four different beats of the measure sometimes ascending, sometimes descending, and occurs sometimes in the interval of a second and sometimes the interval of a third. Interesting grooves in the percussion throughout add to the piece's feel of mystery and thrill.

I have no ulterior motives when I say that I hope you enjoy playing *Ulterior Motifs*.

About the Composer

Matthew Putnam is a North Carolina native who is a band and choral director, composer, arranger, and educator. He received his B.A. in Music Education from Limestone College in Gaffney, South Carolina. For twenty six years he has taught music in the North Carolina public school system. He also holds professional membership in both ASCAP and NAfME. Currently, he not only is the director of bands at Polk County Middle School in Mill Spring, North Carolina, but also, he is the director of music at Bethany Baptist Church in Forest City, North Carolina. Over the course of his career, he has written hundreds of custom arrangements and compositions for middle school, high school, and college bands across the country. He is deeply devoted to music, his students, his community, and his family.

MATTHEW R. PUTNAM

Driving! ♩ = 140

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 (Bells, Chimes)

Timpani (B♭ & C)

Percussion

(Snare Drum, Ride Cymbal, Bass Drum)

(Crash Cymbals, Brake Drum, Hi-Hat Cymbals, Tambourine, Vibraslap, Wind Chimes, Triangle, Cabassa, Bongos)

Bongos w/sticks

Brake Drum

Cr. Cym.

f

1

2

3

4

5

[illegible]

[illegible]

21

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 $\flat$

21

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Bassoon Only

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

H.H.Cym.

mf

18 19 20 21 22 23

29

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

Vibraslap

Bells

Chimes

Ride Cymbal (on bell)

Cr. Cym.

mf

f

Play

24 25 26 27 28 29

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

Bells

Chimes

V.S.

Cr. Cym.

30 31 32 33 34 35

45

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

48 Br.D.

Cr. Cym.

49

50

Bg.

51

52 Br.D.

53 57

Fl. *mf* *f*

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

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

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

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

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

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

53 57

Tpt. in B $\flat$ 1 *mf* *ff*
2 *mf* *ff*

Hn. in F *mf* *f*

Tbn., Euph., Bsn. *mf* *f* unis.

Tuba *mf* *f*

Mall. Perc. *mf* *f* Bells
Chimes

Timp. *mf* *f*

Perc. 1 *mf* *f* Ride Cymbal (on bell)
2 *mf* *f* Tambourine
Cr. Cym.

53 54 55 56 57 58

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.

Bells

Chimes

Timp.

Perc.

1

2

V.S.

Cr. Cym.

59

60

61

62

63

64

65 *poco accel.*

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 $\flat$

65 *poco accel.*

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Cr. Cym.

Tri.

Bongos w/sticks

Ride Cymbal

Vibraslap

Br.D.

65 66 67 68 69

Full Score

Hard Rock Fanfare

3

TYLER ARCARI

Hard Rock $\text{♩} = 144$

5

Flute

Oboe (Opt. Flute 2)

1 Clarinet in B $\flat$

2

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

1 Trumpet in B $\flat$

2

Horn in F

Trombone, Euphonium, Bassoon

Tuba

1 (Vibraphone) Mallet Percussion (Glockenspiel)

2

Timpani (G, E $\flat$)

1 (Snare Drum, Bass Drum) Percussion

2 (Crash Cymbals, Closed Hi-Hat)

1 2 3 4 5 6

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FPS131F

4

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

1 Mall. Perc.

2

Temp.

1 Perc.

2

7 8 9 10 11 12

FPS131F

5

13

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

1 Mall. Perc.

2

Temp.

1 Perc.

2

13 14 15 16 17 18

FPS131F

6

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 $\flat$

1 Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

1 Mall. Perc.

2

Temp.

1 Perc.

2

19 20 21 22 23 24

FPS131F

Hard Rock Fanfare

3

Hard Rock $\text{♩} = 144$

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone, Euphonium, Bassoon

Tuba

(Vibraphone) Mallet Percussion (Glockenspiel)

Timpani (G, E $\flat$)

(Snare Drum, Bass Drum) Percussion

(Crash Cymbals, Closed Hi-Hat)

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FPS131F

4

FL

Ob. (Fl. 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.

Temp.

Perc.

FPS131F

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First Plus Band

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- Bass still covered by any low brass or low woodwind instrument
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- Active percussion writing
- Short pieces - length is a consideration

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