

Grade 3

# Music for Concert Band

CPS252F

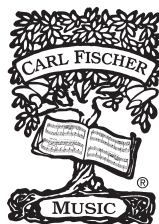
# America

Arranged by

**Michael J. Miller**

## 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.....	2
Chimes, Xylophone, Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	3
Crash Cymbals, Suspended Cymbal, Triangle	



**CARL FISCHER**

## Performance Notes

*America* is intended for any intermediate to professional concert band looking to honor the United States of America and/or members of the Armed Forces. It is therefore ideal for performance on or around any patriotic holiday. It is not a typical setting of the tune, in that many liberties are taken to showcase each instrument of the ensemble, with the melodic focus constantly shifting. The conductor and performers should seek out these moments, and bring them to life whenever possible.

The introduction, mm. 1–12, should be approached in the style of a fanfare, with an emphasis on syncopation and exaggerated nuance in regards to articulation style. Here, hidden beneath woodwind flourishes and triumphant bugle calls, the low voices play quotes of familiar American tunes such as *The Star-Spangled Banner* (m. 1, beat 3) and *Simple Gifts* (m. 3, beat 4).

In mm. 15–22 the melody is carefully hidden among counter lines. This should be carefully balanced to highlight the melody, while still shaping the counter melodies appropriately.

A brief return to the fanfare style occurs in mm. 33–35 before melding back into the chorale style.

In regards to dynamics, performers should be reminded that within any single dynamic exists a range of expressive shades. No two notes should be played at the same volume, ensuring direction in even the simplest of phrases.

Generally speaking, the *fortissimo* dynamic should be approached thoughtfully, with the bulk of the sound coming from the lowest voices, and the least from the highest voices.

## About the Arranger

Michael J. Miller is a freelance composer and arranger. His music for bands and orchestras is performed worldwide and receives critical acclaim. Before dedicating himself to composition full time, Michael was a public-school band director. From 2013–2018 he served as the Director of Bands at Joe E. Newsome High School in Lithia, FL. Under his leadership, Newsome earned the Florida Bandmasters Association's Otto Kraushaar award, was named the 2015 Bands of America Regional Grand Champions in Newark, DE, and performed in the 2016 Macy's Thanksgiving Day Parade. Michael designs for pageantry ensembles across the United States, including the Colts Drum and Bugle Corps and Virtual Arts, INC. Michael holds a Master of Music degree in Instrumental Conducting from the University of Florida and a Bachelor of Music Education degree from Syracuse University. Michael is a member of the Music Educators National Conference, the National Band Association, the World Association for Symphonic Bands and Ensembles, and is a brother of Phi Mu Alpha Sinfonia. He is happily married to his wife and best friend, Vivian.

March tempo (♩ = 120)

Arranged by Michael J. Miller

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 $\flat$ 

March tempo (♩ = 120)

Trumpet 1  
in B $\flat$ Trumpet 2, 3  
in B $\flat$ Horn 1, 2  
in F

Trombone 1, 2

Euphonium

Tuba

Mallet  
Percussion  
(Chimes,  
Xylophone, Bells)Timpani  
(E $\flat$ , B $\flat$ , A $\flat$ , F)Percussion 1  
(Snare Drum,  
Bass Drum)Percussion 2  
(Crash Cymbals,  
Sus. Cymbal,  
Triangle)

f

1

2

3

4

5

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 $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

5

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

For promotional use only

15

23

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 $\flat$ T. Sax.  
in B $\flat$ Bar. 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.

Timp.

Perc. 1

Perc. 2

Cue: Horn

*mp*  
Play

23

1 player

*p*

tutti

*p*

1 player

*p*

tutti

*p**p*

Sus. Cym.

*pp* < *p*

Fl. 1, 2 *a2* *mp* *f* **32**

Ob. *mp* *f*

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

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

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

Bsn. *mp* *f*

A. Sax. 1, 2 in E $\flat$  *a2* *mp* *f*

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

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

Tpt. 1 in B $\flat$  *p* *f* *fp* **32**

Tpt. 2, 3 in B $\flat$  *p* *f* *fp*

Hn. 1, 2 in F *f*

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

Euph. *mp* *f*

Tuba *mp* *f*

Mall. Perc. *Xyl.* *mf* *f* *Chimes*

Timp. *pp* *f*

Perc. 1 *p* *f*

Perc. 2 *f* *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 $\flat$

T. Sax. in B $\flat$

Bar. 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.

Timp.

Perc. 1

Perc. 2

Xyl.

Chimes

*p*

*mp*

*f*

*fp*

*a2*

Cue: A. Sax. 1

Cue: A. Sax. 2

Cue: T. Sax.

For Promotional Use Only



CPS252F

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 $\flat$

T. Sax. in B $\flat$

Bar. 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.

Timp.

Perc. 1

Perc. 2

Chimes

Cr. Cyms.

*f* *ff* *mf* *sfz* *p*

(choke)

45 46 47 48 49 50

## Daughters of Erin

CARL STROMMEN

**Maestoso**  $\text{♩} = c. 82$

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 in F

Horn 2 in F

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Mallet Percussion (Chimes)

Timpani (E $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ )

Percussion 1 (Snare Drum, Crash Cym.)

Percussion 2 (Tambourine, Suspended Cym., Triangle)

Copyright © 2021 by Carl Fischer, LLC. All rights reserved.

**The Bells of St. Mary's**

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 $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1 in F

Hn. 2 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

Copyright © 2021 by Carl Fischer, LLC. All rights reserved.

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.

## Grade 3

- Instrumentation uses two Flutes, three Clarinets, three Trumpets, two Horns, and three Trombone parts
- Difficulty ranges from Grades 3 to 3½
- Generous cross-cueing of exposed or solo parts
- Use of expanded Percussion writing
- Careful selection of keys and degree of difficulty for advancing groups

ISBN 978-1-4911-5970-5



9 781491 159705 &gt;

**CARL FISCHER**  
www.carlfischer.com

CPS252 — Set  
CPS252F — Full Score  
CPS252P — Parts

UPC



6 80160 91829 4