

Andrew Pease

MIDSUMMER OVERTURE

PERUSAL

for Young Band
2008

Instrumentation

Flute
Oboe
Clarinet
Alto Saxophone

Horn
Trumpet
Baritone T. C.
Trombone & Baritone B. C.
Tuba

Percussion 1: Snare and Bass
Percussion 2: Suspended Cymbal and Triangle

Duration: c. 3 minutes

Composer bio

Andrew Pease (b. 1979) serves as Associate Professor of Music and Director of Instrumental Music at Hartwick College in Oneonta, NY, where he leads the Wind Ensemble and Brass Ensemble. He is also co-conductor of the Catskill Valley Wind Ensemble, a community band also based in Oneonta. His guest conducting work has taken him to several states and the UK, and he has presented nationally and internationally on topics in the wind band field. He has degrees from Dartmouth College, Columbia University Teachers College, and Hofstra University. He completed doctoral studies in wind conducting at Arizona State University, studying with Gary Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he was music director of the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Throughout his varied career, he has directed players of all ages and ability levels, from elementary beginning band to adult amateurs to professional ensembles. He got his start as a composer writing rock songs in high school, and he has written and arranged for wind bands and chamber groups ever since. His latest compositions appear at his personal website, www.andypease.com. He also runs two websites dedicated to wind bands. Wind Band Literature (windliterature.org) is a repertoire resource for bands around the world. The Wind Band Symphony Archive (windsymphonies.org) is a dynamic archive of symphonies for wind band.

Program Notes

I revisit these program notes some 16 years after composing the piece. It was the summer of 2008, and I was teaching 4th and 5th grade band (and every other aspect of the music program) at Lakewood Elementary School in Congers, NY, part of the Clarkstown Central School District just outside New York City. I felt that the existing crop of beginning band music was not serving my students, so I finagled my way into composing a piece for my mandated summer project. All these years later, I stand by both its pedagogical grounding and its exciting tunefulness. My original 2008 program notes, including my justification for many of the decisions that informed the piece, are below. Spoilers: the premiere in spring of 2009 with the Lakewood Fifth Grade Band was a smashing success, and those kids are now all in their mid 20s!

Andrew Pease
June 27, 2024

I wrote this piece to fulfill my 24-12 independent project requirement in the Clarkstown Central School District. In doing so, I tried to address a number of problems and inconsistencies that I have found to be endemic in other pieces written for elementary school band.

1. Very easy percussion parts

Percussion parts in elementary band music are typically much easier for beginners to play than the parts of any other instrument. When this is true, student percussionists become bored in rehearsals and have been known to act out as a consequence. In order to address that problem, I have given the percussion the melody in two spots and have added two rudiments (flam and paradiddle) to the otherwise simple part. Furthermore, there are independent parts for four different percussion instruments.

2. Low brass alone

Elementary band music seems most often to be written for large band programs that start 6th graders on all instruments, including the large low brass instruments. Inevitably that means that the composer expects a thick bottom in the band sound, and thus he or she will score for the low brass as an independent bass part, distinct from anything that the rest of the band is playing. In my experience at Lakewood Elementary, I simply cannot have 4th graders playing these large instruments in significant numbers. So the few trombones that I have every year struggle through their part as the rest of the band plays essentially together. In *Midsummer Overture*, the low brass plays with other sections for the vast majority of the piece. They have a brief solo on a melody from earlier in the piece at measure 55, but this is joined by other instruments in a repeat. When they do play independently, it is a simple quarter note figure that matches well with the rest of the band.

3. French horn alone

Much the same as the low brass problem described above, composers for beginning band often include independent parts for French horn. In my experience, very few children play this instrument, and most of them are not comfortable playing independently by 5th grade. I have thus tied the horn parts to the trumpets and trombones, who are always more numerous.

4. Range

Many composers seem to write easy rhythms and time signatures with no regard for the range of notes that young instrumentalists can play. I have in the Lakewood Elementary School music library a piece for elementary band, grade $\frac{1}{2}$ (in the typical 1-6 NYSSMA scale) with a flute part that covers an octave and a 5th range: low F to C above the treble clef. Another has a saxophone part that lingers below G (concert B-flat) with a whole series of accidentals that appear only once. These scenarios both can overwhelm the young player. Most of them need practice just moving between the notes they already know. So *Midsummer Overture* uses only the first 7 notes that are introduced in our method book for each instrument. The exceptions are high B-flat in the flute and low A in the clarinet. Both of these are introduced in relative isolation and in a repetitive fashion so as not to overwhelm the young player.

5. Dynamics

This is a spot where elementary band music does do a relatively good job. Loud vs. soft is one of the first dichotomies of music that children can understand. Thus, I have included a dynamic range between piano and forte in *Midsummer Overture*. In working to achieve this range of dynamics, student players will also develop their instrumental tone and work towards sounding better.

Midsummer Overture is tailored to meet the needs of my students. It includes a tuba part only in order to conform with standards of elementary band instrumentation, since no school in Clarkstown has a tuba player. The tuba part is completely optional, and the piece will sound fine without it. *Midsummer Overture* will receive its premiere at the 2009 Lakewood Spring Concert.

5

Fl.

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Bar. Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Triangle

rit.

p

mp

f

PERUSAL

Musical score for Percussion 1 and 2, and woodwinds. The score is in 4/4 time and features a large watermark reading "PERUSAL".

Fl. (Flute): Rest throughout.

Ob. (Oboe): Rest throughout.

Cl. (Clarinet): Rest until measure 13, then plays a melodic line starting on G4, moving up stepwise to C5, marked *mf*.

A. Sax. (Alto Saxophone): Rest throughout.

Hn. (Horn): Rest until measure 13, then plays a half note G3, marked *mf*.

