

Grade 4

Music for Concert Band

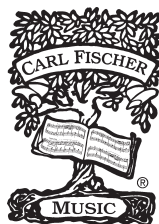
SPS94F

Overture to a Small Town

Cooper Minnis

INSTRUMENTATION

| | |
|---------------------------------|---|
| Piccolo | 1 |
| Flute 1 | 4 |
| Flute 2 | 4 |
| Oboe | 2 |
| English Horn (opt.) | 1 |
| 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 1 | 2 |
| Bassoon 2 | 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 | 3 |
| Trumpet 2 in B \flat | 3 |
| Trumpet 3 in B \flat | 3 |
| Horn 1 in F | 2 |
| Horn 2 in F | 2 |
| Horn 3 in F | 2 |
| Horn 4 in F | 2 |
| Trombone 1 | 3 |
| Trombone 2 | 3 |
| Trombone 3 | 3 |
| Euphonium | 3 |
| Euphonium T.C. in B \flat | 2 |
| Tuba | 3 |
| Mallet Percussion 1 | 1 |
| Glockenspiel | |
| Mallet Percussion 2 | 1 |
| Vibraphone | |
| Mallet Percussion 3 | 2 |
| Chimes, Crotales | |
| Timpani | 1 |
| Percussion 1 | 2 |
| Triangle, Snare Drum | |
| Percussion 2 | 2 |
| Suspended Cymbal, Bass Drum | |



CARL FISCHER

Performance Notes

On November 5th, 2017, a mass shooting took place at the First Baptist Church in Sutherland Springs, Texas. Twenty-six innocent people lost their lives that day, including an unborn child. *Overture to a Small Town* is dedicated to these victims and the loved ones they left behind. From the biggest cities to the smallest towns, the senseless bloodshed must end. Despite the darkness of this tragedy, it is my intent through this music to portray a sense of hope, dignity, and innocence deserved by all of America's cities and towns.

The opening moments of this piece should be treated delicately, ensuring that the brass section moves together in one unified voice, and that the crotales evoke distant flickers of light. Similarly, in mm. 120-127, articulations in the flutes, trumpets and mallets should be strong enough to be heard, but without being aggressive.

The textural layering in mm. 48-53 should be executed with machine-like precision of both rhythm and articulation. This passage should evoke the sound of many voices rising together. There should be a great contrast between the opening *Piano* dynamic and the final *Forte* dynamic.

In mm. 65-69, both mallet percussionists may play the indicated notes in any octave they choose. Both players should move rapidly between notes in any order. This passage should sound fluid and ethereal.

In mm. 69-73: If there is no English Horn available to the ensemble, the Trumpet should play this passage solo. If there is an English Horn, both instruments should play the passage together.

About the Composer

Cooper Minnis has been composing music since the age of twelve. As a freshman in High School, he composed the first original fight song for Clayton High School entitled *Greyhound Pride*, in honor of its centennial anniversary. Later, he was selected as principal tuba for the 2010-2011 season of the Saint Louis Symphony Youth Orchestra.

Cooper graduated Magna Cum Laude from George Mason University where he earned a bachelor's degree in music composition. In 2014, Cooper won first place in the Webster University Young Composer's Competition for his woodwind quartet entitled *Giggles*. Other accolades include receiving honorable mention in both the 2015 Claude T. Smith Band Composition Contest and 2020 American Prize for his wind ensemble piece entitled *The Darkest Hour*, and being chosen as semi-finalist in the 2021 American Prize for his wind ensemble piece entitled *For a Lady*. In 2015, Cooper was selected to participate in the NYU/ASCAP Summer Film Scoring Workshop in New York City.

Cooper's other accomplishments include publishing two music books entitled *The Art of Melody*, a collection of thirteen song transcriptions for brass instruments and Piano, and *Three Pieces by Anton Bruckner*, a collection of choral works by Anton Bruckner transcribed for mixed brass quartets. Selections from these publications are included in the prescribed music lists for both the Missouri State High School Activities Association (MSHSAA), and the University Interscholastic League (UIL). Cooper is a member of the Saint Louis Brass Band and has enjoyed teaching private low-brass lessons since 2015.

