Grade Level: 3

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♭ Clarinet	1	Timpani (G-C-D-E)	5	3rd Violin (Viola T.C.)
1	2nd B♭ Clarinet	4	Percussion (Snare Drum, Bass Drum, Hi-Hat Cymbals, Tambourine, Wind Chimes, Shaker, Small Cowbell, Ride Cymbal)	5	Viola
1	B♭ Bass Clarinet			5	Cello
2	Bassoon			5	String Bass
4	F Horn				
1	1st B♭ Trumpet				
1	2nd B♭ 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.

Bob Phillips
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.

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Alfred

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!

Víctor López

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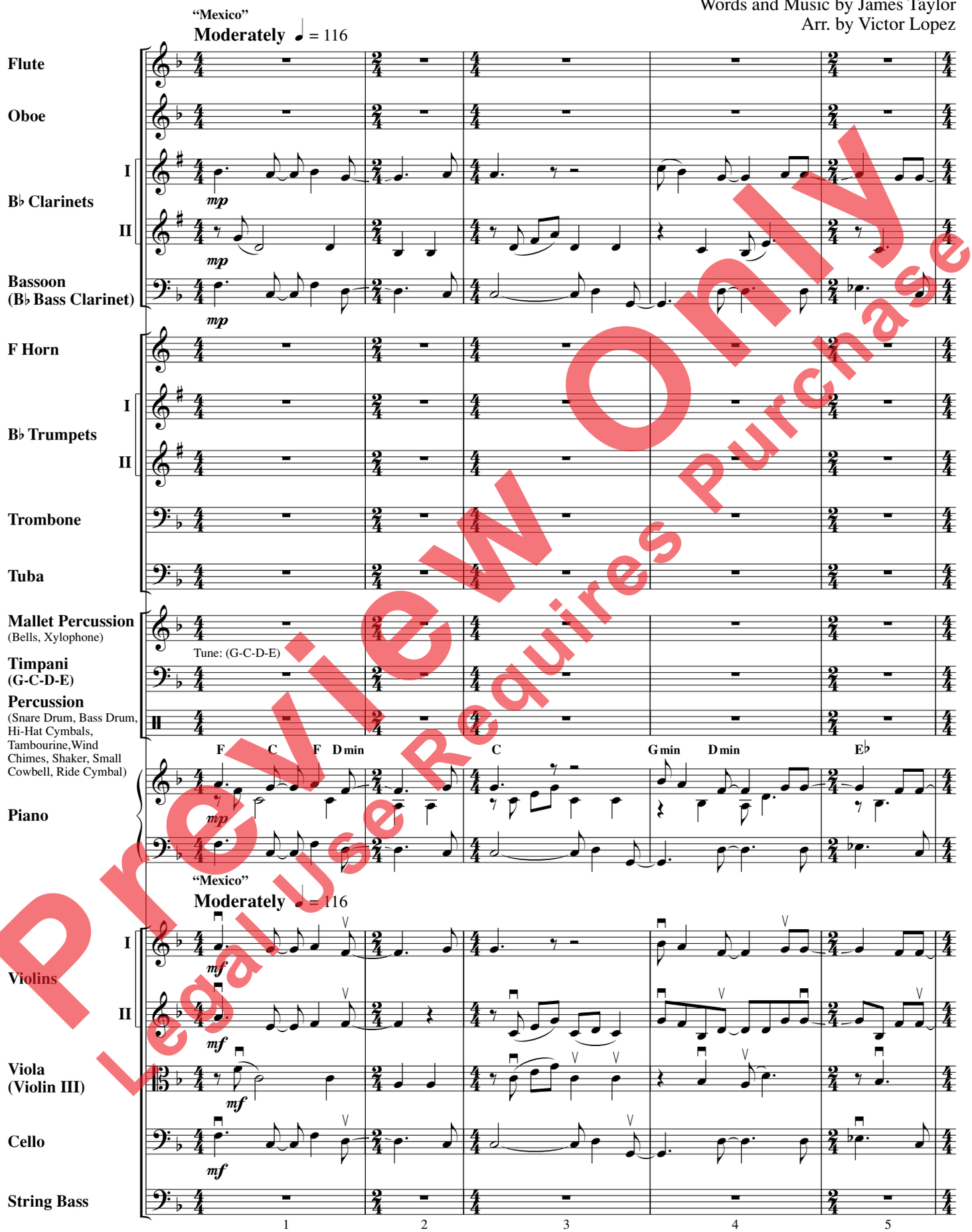
James Taylor In Concert

CONDUCTOR SCORE
Duration - 4:50

***Featuring* Mexico, Only One and Your Smiling Face**

Words and Music by James Taylor
Arr. by Victor Lopez



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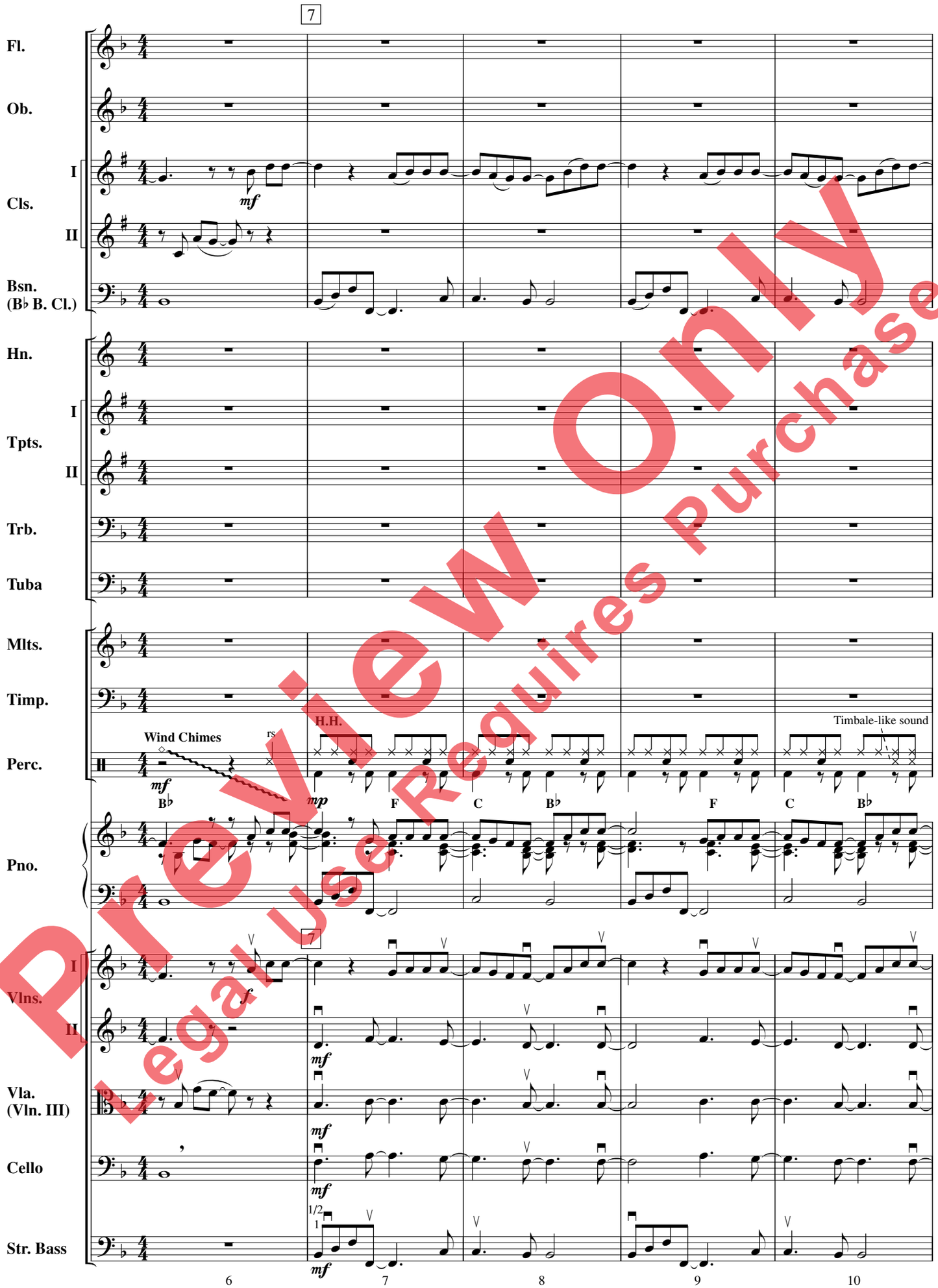