Tpt. (Trumpet): Rest until measure 13, then plays a half note G3, marked *mf*.

Bar. Hn. (Baritone Horn): Rest until measure 13, then plays a half note G3, marked *mf*.

Tbn. (Tenor Trombone): Rest until measure 13, then plays a half note G2, marked *mf*.

Tba. (Tuba): Rest until measure 13, then plays a half note G2, marked *mf*.

Perc. 1 (Percussion 1): Plays a rhythmic pattern of eighth notes and sixteenth notes, marked *mf*. The pattern consists of eighth notes on the first and third beats, and sixteenth notes on the second and fourth beats.

Perc. 2 (Percussion 2): Plays a rhythmic pattern of eighth notes and sixteenth notes, marked *mf*. The pattern consists of eighth notes on the first and third beats, and sixteenth notes on the second and fourth beats.

15

Musical score for Percussion 1 and 2, and various woodwinds including Flute, Oboe, Clarinet, Alto Saxophone, Horn, Trumpet, Baritone Horn, Trombone, and Tuba. The score is in 4/4 time and features a large watermark reading 'PERUSAL' across the center. Percussion 1 has a rhythmic pattern of eighth notes, while Percussion 2 has a pattern of quarter notes. The woodwinds have various melodic and harmonic parts.

mf

23

This musical score page features a large, semi-transparent watermark reading "JERUSALEM" across the center. The score is organized into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (A. Sax.), all marked with a mezzo-forte (*mf*) dynamic. The second system includes staves for Horn (Hn.), Trumpet (Tpt.), Baritone Horn (Bar. Hn.), Trombone (Tbn.), and Tuba (Tba.). The Percussion section at the bottom consists of two staves: Perc. 1, which has a dynamic marking of *p* (piano) and a crescendo hairpin, and Perc. 2, which is marked with *mf*. The music is written in a key signature of two flats and a common time signature.

Musical score for Percussion 1 and 2, and woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Horn, Trumpet, Baritone Horn, Trombone, Tuba). The score is in 4/4 time and features a large watermark reading "PERUSAL".

Perc. 1 (mf) **Perc. 2**

Fl. **Ob.** **Cl.** **A. Sax.**

Hn. **Tpt.** **Bar. Hn.** **Tbn.** **Tba.**

35

Fl.

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Bar. Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

p

f

p

f

f

f

p

41

Fl. *p*

Ob. *p*

Cl. *p*

A. Sax. *p*

Hn. *f* *p*

Tpt. *f* *p*

Bar. Hn. *f* *p*

Tbn. *f* *p*

Tba.

Perc. 1 *p*

Perc. 2

PERUSAL

Detailed description: This is a page of a musical score, page 8, starting at measure 41. The score is for a woodwind and brass ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Horn (Hn.), Trumpet (Tpt.), Baritone Horn (Bar. Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds (Fl., Ob., Cl., A. Sax.) play a melodic line starting in measure 41, marked with a piano (*p*) dynamic. The brass instruments (Hn., Tpt., Bar. Hn., Tbn.) play a rhythmic accompaniment, starting with a forte (*f*) dynamic in measure 41 and switching to piano (*p*) in measure 45. Percussion 1 has a short melodic phrase in measure 45, marked *p*. Percussion 2 plays a steady rhythmic pattern of quarter notes. A large, semi-transparent watermark 'PERUSAL' is overlaid across the center of the page.

47 **47**

This musical score page contains measures 47 through 52. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Horn (Hn.), Trumpet (Tpt.), Baritone Horn (Bar. Hn.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The key signature is B-flat major (two flats), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The woodwinds play a melodic line with eighth and quarter notes, while the brass and percussion provide harmonic support with sustained notes and rhythmic patterns.

55 2nd time only

53

Fl.

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Bar. Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

f

2nd time only

f

PERUSSAI

60

1. 2.

Fl.

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Bar. Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

p

p

p

p

p

p

p

p

Musical score for a woodwind and percussion ensemble, measures 66-71. The score is in 2/4 time and features a key signature of one flat (B-flat). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Horn (Hn.), Trumpet (Tpt.), Baritone Horn (Bar. Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is marked with a large watermark "PERUSAL".

The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, and Alto Saxophone. The second system includes Horn, Trumpet, Baritone Horn, Trombone, and Tuba. The Percussion 1 and Percussion 2 parts are located at the bottom of the page.

Measures 66-71 are shown. The dynamic marking *mf* (mezzo-forte) is indicated for the woodwind parts starting in measure 68. The Percussion 1 part starts with a *p* (piano) dynamic in measure 66 and transitions to *mf* in measure 68. The Percussion 2 part starts with a *p* dynamic in measure 66 and transitions to *mf* in measure 68.

72

The musical score is arranged in a system with ten staves. The instruments are labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), A. Sax. (Alto Saxophone), Hn. (Horn), Tpt. (Trumpet), Bar. Hn. (Baritone Horn), Tbn. (Trombone), Tba. (Tuba), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is in 4/4 time and features a key signature of one flat (B-flat). The music is divided into four measures. The first three measures show the woodwinds and brass playing a melodic line, while the percussion instruments provide a rhythmic accompaniment. The fourth measure is marked with a forte (*f*) dynamic and features a more complex rhythmic pattern for the woodwinds and brass, with the percussion instruments continuing their accompaniment. A large, semi-transparent watermark reading "PERUSAL" is overlaid across the center of the page.

77

Fl.

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Bar. Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

PERUSAL

Detailed description: This is a page of a musical score for a concert band, numbered 14. It covers measures 77 through 81. The score is written for twelve parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Horn (Hn.), Trumpet (Tpt.), Baritone Horn (Bar. Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (v) and hairpins are present throughout. A large, semi-transparent watermark with the word 'PERUSAL' is centered across the middle of the page.