

Grade 2

Music for Concert Band

YPS250F

# Mount Vernon Square

(Concert March)

Joseph Compello

## 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 in E $\flat$ .....	5
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 .....	3
Mallet Percussion .....	1
Bells	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	1
Crash Cymbals	



CARL FISCHER

# Program Notes

*Mount Vernon Square* derives its title from the location of the Peabody Conservatory of Music in Baltimore, Maryland. It was here that the composer Joseph Compello took his first classes in Music Theory from Professor Haven Hensler, to whom this march is dedicated. After hearing this march performed on piano as part of final exam requirements in a Music Theory course, Professor Hensler encouraged further exploration of music composition, leading Compello into a prolific career writing pieces like this theme, now years later arranged for full band as a concert march.

## Performance Notes

The form of the march is a standard A-BB-Trio-C-A. Melodically, much of the march is based on the figure contained in mm. 8 and 9. Tempo, articulation, and dynamics in a standard march style are essential to a successful interpretation. Pay particular attention to dynamics in the second strain at m. 41. Strive for a legato diminuendo at the transition in mm. 63-65. The melody in the Trio (m. 70) will also require smooth articulation from low brass and woodwinds. The euphonium counter-melody will be played only during the repeat of the Trio. The Breakup Strain (m. 87) is, of course, powerfully *marcato* as is the reprise of the first theme at m. 109.

## About the Composer

Joseph Compello discovered his love of music when, as a child, he saw the Centennial Celebration Parade in his hometown, Carbondale, Pennsylvania. After his family moved to Baltimore, Maryland, he began studying euphonium with Robert Kennick of the Baltimore Symphony. By the time he was an 11th grader at Patterson Park High School, his band director, Clarence Wroblewski, recommended Compello for a scholarship to the Peabody Conservatory Preparatory School. While studying there, he came to the attention of the conductor of the Peabody Conservatory Wind Ensemble, Dr. Richard L. Higgins, who invited him to be a regular member of his ensemble. Upon graduating from high school, Compello auditioned for the undergraduate course of musical studies at the Peabody Conservatory. Among the adjudicating panel was Peter Mennin, the Conservatory's director. During his six year tenure with the Peabody Wind Ensemble, Compello performed all of the major repertoire for wind bands up to that time. After earning his undergraduate degree, and subsequently his Master's Degree from Towson University, Compello entered the teaching profession. From the very beginning of his thirty-one-year career, he composed and arranged music to meet the specific skills of his students. In 1994, Andrew Balent, then editor of Carl Fischer's educational music division, began publishing many of Compello's classroom-tested compositions. His debut publication was a march for beginning band titled *Cadets on Parade*. In 1996 his best-seller *Rock to the Max, Mr. Sax* earned him a regular spot on the Carl Fischer writing staff. In 1999, Larry Clark continued to publish Compello's music while encouraging him to expand his writing style. Now retired from teaching with over 175 published works to his credit, Compello continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer's *Performance Series*. His music for young players is now a model for college curricular study by music education students. A master's thesis by Abel Borg entitled *The resourceful and engaging compositions for beginning band by Joseph Compello* is available at York University, Toronto, Ontario, Canada.

Compello's journey from school teacher to internationally published composer was recently chronicled in the *Baltimore Sun*. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall. 2019 marked Compello's twenty-fifth year as a contributor to Carl Fischer's catalogue of music for young bands.

# Mount Vernon Square

(Concert March)

3

JOSEPH COMPELLO

March tempo (♩ = 120)

+Picc.

Flute/  
Piccolo

Oboe

Clarinet 1  
in B♭

Clarinet 2, 3  
in B♭

Bass Clarinet  
in B♭

Bassoon

Alto  
Saxophone 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  
(Bells)

Timpani  
(B♭, E♭, F)

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Crash Cymbals)

S. Dr.

B. Dr.

Cr. Cyms.

1

2

3

4

5

6

9

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

9

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc.

Bells

Timp.

Perc. 1

Perc. 2

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17

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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

17

25

Fl./Picc.

Ob.

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

Bsn.

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

25

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

FL/Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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



41

Fl./Picc. *mf* *f*

Ob. *mf* *f*

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

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

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

Bsn. *mf* *f*

A. Sax. in E $\flat$  *mf* *f*

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

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

41

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

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

Tbn. 1, 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc.

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

49

Fl./Picc. *mf* *p*

Ob. *mf* *p*

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

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

B. Cl. in B $\flat$  *mf* *p*

Bsn. *mf* *mp*

A. Sax. in E $\flat$  *mf* *p*

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

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

49

Tpt. 1 in B $\flat$  *mf* *p* Tpt. 2

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

Hn. 1, 2 in F *mf*

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

Euph. *mf* *mp*

Tuba *mf* *p*

Mall. Perc.