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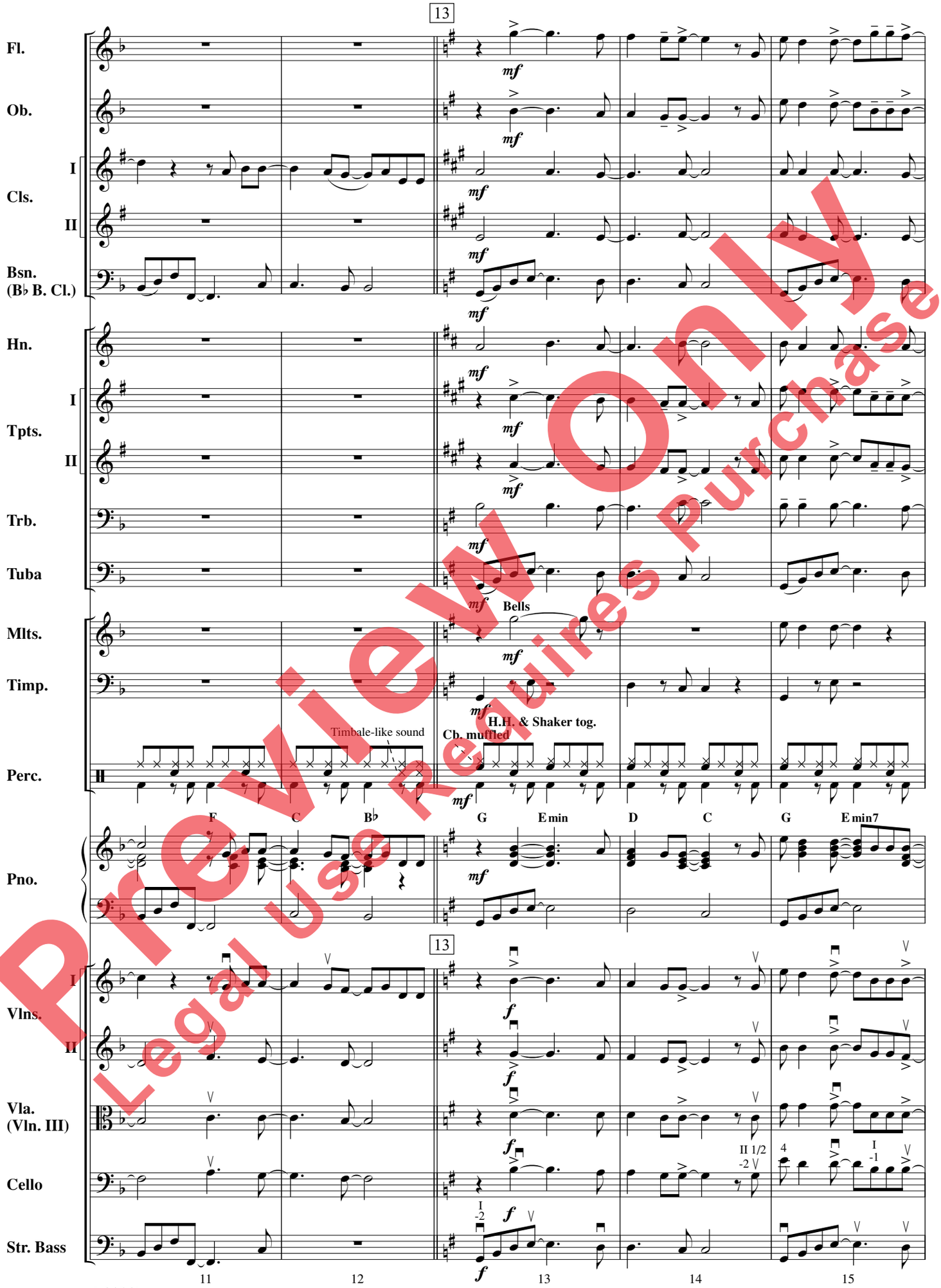

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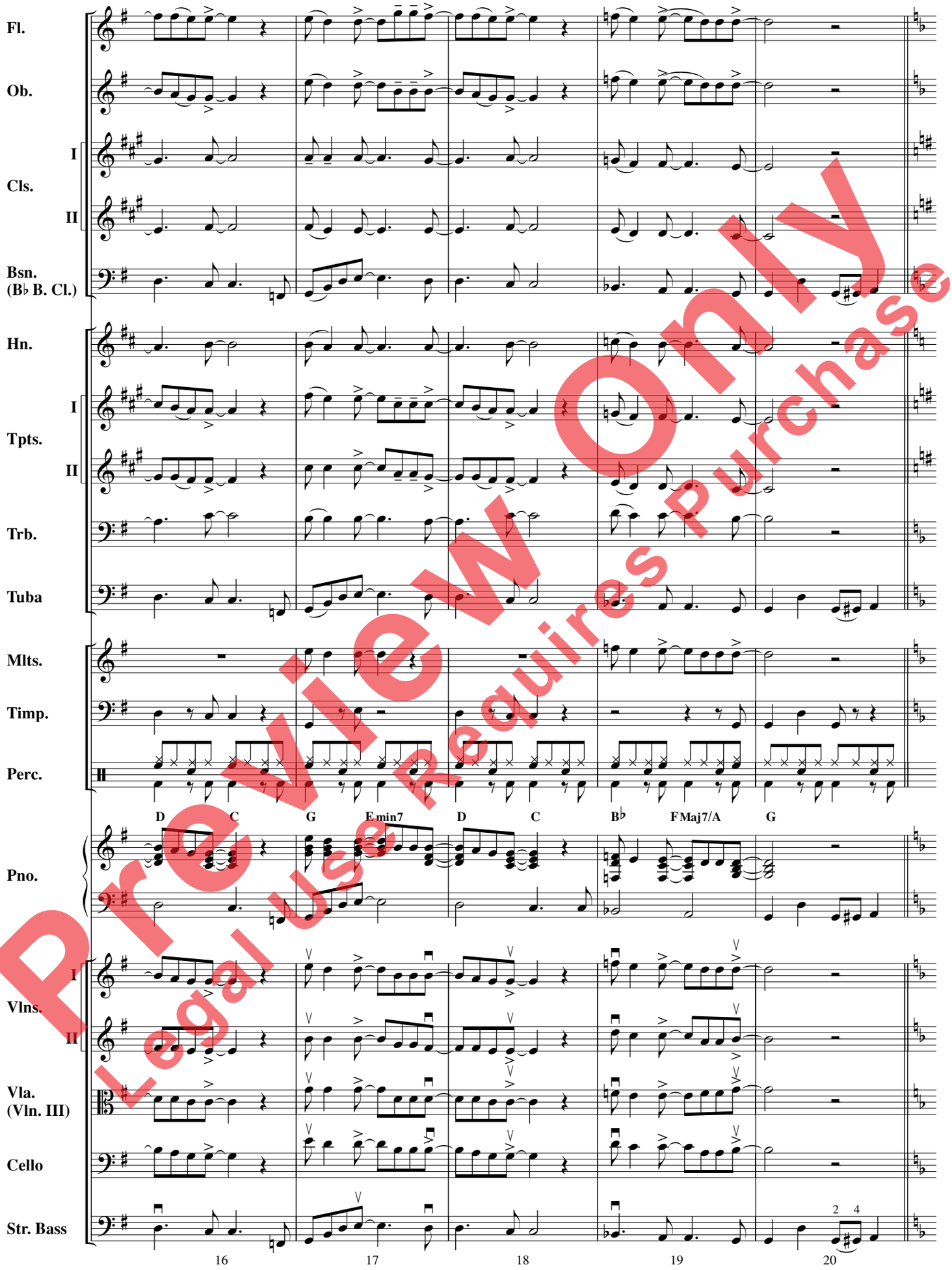

