

Grade 3

Music for Concert Band

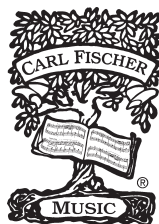
CPS251F

Semper Gratus

Patrick Glenn Harper

INSTRUMENTATION

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 1.....	1
Glockenspiel	
Mallet Percussion 2.....	2
Xylophone, Vibraphone	
Mallet Percussion 3.....	2
Marimba, Chimes	
Timpani.....	1
Percussion 1.....	4
Snare Drum, Bass Drum, Triangle, Wind Chimes	
Percussion 2.....	1
Tom-toms	
Percussion 3.....	4
Crash Cymbals, Suspended Cymbal, Wood Block, Gong	



CARL FISCHER

About the Music

Semper Gratus is Latin for “always grateful.” The piece was written in honor of James E. Champion, who taught band for thirty-eight years, twenty-five of which were spent in Florence, Alabama, where he was my elementary school and high school band director. His bands consistently achieved superior ratings throughout his career. He holds multi-decade-spanning memberships in professional music education organizations, continues to serve in helping with Alabama Bandmasters Association events, and conducts and performs in various community bands and ensembles. As my band director at Bradshaw High School, Mr. Champion encouraged me to perform one of my first compositions, a clarinet quartet, at solo/ensemble festival. He taught his students the fundamentals of music, the technical aspects of performance, and exposed them to the great standards of band literature. But in doing so, he also modeled leadership, work-ethic, good character, and fostered the love of the activity of band that led me to choose music education as a career. And for that, I will always be grateful.

Performance Notes

Measures 1-12: The beginning of the piece should be performed in a majestic, fanfare-like style. The woodwind cues should only be used if absolutely needed during this section.

Measures 41-58: The concert toms should establish a presence, but not overpower the winds. The triangle and woodblock parts should be heard distinctly over the concert toms. A higher pitched woodblock should be used for this section. (A set of claves could be used in place of the woodblock if desired.)

Measures 59-94: The entirety of the middle section should be played in a rubato style to maximize musical expression, exaggerating dynamics and *ritardando* sections. The quarter-note triplets in the middle and low winds should be emphasized at m. 70. The *molto ritardando* that begins at m. 70 should be allowed to build as long as possible in m. 71 before reaching the musical apex of the middle section at m. 72. At mm. 92–94, depending on the size of the ensemble, you may want to limit the number of players (or put one per part) to achieve the most delicate sound possible.

Measures 95-End: In mm. 99–107, be sure that the eighth-note running mallet parts are heard as a background texture, but do not overpower the winds. In mm. 114–115, the accents on beats 2 and 4 in the lower winds should be exaggerated to contrast the feel of the previous four measures. In m. 118, all winds should cut off and breathe on beat two for maximum impact on the next three measures.

About the Composer

Patrick Glenn Harper (b. 1977) is a music educator, arranger, and composer of instrumental music for marching band, concert band, percussion ensemble, jazz band, and chamber ensembles. His compositions have been performed by high school and college ensembles, military service bands, and community groups all over the world. Patrick has also composed professionally for multimedia applications, promotional videos, apps, and video games. He is an educator in the Huntsville, Alabama area, where he has served as a high school band director for over 16 years. His education includes a Bachelor’s degree in Music Education and a Master of Arts in Music Education from the University of North Alabama. He lives in Meridianville, Alabama with his wife Kendra, and their two children, Hadley and Deacon.

Semper Gratus

PATRICK GLENN HARPER

♩ = 160

Flute 1, 2

Oboe

Clarinet 1
in B \flat Clarinet 2, 3
in B \flat Bass Clarinet
in B \flat

Bassoon

Alto
Saxophone 1, 2
in E \flat Tenor
Saxophone in B \flat Baritone
Saxophone in E \flat Trumpet 1
in B \flat Trumpet 2, 3
in B \flat Horn 1, 2
in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1
(Glockenspiel)Mallet Percussion 2
(Xylophone,
Vibraphone)Mallet Percussion 3
(Marimba, Chimes)Timpani
(F, C, B \flat , E \flat)Percussion 1
(Snare Drum, Bass Drum,
Triangle, Wind Chimes)Percussion 2
(Tom-toms)Percussion 3
(Cr. Cyms., Sus. Cym.,
Woodblock, Gong)

