

FULL SCORE

Flexible Band



CARL FISCHER

PERFORMANCE

SERIES

Grade 2.5

Unleashed

Peter Terry

XPS14 INSTRUMENTATION

Full Score	1
Part 1	
Flute	8
Clarinet in B $\flat$ / Trumpet in B $\flat$	4
Violin	2
Part 2	
Clarinet in B $\flat$ / Trumpet in B $\flat$	4
Alto Saxophone in E $\flat$	2
Oboe / Violin	3
Part 3	
Clarinet in B $\flat$	3
Tenor Saxophone in B $\flat$	1
Alto Saxophone in E $\flat$	2
Horn in F	2
Violin	2
Viola	2
Part 4	
Tenor Saxophone in B $\flat$	3
Euphonium T.C. in B $\flat$	2
Horn in F	2
Trombone / Euphonium / Bassoon / Cello. ...	2
Part 5	
Bass Clarinet in B $\flat$	2
Euphonium T.C. in B $\flat$	2
Trombone / Euphonium / Bassoon / Cello. ...	4
Baritone Saxophone in E $\flat$	1
Tuba / Bass.	3
Mallet Percussion	2
Xylophone, Bells	
Timpani.	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
2 Tom-Toms, Suspended Cymbal	
Keyboard (Opt.)	1

CARL FISCHER®

About the Composition

Everyone wants to be unleashed, to be set free of restraints. This piece captures the exhilaration of being set into motion with unlimited optimism and energy. The piece is a rhythmic and propulsive gallop that spins off lyrical material as it drives to a climactic finish that is both exciting and fun.

The piece opens with a robust first theme, then transitions on a rhythmic figure spun off from the opening material. The opening section repeats in variation with different orchestration. The more lyrical material that emerges should be brought out to balance the opening theme and rhythmic figures from the first section. A development of the material from the opening follows, driving to a brief pause. This pause feels like it will lead to a contrasting lyrical theme, but the energy is just suspended for a second before the piece takes off again. The work finishes with a repeated-note transition back to variations on the opening material and a propulsive rush to 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, 2018

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 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 lives in Murray, Kentucky. More information about Peter and his music can be found on his website: www.peterterrycomposer.com

Spirited ♩ = 132

Part 1

Flute

Clarinet in B $\flat$ /
Trumpet in B $\flat$

Violin

Part 2Clarinet in B $\flat$ /
Trumpet in B $\flat$ Alto Saxophone
in E $\flat$

Oboe / Violin

Part 3Clarinet in B $\flat$ /
Tenor Saxophone
in B $\flat$ Alto Saxophone
in E $\flat$

Horn in F

Violin

Viola

Part 4Tenor Saxophone
in B $\flat$

Horn in F

Trombone /
Euphonium /
Bassoon / Cello**Part 5**Bass Clarinet
in B $\flat$ Trombone /
Euphonium /
Bassoon / CelloTuba / Bass /
(Baritone Saxophone
in E $\flat$)Mallet
Percussion
(Xylophone,
Bells)Timpani
(F, B $\flat$)(Snare drum,
Bass drum)**Percussion**(2 Tom-Toms,
Suspended Cymbal)Keyboard
(opt.)

Part 1
Fl.Cl. in B/
Tpt. in Bb

Vln.

Part 2Cl. in B/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in B/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

Part 1

Fl.

Cl. in B/
Tpt. in Bb

Vln.

Part 2Cl. in B/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in B/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.
1
2

Kbd.

10

10

11

12

13

14

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

Fl.

Part 2

Part 3

Part 4

Part 5

Mall.
Perc.

Perc.

Kbd.

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

Musical score for measures 35-39. The score is divided into five parts (Part 1 to Part 5) and includes a keyboard (Kbd.) section. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), and articulation marks. A large red watermark "Copyright © 2014 by Universal Music Group" is visible across the score.