Timp. *mf*

Perc. 1 *damp* *mf* *p*

Perc. 2 *mf*

2. -Picc. 63

Fl./Picc.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 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

61 62 63 64 65

mf

Tpt. 2, 3

Euph.

Tpt. 1, 2

Tpt. 3

Euph.

Tbn. 1

63

2.

## 70 Trio (legato)

Fl./Picc. *p*

Ob.

Cl. 1 in B $\flat$  *p* Tbn. Play

Cl. 2, 3 in B $\flat$  *p* Tbn. Play

B. Cl. in B $\flat$  *p* Tuba *p* Play (melody)

Bsn. *p* Tuba *mf* Play (melody)

A. Sax. in E $\flat$  *p*

T. Sax. in B $\flat$  *p* Euphonium (Play 2nd time only)

Bar. Sax. in E $\flat$  *p* Tuba *mf* Play (melody)

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

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

Hn. 1, 2 in F *p* Cl. 2, 3

Tbn. 1, 2 *p* Play soli (Play 2nd time only)

Euph. *p* *mf* (melody)

Tuba *p* *mf*

Mall. Perc. *p* 2nd time only *mf*

Timp.

Perc. 1

Perc. 2

1.

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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

*mf*

*mf*

*mf*

*mf*

Play

*mf*

**88 Marcato**

2.

Fl./Picc. *f*

Ob. *f*

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

Cl. 2, 3 in B $\flat$  *a2*

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

Bsn. *soli* *f* *simile*

A. Sax. in E $\flat$  *div.* *f*

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

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

2.

**88 Marcato**

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

Tpt. 2, 3 in B $\flat$  *Play, a2* *f*

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

Tbn. 1, 2 *soli, a2* *f* *simile*

Euph. *soli* *f* *simile*

Tuba *soli* *f* *simile*

Mall. Perc.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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

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Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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



Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
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

*ff*

104 105 106 107 108 109

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110

Fl./Picc.

Ob.

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

Bsn.

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

110

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

*f*

118

Fl./Picc.

Ob.

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

Bsn.

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

118

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

126

Fl./Picc.

Ob.

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

Bsn.

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

126

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



## Full Score

Commissioned by the Midway High School Band, North Carolina, Joshua Tew and Jesse Shelton, Directors

## The Raider's Last Crusade

ED KIEFER

Flute

Oboe

Clarinet 1  
in B $\flat$

Clarinet 2, 3  
in B $\flat$

Bass Clarinet  
in B $\flat$

Bassoon

Alto  
Saxophone in E $\flat$

Tenor  
Saxophone in B $\flat$

Baritone  
Saxophone in E $\flat$

Trumpet 1, 2  
in B $\flat$

Trumpet 3  
in B $\flat$

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet  
Percussion  
(Marimba)

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

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Sns. Cym.,  
Tambourine)

Percussion 3  
(Jingle Bells)

1 2 3 4 5

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4

FL.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1, 2  
in B $\flat$

Tpt. 3  
in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10 11

YPS251F

FL.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1, 2  
in B $\flat$

Tpt. 3  
in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

12 13 14 15 16

YPS251F

FL.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1, 2  
in B $\flat$

Tpt. 3  
in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

17 18 19 20 21

YPS251F

## Promise on the Horizon

TRAVIS J. WELLER

3

Brightly!  $\text{♩} = 132$

Flute *mf*

Oboe *mf*

Clarinet 1 in B $\flat$  *mp*

Clarinet 2 in B $\flat$  *mp*

Bass Clarinet in B $\flat$  *mp*

Bassoon *mp*

Alto Saxophone 1, 2 in E $\flat$  *mp*

Tenor Saxophone in B $\flat$  *mp*

Baritone Saxophone in E $\flat$  *mp*

Trumpet 1, 2 in B $\flat$  *mp*

Horn in F *mf*

Trombone *mp*

Euphonium *mp*

Tuba *mp*

Mallet Percussion (Bells, Vibraphone) *mf*

Timpani (F, B $\flat$ , C) *mp*

Percussion 1 (Snare Drum, Bass Drum) *mp*

Percussion 2 (Snare, Cym., Cr. Cym.) *mp*

Percussion 3 (Tambourine, Tom-toms) *mp*

1 2 3 4 5 6 7

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4

9

Fl. *f*

Ob. *f*

CL 1 in B $\flat$  *f*

CL 2 in B $\flat$  *f*

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

Bsn. *f*

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

T. Sax. *f*

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

9

Tpt. 1, 2 in B $\flat$  *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

8 9 10 11 12 13 14

YPS252F

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 2½

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and one Tuba
- Difficulty ranges from Grades 2 to 2½
- Second Clarinet stays below break
- Active Percussion scoring
- Limited independence of part writing

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