



Belwin

INTERMEDIATE ORCHESTRA **STRING OR FULL**

JAMES TAYLOR IN CONCERT

Featuring Mexico, Only One and Your Smiling Face

Words and Music by JAMES TAYLOR
Arranged by VICTOR LOPEZ

INSTRUMENTATION

1 Conductor	3 Trombone	1 Piano
2 Flute	1 Tuba	8 1st Violin
2 Oboe	2 Mallet Percussion (Bells, Xylophone)	8 2nd Violin
1 1st B \flat Clarinet	1 Timpani (G-C-D-E)	5 3rd Violin (Viola T.C.)
1 2nd B \flat Clarinet	4 Percussion (Snare Drum, Bass Drum, Hi-Hat Cymbals, Tambourine, Wind Chimes, Shaker, Small Cowbell, Ride Cymbal)	5 Viola
1 B \flat Bass Clarinet		5 Cello
2 Bassoon		5 String Bass
4 F Horn		
1 1st B \flat Trumpet		
1 2nd B \flat Trumpet		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



NOTES TO THE CONDUCTOR

JAMES TAYLOR IN CONCERT is an arrangement that will provide your orchestra with an opportunity to add “pop” music to their repertoire. The entire medley is to be played with a smooth and mellow interpretation. The interlude at the beginning should be played in a legato style. Note that during a majority of the arrangement, the dynamics for the strings have been written a notch higher; consequently, the winds and percussion should play a supportive role throughout. Although it is possible to play the percussion part on a drumset, the intention is to have additional percussionists to cover all of the instruments indicated.

At m. 7, the melody is introduced by both the 1st clarinet and 1st violin. This arrangement has five key changes; however, the tonality just flips back and forth between F and G, a relatively simple shift that should not be a problem. At m. 13, keep in mind that the winds and percussion should not overpower the strings. At m. 21, the viola and cello parts carry the melody until m. 27. Take care to ensure that the pizzicato line is tight and that the xylophone and flute lines support the violins.

The entire orchestra is once again introduced at m. 27 and continues until m. 39. At m. 41, there is another key change. This section should be played in a chorale style. For added color, mm. 49-48 introduce the melody in various instruments. During the tutti section (mm. 59-85), work on balance and ensure that the lower voices play out a bit. At m. 86 keep a steady pulse and pay much attention to the articulations to ensure the two-beat style. This entire section should be played in a light manner and the dynamic level should not exceed forte. The background figures in mm. 95-98, 104-106, and 122-125 should be played lightly with attention paid to the articulations.

I know that your students and audience will enjoy JAMES TAYLOR IN CONCERT, as it is harmonically colorful and reminiscent of an unforgettable era.

Enjoy!



James Taylor In Concert

CONDUCTOR SCORE

Featuring Mexico, Only One and Your Smiling Face

Duration - 4:50

Words and Music by James Taylor
Arr. by Victor Lopez

"Mexico"
Moderately ♩ = 116

Flute

Oboe

I
B♭ Clarinets

II
Bassoon
(B♭ Bass Clarinet)

F Horn

I
B♭ Trumpets

II
Trombone

Tuba

Mallet Percussion
(Bells, Xylophone)

Timpani
(G-C-D-E)

Percussion
(Snare Drum, Bass Drum,
Hi-Hat Cymbals,
Tambourine, Wind
Chimes, Shaker, Small
Cowbell, Ride Cymbal)

Piano

I
Violins

II
Viola
(Violin III)

Cello

String Bass

F C F Dmin C Gmin Dmin Eb

1 2 3 4 5

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

D C G E $\text{min}7$ D C B \flat FMaj7/A G

16 17 18 19 20

2 4

21

Fl. *mp*

Ob.

Cl. I *mp*

Cl. II *mp*

Bsn. (B \flat B. Cl.) *mp*

Hn. *mp*

Tpts. I

Tpts. II

Trb. *mf*

Tuba

Mlts. Xyl. *mp*

Timp.

Perc. H.H. *mp* Timbale-like sound

Pno. *mp*

Vlns. I *mf* pizz.

Vlns. II *mf* pizz.

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *mf*

B \flat F C B \flat F C B \flat F

21 22 23 24 25

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

G Emin7 D C B \flat FMaj7/A G

1/2 2 3

31 32 33 34

Fl. *mf-f*

Ob. *mf-f*

I Cls. *mf-f*

II Cls. *mf-f*

Bsn. (Bb B. Cl.) *mf-f*

Hn. *mf-f*

I Tpts. *mf-f*

II Tpts. *mf-f*

Trb. *mf-f*

Tuba *mf-f*

Mlts. *mf-f*
(rolls for Xyl. only)
a2

Timp. *mf-f*

Perc. *mf-f*
Timbale-like sound

Pno. *mf-f*
E min D C G E min D ¹C G ²C G

I Vlns. *mf-f*

II Vlns. *mf-f*

Vla. (Vln. III) *mf-f*

Cello *mf-f*

Str. Bass *mf-f*

26656S 35 36 37 38 39



41 "Only One" Moderately slow ♩ = 104

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

mp

F/A G min7 F/B♭ C F G min7 F/B♭ C C/DD min

41 "Only One" Moderately slow ♩ = 104

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mf

Fl. *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (B \flat B. Cl.) *mf*

Hn.

Tpts. I *mf*

Tpts. II

Trb.

Tuba *mf*

Mlts.

Timp.

Perc. *p* *mf* H.H. & Shaker tog.

Pno. *mf*

Vlins. I *f*

Vlins. II *f*

Vla. (Vln. III) *f*

Cello *mf*

Str. Bass *f*

F/A B \flat D \flat dim7 Dmin G min7 F/A C F/A G min7 F/B \flat

26656S 55 56 57 58 59

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

Xyl.

mf

C F G min7 F/B \flat C C/D Dmin G min F/A F/B \flat C

V

V

V

V

V

60

61

62

63

64

Fl.

Ob.

Clars. I

Clars. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mp

Play

D min G min7 F/A B \flat C F/A B \flat D \flat dim7 D min

70 71 72 73 74

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

R.C.

D min7 G min9 C7 sus4 C F C/E D min7 F/C

96 97 98 99 100

26656S

Fl.
Ob.
Cls. I
Cls. II
Bsn. (Bb B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlts.
Timp.
Perc.
Pno.
Vlms. I
Vlms. II
Vla. (Vln. III)
Cello
Str. Bass

Change F to E

Bb F/A Gmin7 F/A Bb C

111

112

113

114

115

Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts. Xyl.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

(F. Hn.)

mf

mf

mf

mf

f

Amin7 C/D G Emin7 Amin9 D 7sus4 D



126

Fl.

Ob.

Clars. I

Clars. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

mf

Play

mf

mf

mf

mf

mf

mf

mf

G D/F# Emin G/D C G/B Amin7 C/D G

126 127 128 129 130

134

Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

R.C.

E min7 Amin9 D 7sus4 Eb dim7 E min B min C Db dim7

134

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlms. I

Vlms. II

Vla. (Vln. III)

Cello

Str. Bass

mf

Change C to A

G/D E \flat dim7 Emin D C G/B Amin7

4 3 4 3

1 1

Fl.

Ob.

Cls. I

Cls. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

N.C.

C/D

div.

2

2

(V)

(V)

R.C.

3.

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

f

mf

mf

a2

3. Amin9 D 7sus4 D Amin9 D 7sus4 D G

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