Part 1: Fl., Cl. in Bb/Tpt. in Bb, Vln. (Measures 35-38)

Part 2: Cl. in Bb/Tpt. in Bb, A. Sax. in Eb, Ob. / Vln. (Measures 35-38)

Part 3: Cl. in Bb/T. Sax. in Bb, A. Sax. in Eb, Hn. in F, Vln., Vla. (Measures 35-38)

Part 4: T. Sax. in Bb, Hn. in F, Tbn. / Euph. / Bsn. / Vc. (Measures 35-38)

Part 5: Bs. Cl. in Bb, Tbn. / Euph. / Bsn. / Vc., Tba. / Bs. / (Bar. Sax. in Eb), Mall. Perc., Timp., Perc. (Measures 35-38)

Kbd.: (Measures 35-38)

Measures 35-39 are shown at the bottom of the page.

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

53 54 55 56 57

61 Allegro ♩ = 132

Part 1

Fl.

Cl. in B♭/
Tpt. in B♭

Vln.

Part 2Cl. in B♭/
Tpt. in B♭A. Sax.
in E♭

Ob. / Vln.

Part 3Cl. in B♭/
T. Sax.
in B♭A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B♭

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B♭Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E♭)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

*rit.**rit.*

61 Allegro ♩ = 132

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

Kbd.

63 64 65 66 67

Part 1

Fl.

Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb /
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

Part 1
Fl.Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

1
2

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$ Ob. / Vln.
Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

xylophone

Part 1

Fl.

Cl. in B/
Tpt. in B $\flat$

Vln.

Part 2Cl. in B/
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B/
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

The musical score is arranged in a system of staves. The first four staves (Part 1-4) are for woodwinds and strings. The fifth staff (Part 5) is for brass and woodwinds. The sixth staff is for mallet percussion. The seventh staff is for timpani. The eighth staff is for general percussion (1 and 2). The ninth staff is for keyboard. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ Tbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1
Fl.Cl. in Bb/
Tpt. in Bb

Vln.

Part 2Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Ob. / Vln.

Part 3Cl. in Bb/
T. Sax.
in BbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in Bb

Hn. in F

Tbn. /
Euph. /
Bsn. / Vc.**Part 5**Bs. Cl.
in BbTbn. /
Euph. /
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in Eb)Mall.
Perc.

Timp.

Perc.

1

2

Kbd.

Full Score

Commissioned by North Hills High School Bands, North Hills, PA, Leonard Lavelle, director

3

The Ides of March

SEAN O'LOUGHLIN

Part 1

Flute

Clarinet in Bb/
Trumpet in Bb

Violin / Oboe

Part 2

Clarinet in Bb/
Trumpet in Bb

Alto Saxophone in Eb

Violin

Part 3

Clarinet in Bb/
Trumpet in Bb

Alto Saxophone in Eb

Horn in F

Violin

Viola

Part 4

Tenor Saxophone in Bb/
Euphonium T.C. in Bb

Horn in F

Trombone /
Euphonium /
Bassoon / Cello

Part 5

Bass Clarinet in Bb/
Euphonium T.C. in BbTrombone /
Euphonium /
Bassoon / CelloTuba / Bass /
(Baritone
Saxophone in Eb)

Mallet

Percussion
(Chimes, Bells)

Timpani

(Snare Drum,
Bass Drum)

Percussion

(Crash Cymbals,
Tamtam, Triangle,
Suspended Cymbal,
Tambourine, Claves,
China Cymbals)

Keyboard

(opt.)

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XPS10F

4

Part 1

Fl.

Cl. in Bb/
Tpt. in BbVln./
Ob.

Part 2

Cl. in Bb/
Tpt. in BbA. Sax.
in Eb

Vln.

Part 3

Cl. in Bb/
T. Sax.
in EbA. Sax.
in Eb

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in Bb/
Euph. in Bb

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bsn. Cl.
in Bb/
Euph. in BbTbn. / Euph.
Bsn. / Vc.Tbn. / Bsn.
(Bar. Sax.
in Eb)Mall.
Perc.

Timpani

Perc.

1

2

Kbd.

XPS10F

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.

Flexible Band

- Flexible instrumentation scoring to assist bands with incomplete or unbalanced instrumentations
- Playable by as few as five players with five part scoring, plus percussion
- Pieces will sound full in a number of combinations of instruments as long as the five parts are covered
- Grade levels between 2.5 and 3
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UPC