Distant and ethereal (♩ = 75)

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Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Sus. Cym.

pp

mf

p

a2

2.

cup mute

l.v.

8^{va}

pp

SPS94F

accel.

Picc. 

Fl. 1, 2 

Ob. 

E. Hn. (opt.) 

Cl. 1 in B \flat 

Cl. 2, 3 in B \flat 

B. Cl. in B \flat 

Bsn. 1, 2 

A. Sax. 1, 2 in E \flat 

T. Sax. in B \flat 

Bar. Sax. in E \flat 

accel.

Tpt. 1 in B \flat 

Tpt. 2 in B \flat 

Tpt. 3 in B \flat 

Hn. 1, 2 in F 

Hn. 3, 4 in F 

Tbn. 1 

Tbn. 2, 3 

Euph. 

Tuba 

Mall. Perc. 1 

Mall. Perc. 2 

Mall. Perc. 3 

Timp. 

Perc. 1 

Perc. 2 

30 Legato, più mosso (♩ = 80)

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. *p* *f*

E. Hn. (opt.) *mp* *p* *f*

Cl. 1 in B♭ *p* *f*

Cl. 2, 3 in B♭ *mp* *p* *f*

B. Cl. in B♭ *mp* *p* *mf* *f*

Bsn. 1, 2 *mp* *p* *f*

A. Sax. 1, 2 in E♭ *mp* *p* *f*

T. Sax. in B♭ *mp* *p* *f*

Bar. Sax. in E♭ *mp* *p* *mf* *f*

30 Legato, più mosso (♩ = 80)

Tpt. 1 in B♭

Tpt. 2 in B♭

Tpt. 3 in B♭

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1 *pp* *p* *mf*

Tbn. 2, 3 *pp* *p* *mf*

Euph. *pp* *p* *mf*

Tuba *pp* *p* *mf*

Mall. Perc. 1

Mall. Perc. 2 *mf* *p* *f* dampen

Mall. Perc. 3 *f*

Timp. *p* *f* *mp*

Perc. 1 Triangle *mp* S. Dr. *f* *mp*

Perc. 2

Picc. *mp* *f*

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

Ob. *mp* *f*

E. Hn. (opt.) *mp* *f*

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

Cl. 2, 3 in B \flat *a2 mp* *f*

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

Bsn. 1, 2 *mp* *f*

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

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

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

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Tpt. 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1 *p*

Tbn. 2, 3 *p*

Euph. *p*

Tuba *p*

Mall. Perc. 1 *mp*

Mall. Perc. 2 *f* dampen

Mall. Perc. 3

Timp. *p*

Perc. 1 *f* *p*

Perc. 2

44

Più animato

Picc. *mp*
 Fl. 1, 2 *mp cresc. poco a poco*
 Ob. *mp cresc. poco a poco*
 E. Hn. (opt.) *mp cresc. poco a poco*
 Cl. 1 in B \flat *mp*
 Cl. 2, 3 in B \flat *mp*
 B. Cl. in B \flat *mp cresc. poco a poco*
 Bsn. 1, 2 *mp cresc. poco a poco*
 A. Sax. 1, 2 in E \flat *mp*
 T. Sax. in B \flat *mp cresc. poco a poco*
 Bar. Sax. in E \flat *mp cresc. poco a poco*
 Tpt. 1 in B \flat *mp* senza sord.
 Tpt. 2 in B \flat *mp cresc. poco a poco* senza sord.
 Tpt. 3 in B \flat *mp* senza sord.
 Hn. 1, 2 in F *cresc. poco a poco*
 Hn. 3, 4 in F *cresc. poco a poco*
 Tbn. 1 *cresc. poco a poco*
 Tbn. 2, 3 *cresc. poco a poco*
 Euph. *cresc. poco a poco*
 Tuba *cresc. poco a poco*
 Mall. Perc. 1 *p cresc. poco a poco*
 Mall. Perc. 2 *p cresc. poco a poco*
 Mall. Perc. 3 *p*
 Timp. *p*
 Perc. 1 *dampen*
 Perc. 2 *p*