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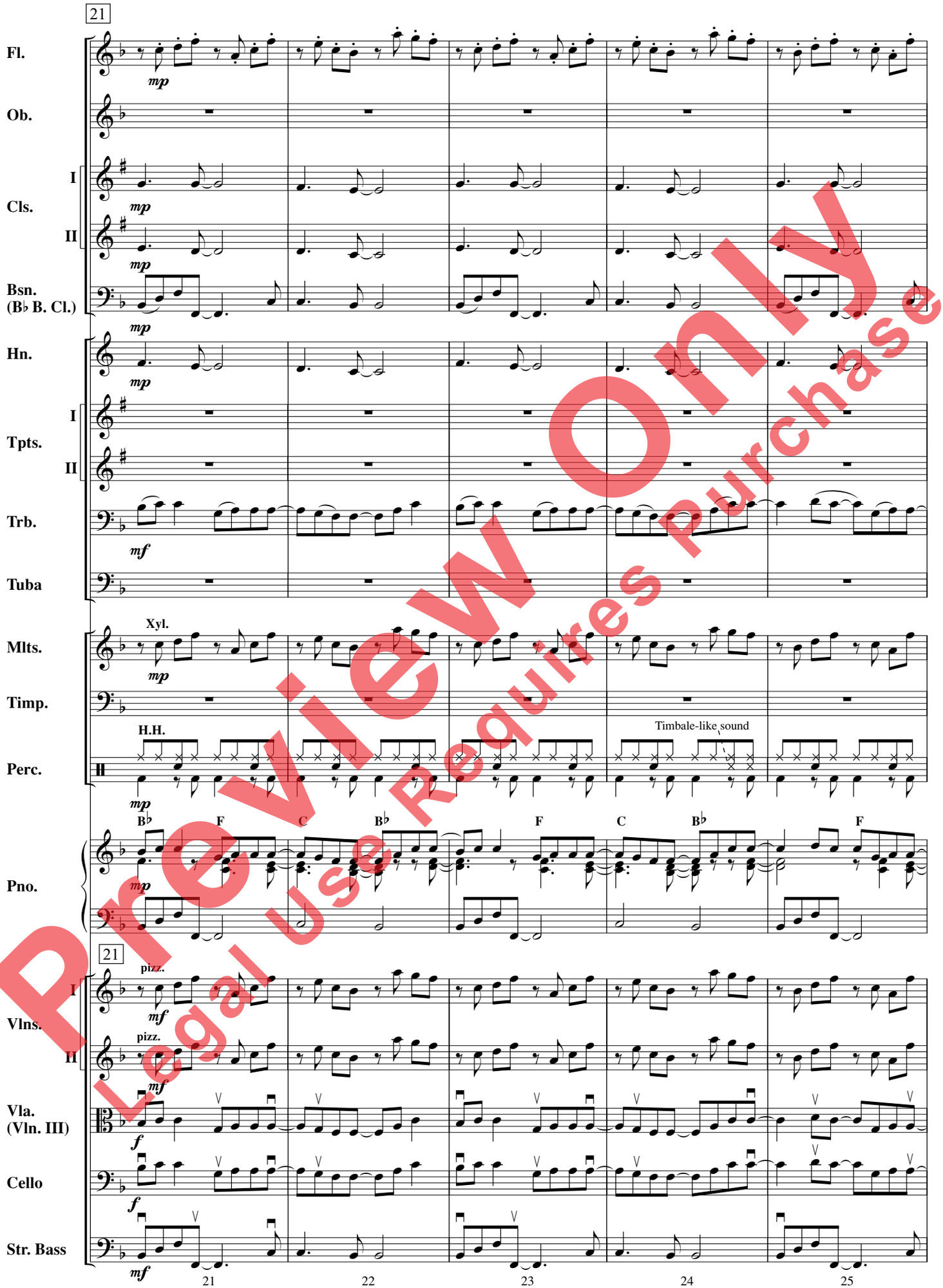

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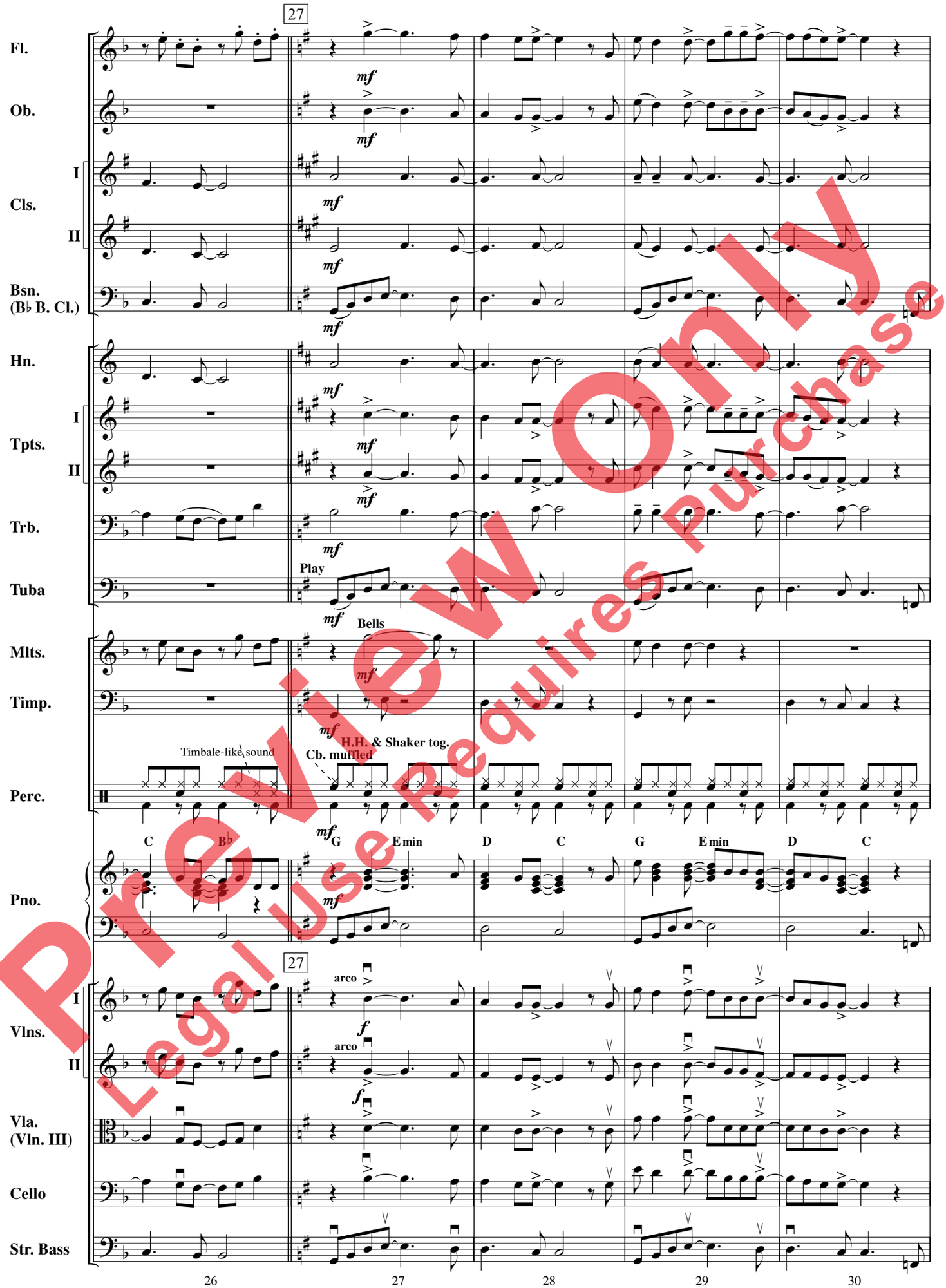

