

Grade 4

# Music for Concert Band

SPS95F

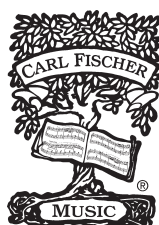
# Remembering Pearl Harbor

*(December 7, 1941)*

**R. Alan Carter  
and Christina Huss**

## INSTRUMENTATION

Piccolo .....	1
Flute .....	8
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 $\flat$ .....	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 .....	3
Chimes, Bells, Marimba	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	4
Suspended Cymbal, Crash Cymbals, Tom-tom (Low/Mid), Gong	
Percussion 3 .....	2
Wind Chimes, Taiko Drums	



**CARL FISCHER**

# Performance Notes

Written to commemorate the 80<sup>th</sup> Anniversary of the surprise attack on the American Pacific Fleet, *Remembering Pearl Harbor* is a stirring tribute honoring the heroes of the “date which will live in infamy”- December 7, 1941. Like flying over the Pacific, the opening bars seemingly soar back in time. The composition takes the listener on a moving journey from the precarious moments before the fateful attack, through the air strike and resulting aftermath.

The musical voyage begins with chimes, signifying the hour of the attack that Sunday morning, developing into the heroic main theme representing the Spirit of America. A rousing version of *Anchor’s Away* takes us to the naval base at Pearl Harbor and the activities of the day. By the end of *Anchors Away*, the mood seems to change, foreshadowing the fate of the U.S. fleet.

Next, the haunting theme of the Japanese National Anthem is heard as well as the distant sound of propellers as they approach. When the planes arrive, the battle rages until there is total destruction. Countless people lost their lives on this tragic day. The playing of *Taps* and the Navy Hymn, *Eternal Father, Strong to Save* is presented as an homage to those who perished.

Following this solemn moment, the American spirit begins to rise as they come together to defeat the enemy. As the U.S. triumphs in the end, we hear fragments of many American tunes depicting the strength and resilience of the American people.

You may want to consider using portions of Franklin Delano Roosevelt’s famous speech to enhance your performance. The following sections are suggested:

Measure 46: “Yesterday, December 7th, 1941 – a date which will live in infamy – the United States of America was suddenly and deliberately attacked by the naval and air forces of the Empire of Japan.”

Measure 83: “The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost.”

Measure 105: “No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory.”

## About the Composers

**R. Alan Carter** (b. 1964) is a composer, clinician, retired educator and music consultant whose music is played throughout the United States. He received his B. M. degree in Music Education from Valdosta State University in Valdosta, GA. As a teacher, Alan has taught both middle school and high school levels.

As a middle school teacher, his bands consistently received superior ratings at contests and festivals. He received “Teacher of the Year” at Brooks Middle in 2007 and Ware Middle in 2014. Most of his experience at the high school level was as an arranger and visual coordinator.

As a composer, Mr. Carter recognized a need for quality music at the middle school level that focused on teaching fundamentals while engaging the students. His music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC. His March “Azalea City” was featured by Bandworld Magazine’s Top 100. He is the recipient of the 2022 Who’s Who in Music Education award. Currently, Mr. Carter serves as music consultant for several schools and is the staff arranger/composer for the Azalea Winds. He is also the Director of Music at Faith Baptist Church in Valdosta, GA.

**Christina Huss** has had a career in music education spanning 35+ years. She has taught and conducted bands at both the middle school and high school level, most recently as Director of Bands at Valdosta Middle School, where she retired in 2016. Throughout her career, Ms. Huss’ bands have performed in multiple venues throughout the Southeastern United States and have consistently received superior ratings in various state and regional events.

Ms. Huss has served in a variety of roles in state music affiliations, and has enjoyed several honors and awards, including Teacher of the Year and STAR Teacher, during her 28-year tenure at Brooks County High School in Quitman, GA. Since retiring, Christina continues to mentor and teach middle school band part-time for the Lowndes County, GA band program. Prior to coming to Lowndes County, she served as Director of Bands at Berrien Middle School in Nashville, GA. She also enjoys composing music for band. Her music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC.

Ms. Huss is a founding co-director and conductor of the Azalea Winds Community Band based in Valdosta, GA, where she continues to perform and serve as an adjudicator, guest conductor, and clinician. Most recently, Ms. Huss is a 2021 Recipient of the Citation of Merit from the Women Band Directors International.