The musical score is written for a full band. It begins with a tempo marking of 160 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with a large red watermark 'Unauthorized Copy or Mutilation' overlaid. The instruments listed on the left are: Flute 1, 2; Oboe; Clarinet 1 in B \flat ; Clarinet 2, 3 in B \flat ; Bass Clarinet in B \flat ; Bassoon; Alto Saxophone 1, 2 in E \flat ; Tenor Saxophone in B \flat ; Baritone Saxophone in E \flat ; Trumpet 1 in B \flat ; Trumpet 2, 3 in B \flat ; Horn 1, 2 in F; Trombone 1, 2; Euphonium; Tuba; Mallet Percussion 1 (Glockenspiel); Mallet Percussion 2 (Xylophone, Vibraphone); Mallet Percussion 3 (Marimba, Chimes); Timpani (F, C, B \flat , E \flat); Percussion 1 (Snare Drum, Bass Drum, Triangle, Wind Chimes); Percussion 2 (Tom-toms); and Percussion 3 (Cr. Cyms., Sus. Cym., Woodblock, Gong). The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, pp). There are also cues for Euphonium and Trombone.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Cue: Horn 1, 2

Play:

mf

mp

a2

pp

f

7 8 9 10 11 12

Fl. 1, 2 *mf* *a2* *mp*

Ob. *mp* *p*

Cl. 1 in B \flat *mp* *p* *mp*

Cl. 2, 3 in B \flat *p* *mp*

B. Cl. in B \flat *p* *mp*

Bsn. *p* *mp*

A. Sax 1, 2 in E \flat *mp* *p*

Ten. Sax. in B \flat *p*

Bari. Sax. in E \flat *p* *mp*

Tpt. 1 in B \flat *mp*

Tpt. 2, 3 in B \flat *a2* *mp*

Hn. 1, 2 in F

Tbn. 1, 2 *a2* *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Mall. Perc. 1 *mp*

Mall. Perc. 2 *Xyl.* *mp*

Mall. Perc. 3 *Mar.* *mp*

Timp. *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p*

Perc. 3 *mf*

FL. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

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23

24

25

26

27

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

mf *a2* *f* *p* *f*

Fl. 1, 2
mf

Ob.
mf

Cl. 1
in B \flat
mf

Cl. 2, 3
in B \flat
mf

B. Cl.
in B \flat
mf

Bsn.
mf

A. Sax
1, 2 in E \flat
mf

Ten. Sax.
in B \flat
mf

Bari. Sax.
in E \flat
mf

Tpt. 1
in B \flat
mf

Tpt. 2, 3
in B \flat
mf

Hn. 1, 2
in F
mf

Tbn. 1, 2
mf

Euph.
mf

Tuba
mf

Mall.
Perc. 1
f

Mall.
Perc. 2
mf

Mall.
Perc. 3
f

Timp.
mf

Perc. 1
mf

Perc. 2
mf

Perc. 3

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p *f*

Semper Gratus

PATRICK GLENN HARPER

♩ = 160

Flute 1, 2

Oboe

Clarinet 1
in B \flat Clarinet 2, 3
in B \flat Bass Clarinet
in B \flat

Bassoon

Alto
Saxophone 1, 2
in E \flat Tenor
Saxophone in B \flat Baritone
Saxophone in E \flat Trumpet 1
in B \flat Trumpet 2, 3
in B \flat Horn 1, 2
in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1
(Glockenspiel)Mallet Percussion 2
(Xylophone,
Vibraphone)Mallet Percussion 3
(Marimba, Chimes)Timpani
(F, C, B \flat , E \flat)Percussion 1
(Snare Drum, Bass Drum,
Triangle, Wind Chimes)Percussion 2
(Tom-toms)Percussion 3
(Cr. Cyms., Sus. Cym.,
Woodblock, Gong)