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54 Jubilant (♩ = 85)

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

54 Jubilant (♩ = 85)

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

p

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

* Play these notes rapidly in any order

SPS94F

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

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For promotional use only

Picc.
 Fl. 1, 2
 Ob.
 E. Hn.
 (opt.)
 Cl. 1
 in B \flat
 Cl. 2, 3
 in B \flat
 B. Cl.
 in B \flat
 Bsn. 1, 2
 A. Sax.
 1, 2 in E \flat
 T. Sax.
 in B \flat
 Bar. Sax.
 in E \flat
 Tpt. 1
 in B \flat
 Tpt. 2
 in B \flat
 Tpt. 3
 in B \flat
 Hn. 1, 2
 in F
 Hn. 3, 4
 in F
 Tbn. 1
 Tbn. 2, 3
 Euph.
 Tuba
 Mall.
 Perc. 1
 Mall.
 Perc. 2
 Mall.
 Perc. 3
 Timp.
 Perc. 1
 Perc. 2

Musical score for a large ensemble, including woodwinds, brass, and percussion. The score is marked with dynamics such as *mf*, *mp*, *f*, *p*, and *pp*. A large red watermark "For Personal Use Only" is overlaid diagonally across the page.

104 Tempo primo (♩ = 75)

Picc. *pp*

Fl. 1, 2 *pp*

Ob. *pp*

E. Hn. (opt.) *pp*

Cl. 1 in B \flat *pp*

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

B. Cl. in B \flat *pp*

Bsn. 1, 2 *pp*

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

T. Sax. in B \flat *pp*

Bar. Sax. in E \flat *pp*

104 Tempo primo (♩ = 75)

Tpt. 1 in B \flat *pp*

Tpt. 2 in B \flat *pp*

Tpt. 3 in B \flat *pp*

Hn. 1, 2 in F

Hn. 3, 4 in F *pp* *p* *mf* *p*

Tbn. 1 *pp* *p* *mf* *p*

Tbn. 2, 3 *pp* *p* *mf* *p*

Euph. *pp* *p* *mf* *p*

Tuba *pp* *p* *mf* *p*

Mall. Perc. 1

Mall. Perc. 2 *lv* *p* *f*

Mall. Perc. 3 Crot.*

Timp. *mp*

Perc. 1

Perc. 2 *p*

* Quietly play random pitches at random rhythms. Approximately two to five notes per measure.

Dolce

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

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Dolce

cup mute

mf

p

mp

a2

l.v.

Chimes

Hushed

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

two players each

mf

p

mp

pp

mp

pp

pp stagger

a2

mf

mp

Hushed

one player, cup mute

pp

one player, cup mute

mf

one player, cup mute

mf

p

mp

pp stagger

pp stagger

p

mf ³ *l.v.*

p

pp

Picc.

Fl. 1, 2

Ob.

E. Hn.
(opt.)

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn. 1, 2

A. Sax.
1, 2 in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat

Tpt. 2
in B \flat

Tpt. 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc. 1

Perc. 2

Remembering Pearl Harbor

(December 7, 1941)

R. ALAN CARTER and
CHRISTINA HUSS

3

Andante ($\text{♩} = 80$) [4] Moderato ($\text{♩} = c. 108$)

Piccolo

Flute

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

Horn 3, 4 in F

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Mallet Percussion (Chimes, Bells, Marimba)

Timpani (B \flat , C, F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Sus. Cym., Crash Cym., Low/Mid Toms, Gong)

Percussion 3 (Winds Chimes, Taiko Drums)

SPS95F

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4

Pic.

Fl.

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

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

SPS95F

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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