# Remembering Pearl Harbor

(December 7, 1941)

R. ALAN CARTER and  
CHRISTINA HUSS

**Andante** (♩ = 80) **4** **Moderato** (♩ = 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 Cyms.,  
Low/Mid Toms, Gong)

**Percussion 3**  
(Winds Chimes,  
Taiko Drums)

**Chimes**

**Wind Chimes**

**ffff**

1 2 3 4 5 6 7

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17

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. 1 in B $\flat$  *ff* *mf*

Cl. 2, 3 in B $\flat$  *ff* *mf*

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

Bsn. *f*

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

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

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

17

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

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

Hn. 1, 2 in F *f*

Hn. 3, 4 in F *f*

Tbn. 1 *f*

Tbn. 2, 3 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *ff* *mp*

Perc. 1

Perc. 2 *f*

Perc. 3

Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

25

25

22

23

24

25

26

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**33** a tempo



Picc.

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  
*mf*

Hn. 3, 4  
in F  
*mf*

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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46 ♩ = 60 86 52

Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sing

Ahh

Sing

Ahh

Sing, a2

Ahh

Sing, a2

Ahh

a2

mp

Gong

Taiko drums

*pp* *ppp* *ff*

46 47 48 49 50 51 52

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Picc. *f*

Fl. *f*

Ob. *f*

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

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

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$  *ff* Play

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

Hn. 1, 2 in F *a2 gliss.*

Hn. 3, 4 in F *a2 gliss.*

Tbn. 1 *gliss.*

Tbn. 2, 3 *gliss.*

Euph.

Tuba

Mall. Perc.

Timp. *fff* *mf* *fff* *gliss.*

Perc. 1 *fff*

Perc. 2 *ff* *choke* *Cr. Cyms.* *choke* *choke*

Perc. 3

66

Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

choke choke let ring

*gliss.*

*gliss.*

*ff*

*fff*

*mf*

*fff*

66





Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf* *fff* *fff* *mf* *fff*

*sfz* *f*

74

Picc.

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 $\flat$

*ff*

74

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

*a2*

**78** ♩ = 86 rit.

Picc. *f* *div.* *ff* *pp*

Fl. *f* *div.* *ff* *pp*

Ob. *f* *div.* *ff* *pp*

Cl. 1 in B♭ *f* *div.* *ff* *pp*

Cl. 2 in B♭ *f* *div.* *ff* *pp*

Cl. 3 in B♭ *f* *div.* *ff* *pp*

B. Cl. in B♭ *mf*

Bsn. *mf*

A. Sax. 1, 2 in E♭ *ff* *pp*

T. Sax. in B♭ *mf* *pp*

Bar. Sax. in E♭ *mf*

**78** ♩ = 86 rit.

Tpt. 1 in B♭ *div.* *ff* *pp*

Tpt. 2 in B♭ *div.* *ff* *pp*

Tpt. 3 in B♭ *div.* *ff* *pp*

Hn. 1, 2 in F *f* *pp*

Hn. 3, 4 in F *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2, 3 *mf* *pp*

Euph. *mf* *pp*

Tuba *mp*

Mall. Perc.

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

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96

101

Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

94 95 96 97 98 99 100 101 102

## 108 Moderato (♩ = c. 108)

Picc.   
 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.   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3

103 104 105 106 107 108 109 110

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Picc.  
 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.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

Musical score for measures 111 to 115. The score includes parts for Piccolo, Flute, Oboe, Clarinet 1 (B $\flat$ ), Clarinet 2 & 3 (B $\flat$ ), Bass Clarinet (B $\flat$ ), Bassoon, Alto Saxophone 1 & 2 (E $\flat$ ), Tenor Saxophone (B $\flat$ ), Baritone Saxophone (E $\flat$ ), Trumpet 1 (B $\flat$ ), Trumpet 2 & 3 (B $\flat$ ), Horn 1 & 2 (F), Horn 3 & 4 (F), Trombone 1, Trombone 2 & 3, Euphonium, Tuba, Mallet Percussion, Timpani, and three other Percussion parts. Dynamics include *p*, *f*, *fp*, *ff*, and *mp*. A large red watermark "For Personal Use Only" is overlaid diagonally across the page.



116

Picc.

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 $\flat$ 

116

Tpt. 1  
in B $\flat$ Tpt. 2, 3  
in B $\flat$ Hn. 1, 2  
in FHn. 3, 4  
in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

122

Picc.

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 $\flat$

122

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*mf*

*f*

*mf*

*f*

## Chimes

134

**molto rit.**

Picc.

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.

Timp.

Perc. 1

Perc. 2

Perc. 3

**molto rit.**

138 139 140 141 142 143

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