

FULL SCORE

Beginning Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 1

# Unbroken

Peter Terry

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**BPS88**

### INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B $\flat$	8
Bass Clarinet in B $\flat$	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet in B $\flat$	8
Horn in F	3
Trombone, Euphonium, Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Woodblock, Tambourine, Suspended Cymbal	

## About the Composition

To be unbroken is to remain true to yourself when the world around you demands compromise. Unbroken is a dramatic piece for young band based around a short fanfare figure. Contrasting with this is lyrical music in slurred articulation in the woodwinds. Although more lyrical, these figures are still bold and should be played confidently. The section from mm. 47–58 should feel like a gradual crescendo and increase in intensity into the forte at m. 59. Make sure that you leave enough room for the fortissimo at m. 67 to be the strongest moment in the piece, but still played with a pleasing tone. The dramatic tension will be served well by paying particular attention to the notated dynamics and articulations.

I enjoyed writing this piece and hope your students will enjoy playing these contrasting styles and that you will find the piece beneficial in teaching important musical concepts.

—Peter Terry  
Bluffton, Ohio 2015

## About the Composer

Peter Terry (b. 1957) is an award winning composer, teacher and performer. He holds degrees from the University of Michigan, Bowling Green State University, and the University of Texas at Austin. His music has been performed at concerts, clinics and conferences throughout the world. As a composer he has been sought out for commissions by numerous chamber groups, concert bands and orchestras, and is comfortable with every level of ensemble from beginner to middle school, high school and advanced ensembles. His music is colorful, dramatic and shows the influences of American popular music, world music and American classical composers such as Leonard Bernstein, Aaron Copland and Samuel Barber. He is particularly proud of the emphasis on playability and melodic interest found in all of the instruments in his music.

Peter has taught music at the middle school, high school and university level. He has been on the theory/composition faculty of the Interlochen Arts Camp since 1991, and presently teaches at Bluffton University in Ohio, where he resides with his wife Lucia and three needy cats. More information about Peter and his music can be found on his website [www.peterterrycomposer.com](http://www.peterterrycomposer.com).

PETER TERRY

Aggressive (♩ = c.144-152)

Flute *mf*

Oboe (Opt. Flute 2) *mf*

Clarinet in B♭ *mf*

Bass Clarinet in B♭ *mp*

Alto Saxophone in E♭ *mf*

Tenor Saxophone in B♭ *mf*

Baritone Saxophone in E♭ *mp* *mf*

Trumpet in B♭ *mp* *mf*

Horn in F *mp* *mf*

Trombone, Euphonium, Bassoon *mp* *mf*

Tuba *mp* *mf*

Mallet Percussion (Bells) *mf*

Timpani (B♭, C) *mf*

(Snare Drum, Bass Drum) 1 *mf*

Percussion woodblock *mf*

Woodblock, Tambourine, Suspended Cymbal) 2 *mf* tambourine

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Fl. 9

Ob. (Fl. 2) *f*

Cl. in B $\flat$  *f*

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

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

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

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

Tpt. in B $\flat$  *mp* *mf* *f* 9

Hn. in F *mp* *mf* *f*

Tbn., Euph., Bsn. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mp* *f* *f*

susp. cymbal

6 7 8 9 10

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

13

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

mf

mf

11 12 13 14 15

17

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

17

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1

Perc.

2

16 17 18 19 20

21

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

21

Tpt.  
in B $\flat$

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1

Perc.

2

crash cymbal

*f*

29

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

29

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2

*mf* *f*

27 28 29 30 31 32





39

Fl. *ff*

Ob. (Fl. 2) *ff*

Cl. in B $\flat$

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

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

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

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

39

Tpt. in B $\flat$  *ff*

Hn. in F *ff*

Tbn., Euph., Bsn. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

*ff* 39 40 41 42 43 44

47

Fl. *sub. mp*

Ob. (Fl. 2) *sub. mp*

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

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

A. Sax. in E $\flat$  *sub. mp*

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

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

47

Tpt. in B $\flat$  *sub. mp*

Hn. in F *sub. mp*

Tbn., Euph., Bsn. *sub. mp*

Tuba *sub. mp*

Mall. Perc.

Timp. *sub. mp*

Perc. 1 *sub. mp*

Perc. 2 *mp*

*mf*

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

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

51 52 53 54 55 56

59

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

59

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

57 58 59 60 61 62



Fl.  
Ob. (Fl. 2)  
Cl. in Bb  
B. Cl. in Bb  
A. Sax. in Eb  
T. Sax. in Bb  
Bar. Sax. in Eb  
Tpt. in Bb  
Hn. in F  
Tbn., Euph., Bsn.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

69 70 71 72 73 74 75

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Qin Shi's Stone Army

TYLER ARCARI

Ominously  $\text{♩} = 80$

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Vibraphone)

Timpani (G, D)

Percussion (Snare Drum, Bass Drum, Suspended Cymbal, China Cym., Triangle, Gong/Tam Tam \*opt. Crash\*)

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Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. (Scrape on sus. cym)

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.

# Beginning Band

- For the first year band
- Limited instrumentation (bass covered by any low brass woodwind instruments)
- Limited ranges, rhythms (only simple eighth-note patterns), independence of parts
- Playable after limited study time
- Clarinet below break
- Active percussion writing
- Short pieces - length is a consideration for young embouchures

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