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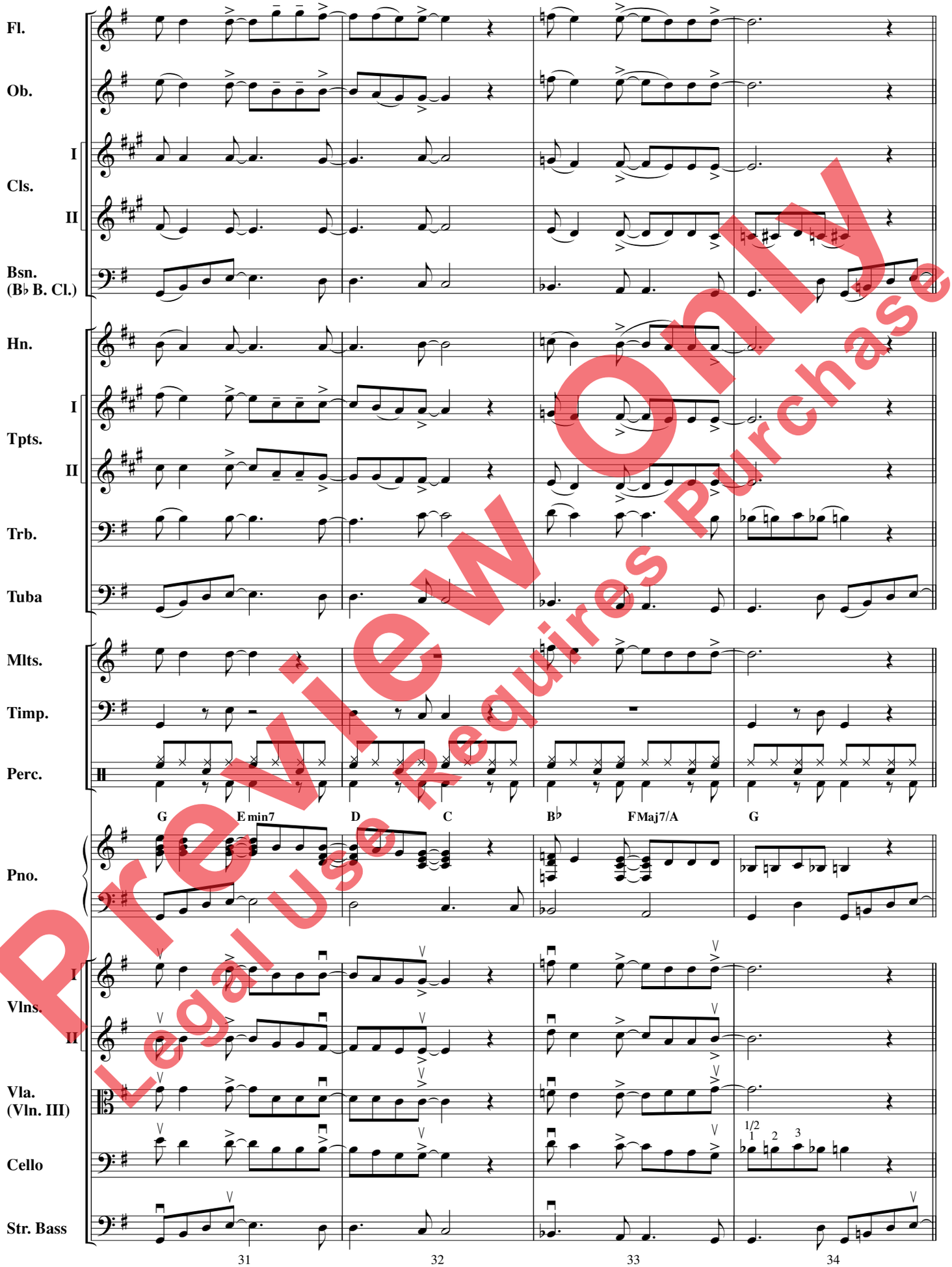

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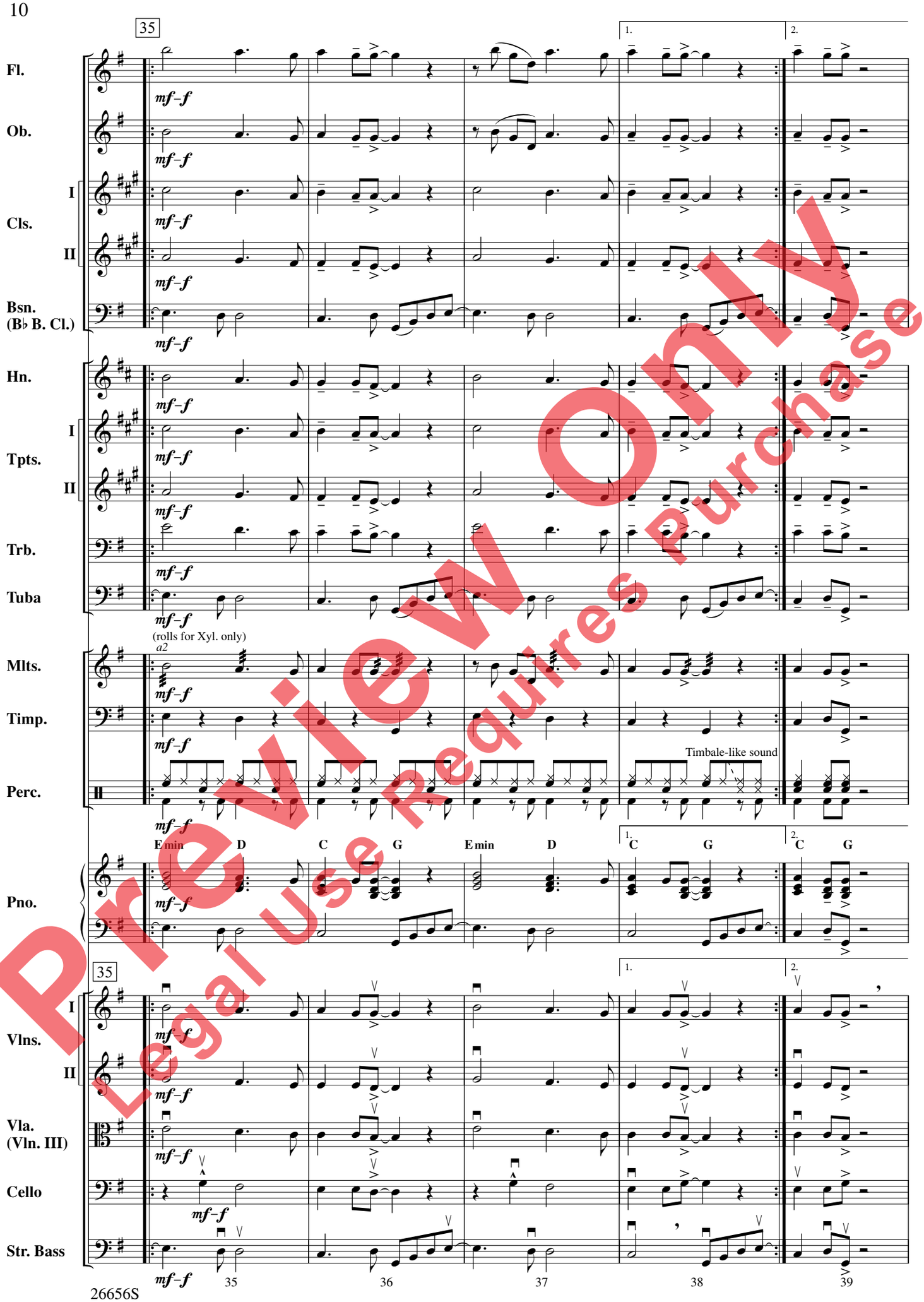