The musical score is written for a full band. It begins with a tempo marking of ♩ = 160. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute 1, 2; Oboe; Clarinet 1 in B \flat ; Clarinet 2, 3 in B \flat ; Bass Clarinet in B \flat ; Bassoon; Alto Saxophone 1, 2 in E \flat ; Tenor Saxophone in B \flat ; Baritone Saxophone in E \flat ; Trumpet 1 in B \flat ; Trumpet 2, 3 in B \flat ; Horn 1, 2 in F; Trombone 1, 2; Euphonium; Tuba; Mallet Percussion 1 (Glockenspiel); Mallet Percussion 2 (Xylophone, Vibraphone); Mallet Percussion 3 (Marimba, Chimes); Timpani (F, C, B \flat , E \flat); Percussion 1 (Snare Drum, Bass Drum, Triangle, Wind Chimes); Percussion 2 (Tom-toms); and Percussion 3 (Cr. Cyms., Sus. Cym., Woodblock, Gong). The second system continues the notation for these instruments. A large red watermark 'Unauthorized Commercial Use Only' is overlaid diagonally across the score. At the bottom, there are measure numbers 1 through 6, and dynamic markings including *f*, *pp*, and *mf*.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax 1, 2 in E \flat

Ten. Sax. in B \flat

Bari. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Cue: Horn 1, 2

pp *f* *mp* *mf* *p*

49 50 51 52 53

$\text{♩} = 78$

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

$\text{♩} = 78$

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.
tune C to D \flat
B \flat to A \flat

Perc. 1

Perc. 2

Perc. 3

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♩ = 78

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2, 3
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat Ten. Sax.
in B \flat Bari. Sax.
in E \flat Tpt. 1
in B \flat Tpt. 2, 3
in B \flat Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

mf *mp* *p* *a2* *mf* *p* *1.* *Cue: Bassoon* *Tri.* *p* *pp* *mp*

Fl. 1, 2

Ob.

**Cl. 1
in B \flat**

**Cl. 2, 3
in B \flat**

**B. Cl.
in B \flat**

Bsn.

**A. Sax
1, 2 in E \flat**

**Ten. Sax.
in B \flat**

**Bari. Sax.
in E \flat**

**Tpt. 1
in B \flat**

**Tpt. 2, 3
in B \flat**

**Hn. 1, 2
in F**

Tbn. 1, 2

Euph.

Tuba

**Mall.
Perc. 1**

**Mall.
Perc. 2**

**Mall.
Perc. 3**

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

a tempo

rit.

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mp

p

mf

a2

8

Play:

retune A \flat to B \flat

to S. Dr.

♩ = 160

Fl. 1, 2

Ob.

Cl. 1
in B \flat Cl. 2, 3
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat Ten. Sax.
in B \flat Bari. Sax.
in E \flat

♩ = 160

Tpt. 1
in B \flat Tpt. 2, 3
in B \flat Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

FL. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

pp

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

mf *pp* *f*

104 105 106 107 108

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FL. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

25

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

119 120 121 122 123 124

CPS251F

Fl. 1, 2

Ob.

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax
1, 2 in E \flat

Ten. Sax.
in B \flat

Bari. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2, 3
in B \flat

Hn. 1, 2
in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

f

pp

f

ff

p

125

126

127

128

Fl. 1, 2
Ob.
Cl. 1
in B \flat
Cl. 2, 3
in B \flat
B. Cl.
in B \flat
Bsn.
A. Sax
1, 2 in E \flat
Ten. Sax.
in B \flat
Bari. Sax.
in E \flat
Tpt. 1
in B \flat
Tpt. 2, 3
in B \flat
Hn. 1, 2
in F
Tbn. 1, 2
Euph.
Tuba
Mall.
Perc. 1
Mall.
Perc. 2
Mall.
Perc. 3
Timp.
Perc. 1
Perc. 2
Perc. 3

America

3

March tempo (♩ = 120)

Arranged by Michael J. Miller

Flute 1, 2

Oboe

Clarinet 1 in B♭

Clarinet 2, 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone 1, 2 in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpet 2, 3 in B♭

Horn 1, 2 in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion (Chimes, Xylophone, Bells)

Timpani (E♭, B♭, A♭, F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle)

Chimes

Xyl.

S. Dr.

B. Dr.

Cr. Cym.

1 2 3 4

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4

Fl. 1, 2

Ob.

Cl. 1 in B♭

Cl. 2, 3 in B♭

B. Cl. in B♭

Bsn.

A. Sax. 1, 2 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. 1 in B♭

Tpt. 2, 3 in B♭

Hrn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

5 6 7 8

CPS252F

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.

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