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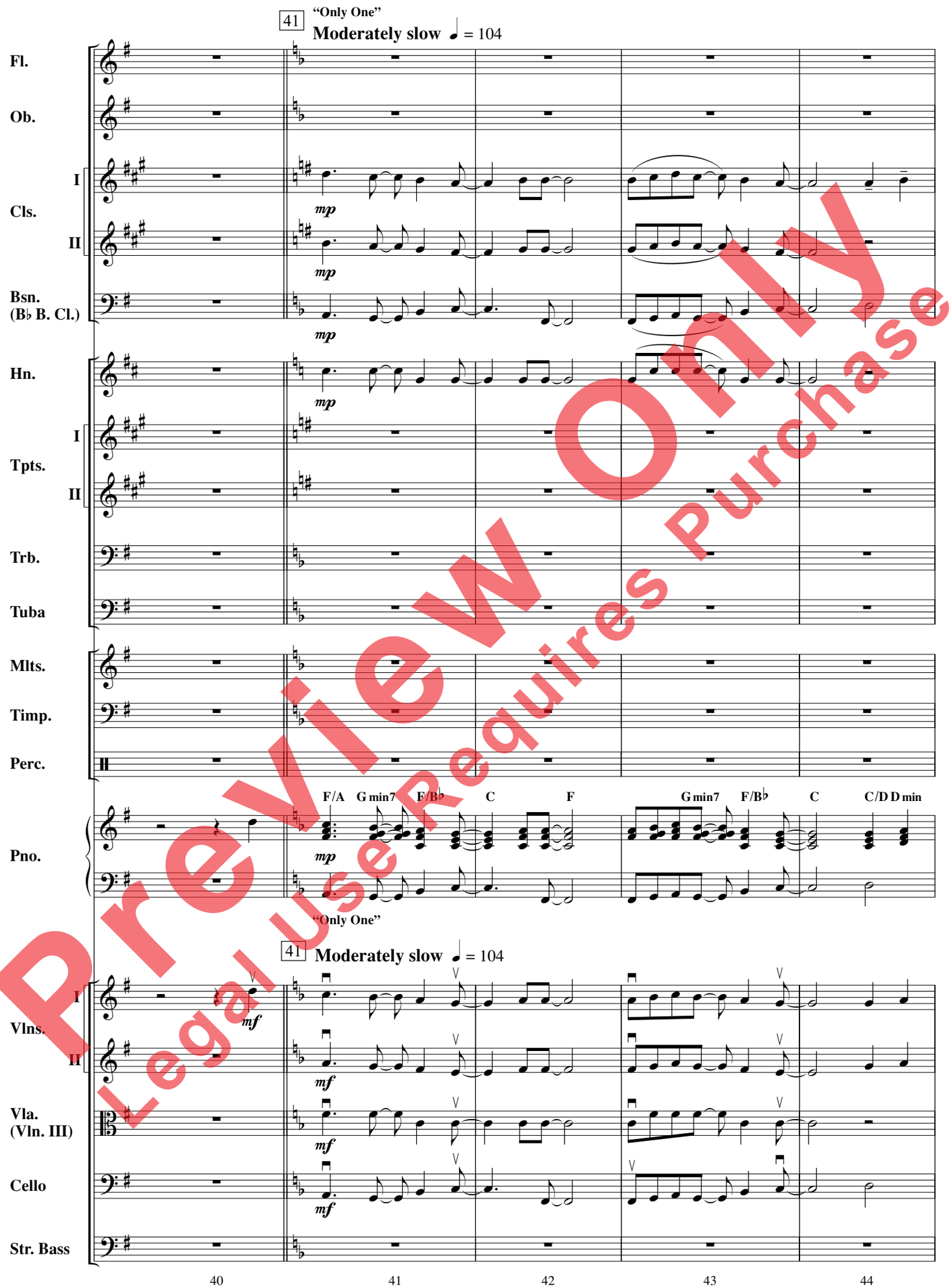

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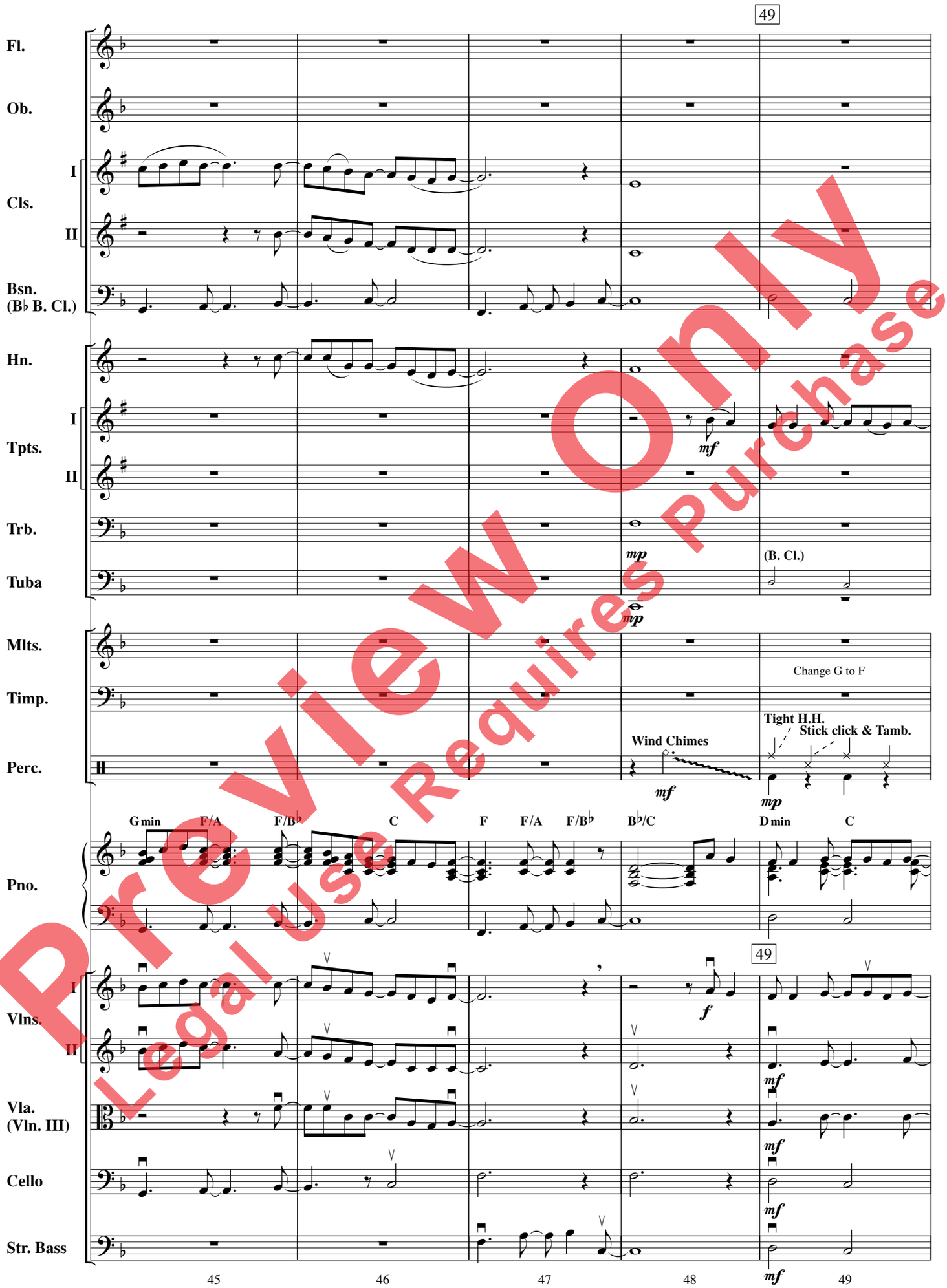

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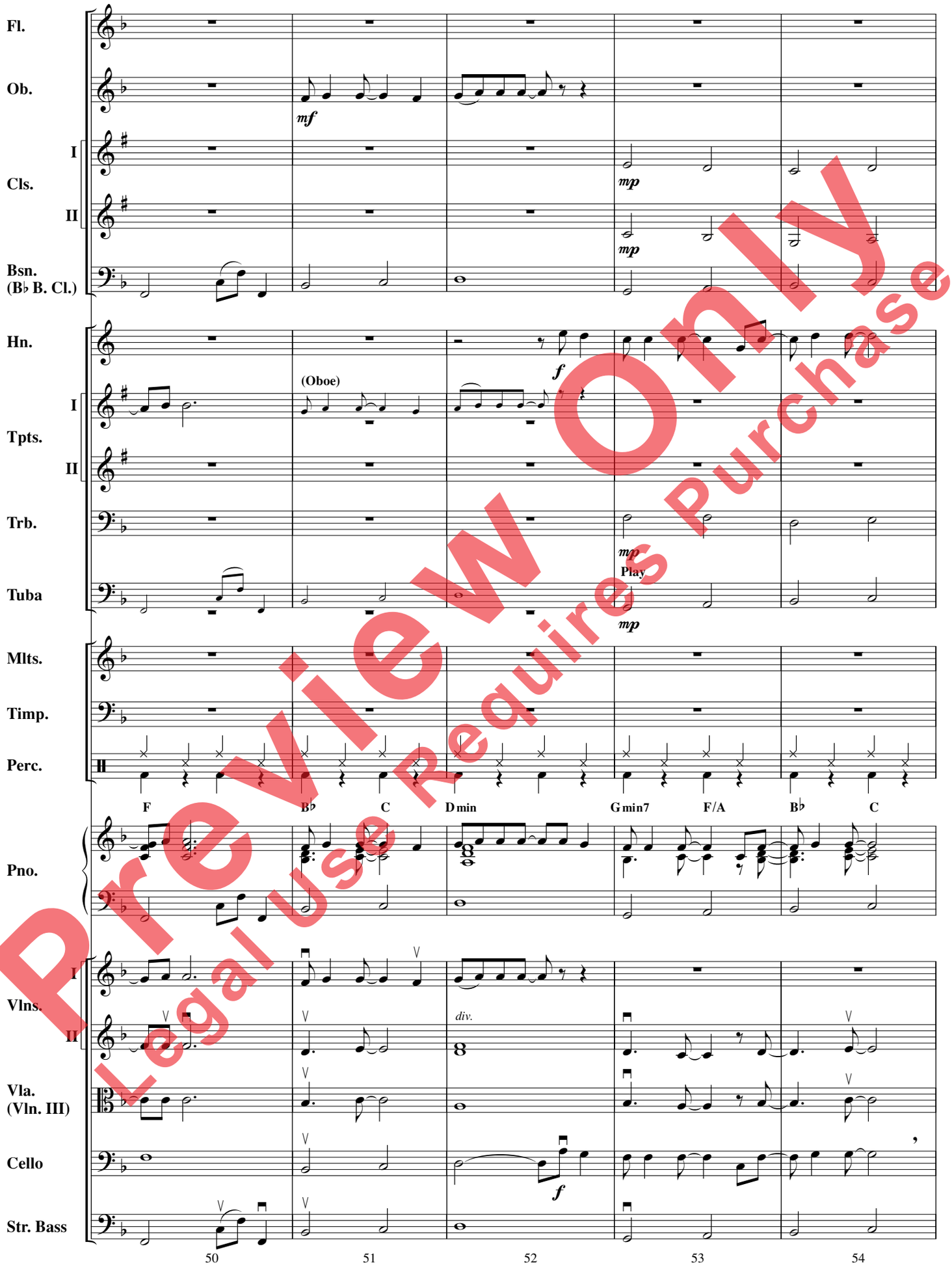

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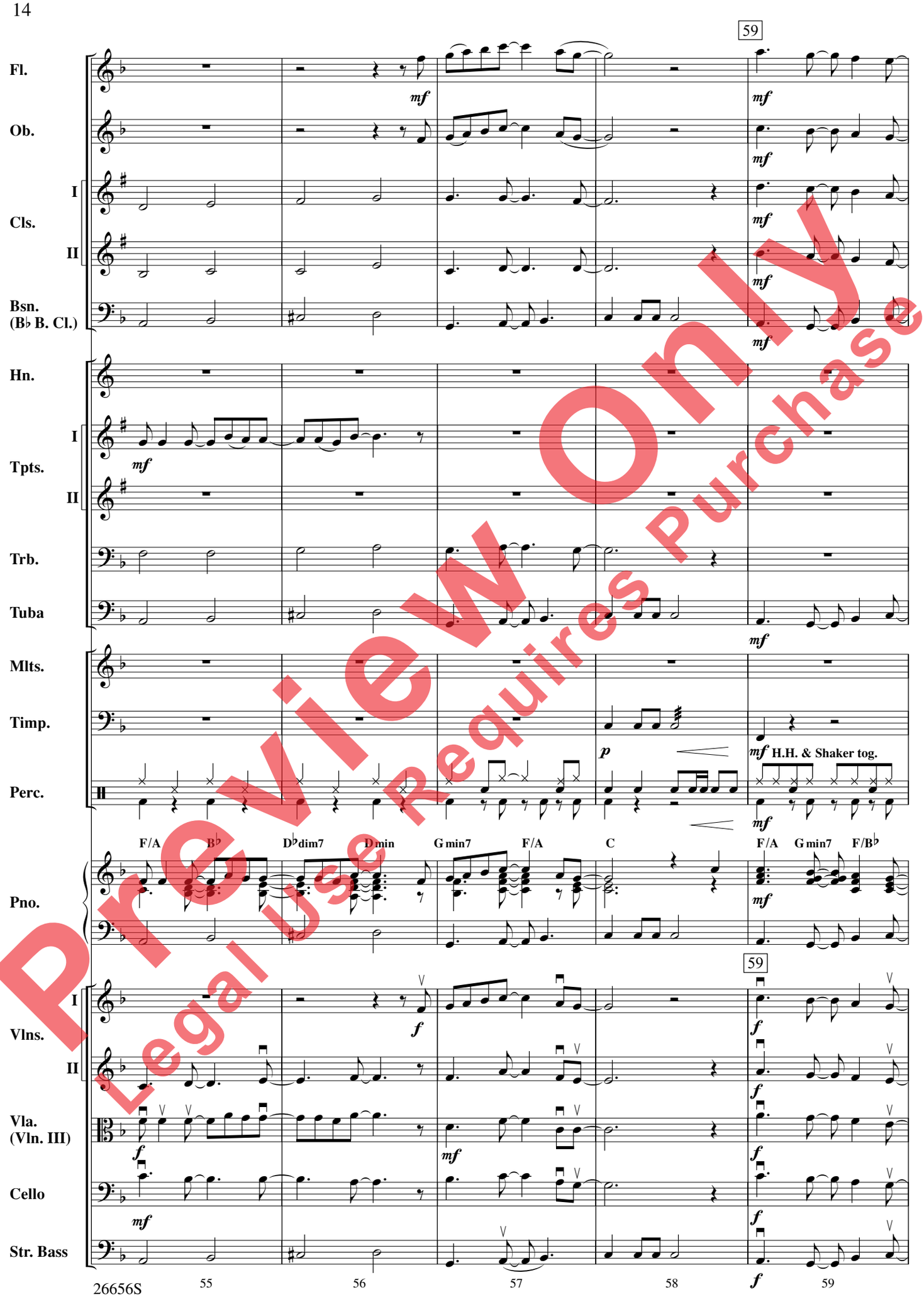

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Fl.
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlts.
Timp.
Perc.
Pno.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

mf

Xyl.

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

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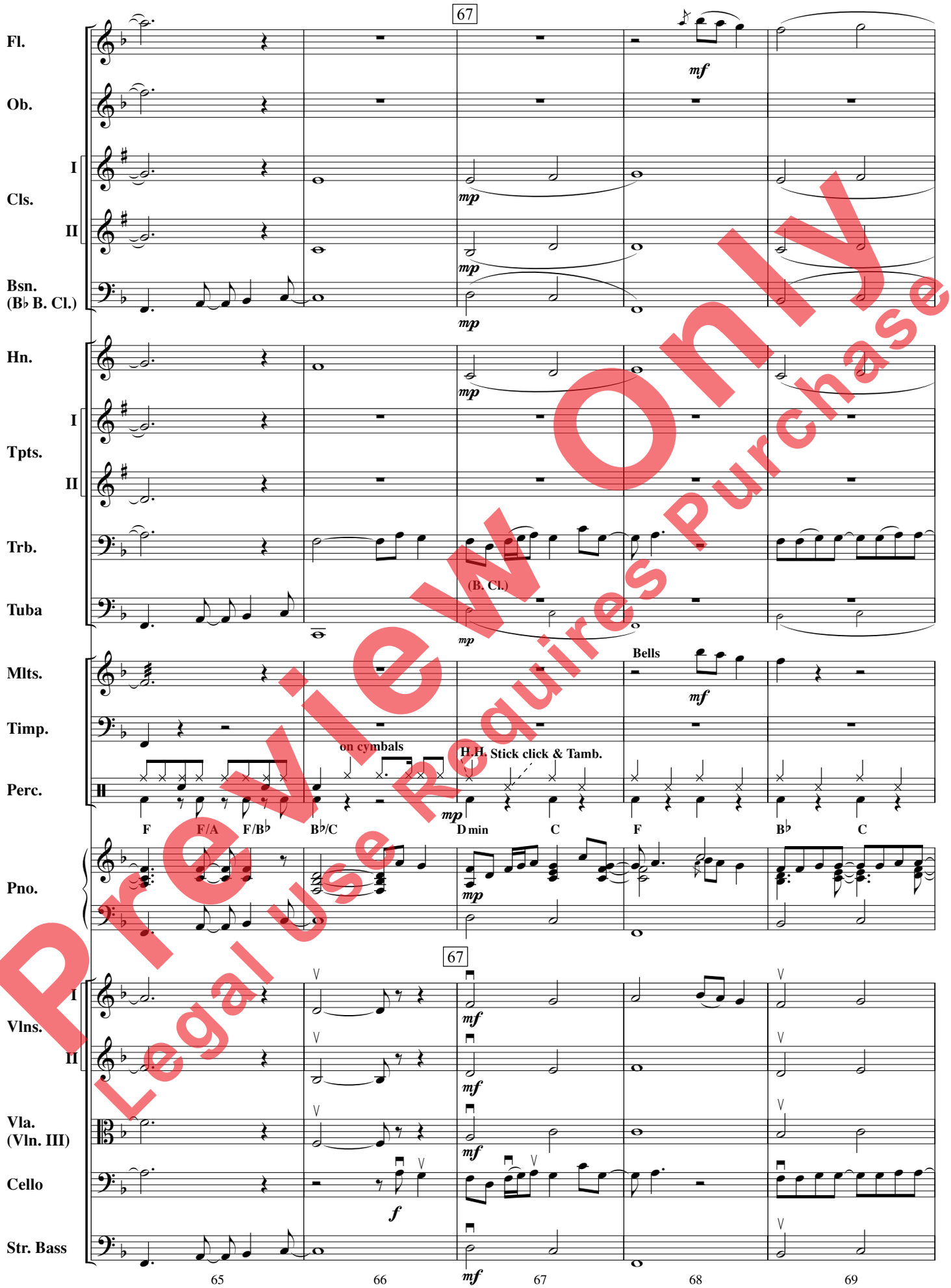

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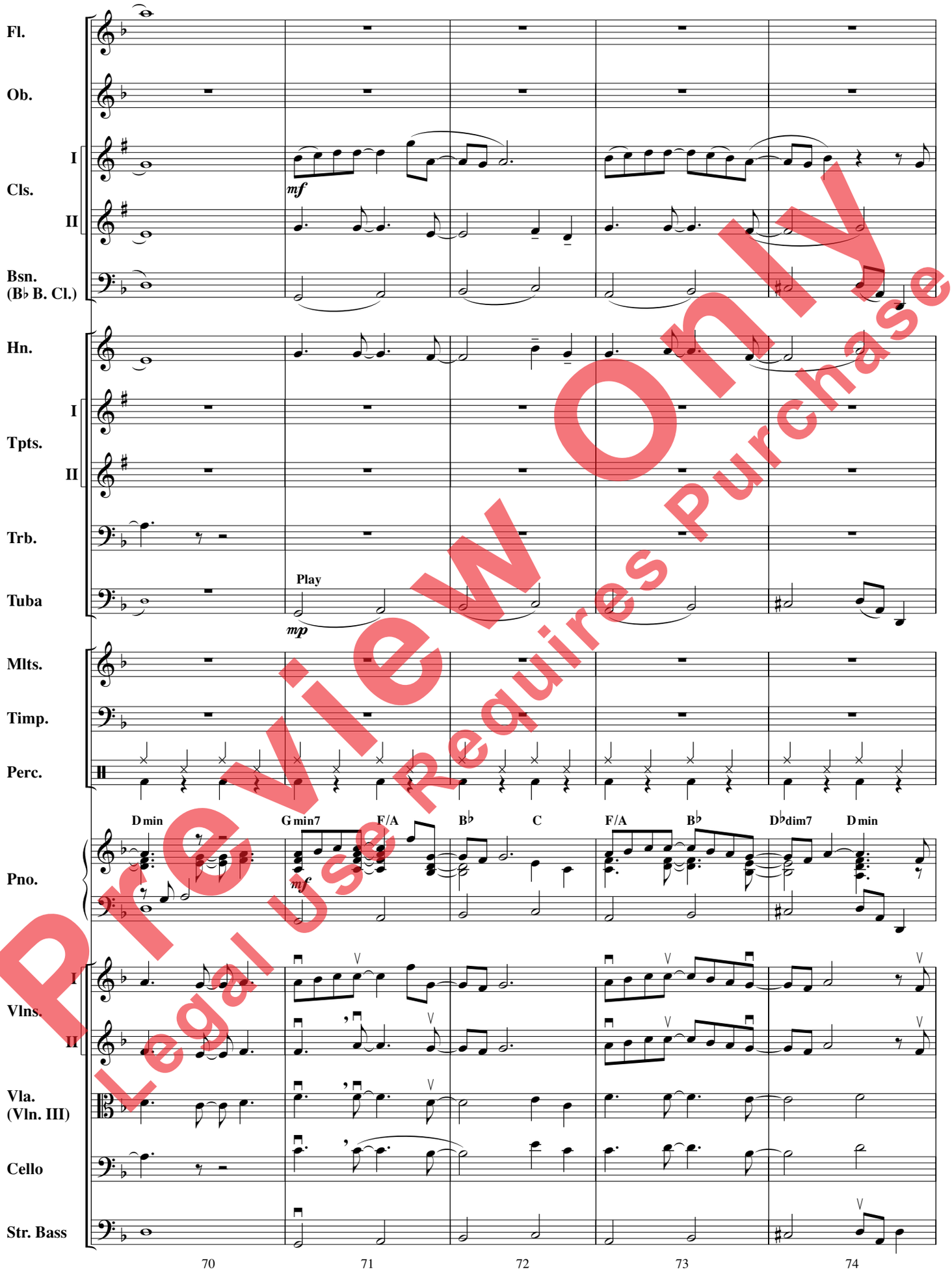

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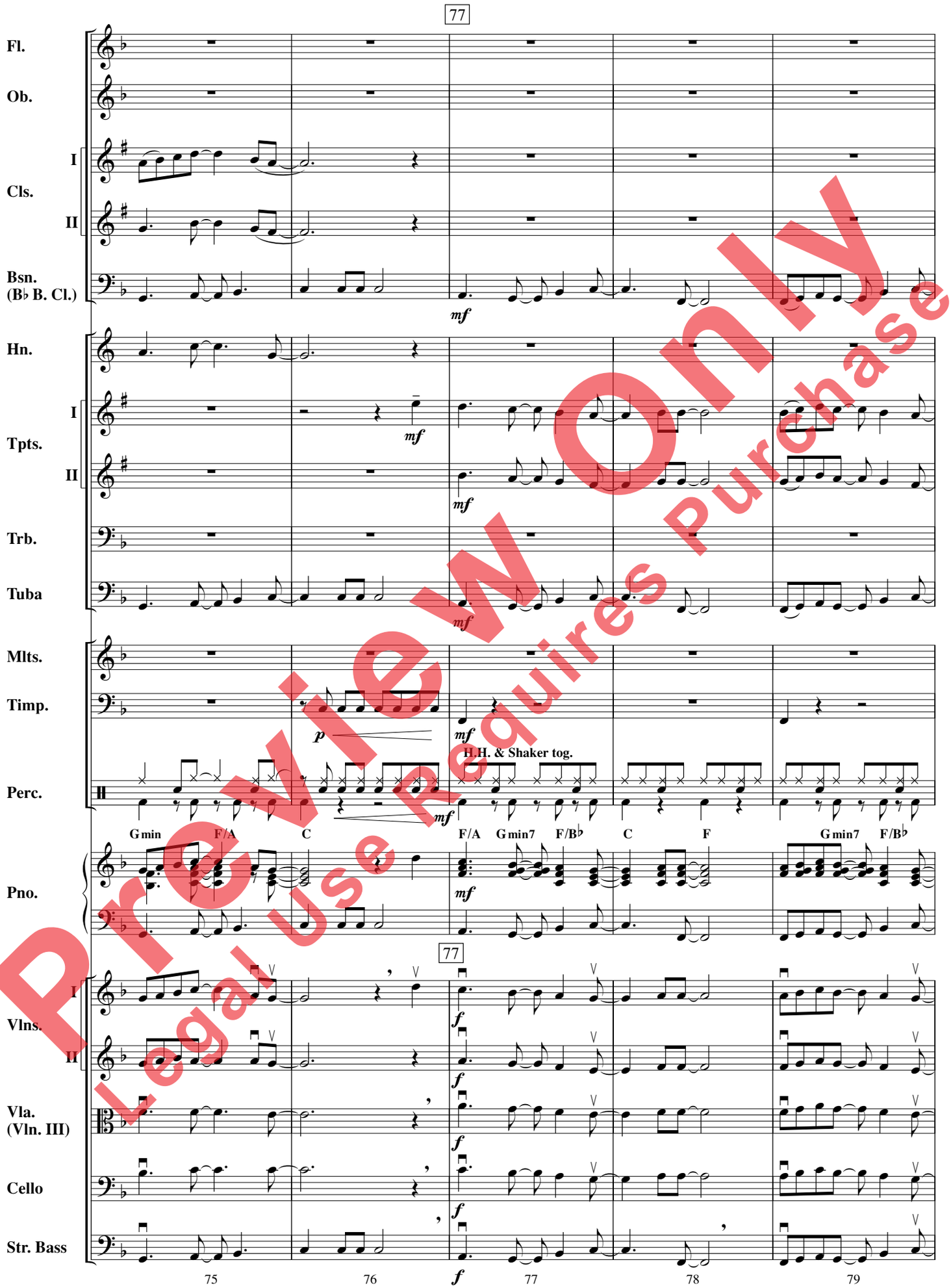

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Fl.
Ob.
I Cls. II
Bsn. (B♭ B. Cl.)
Hn.
I Tpts. II
Trb.
Tuba
Mlts.
Timp.
Perc.
Pno.
I Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

mf *p*

Bells & Xyl. (rolls for Xyl. only)

C C/D D min G min F/A F/B♭ C F F/A F/B♭ F

80 81 82 83 84 85

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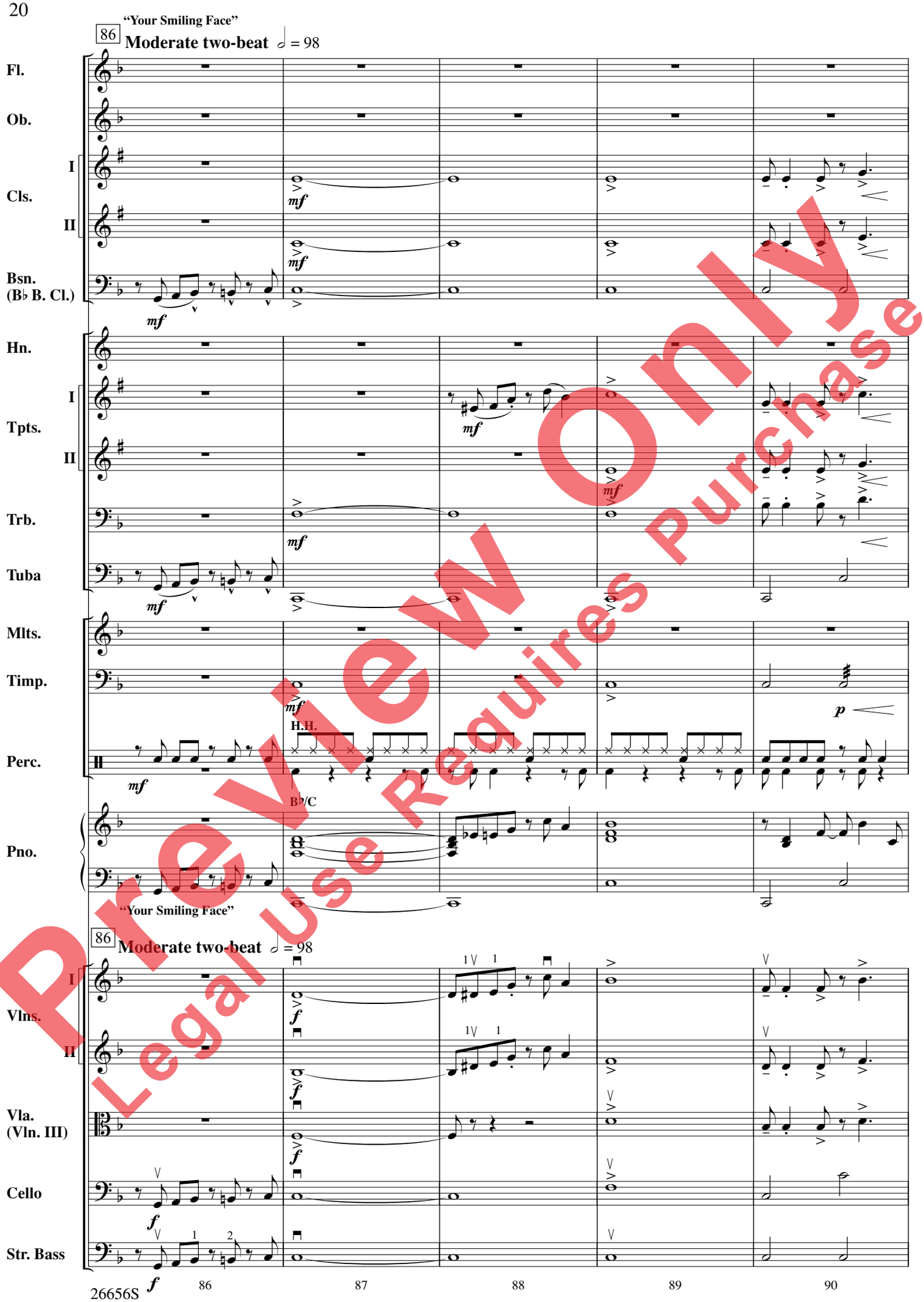

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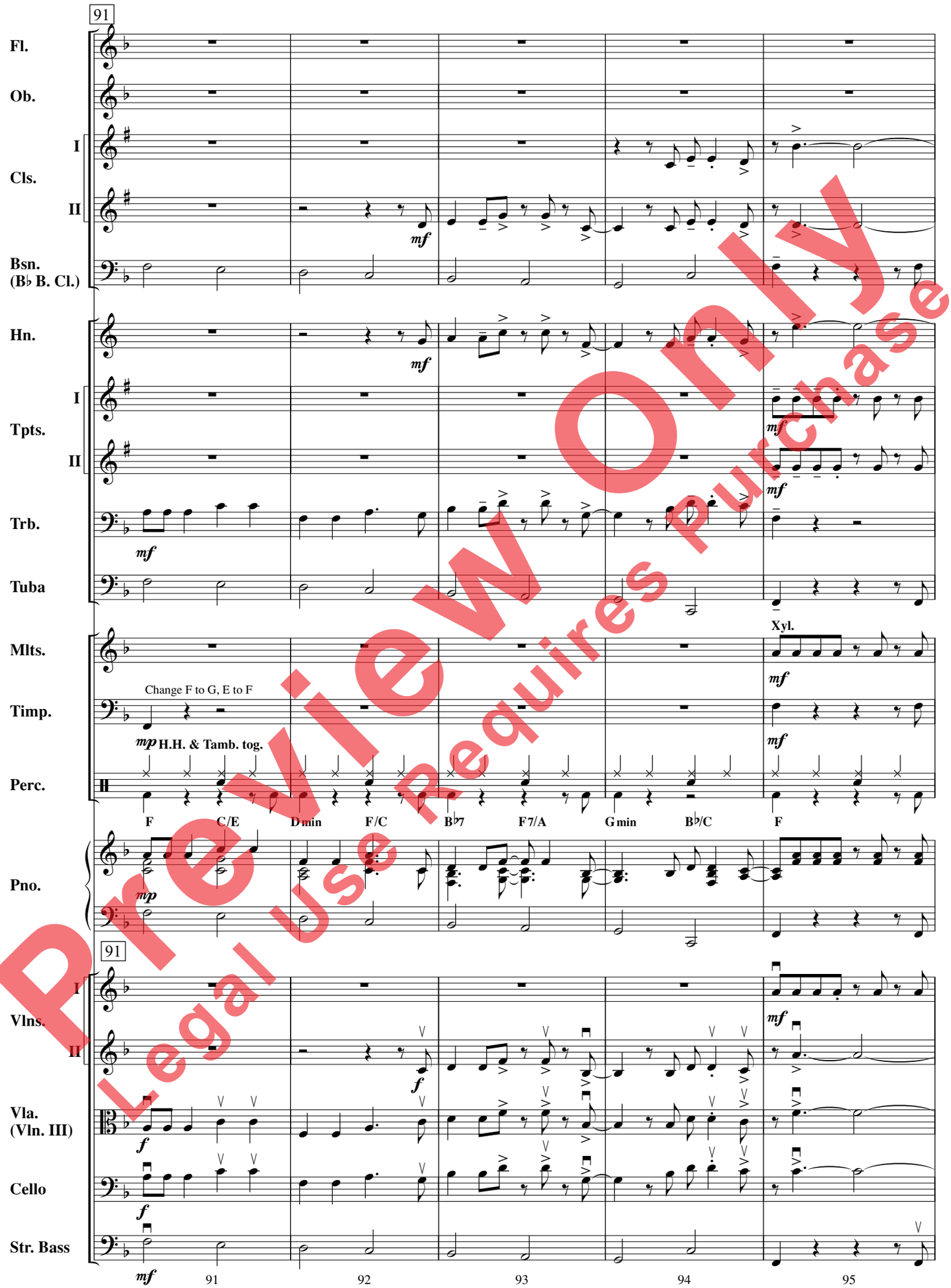

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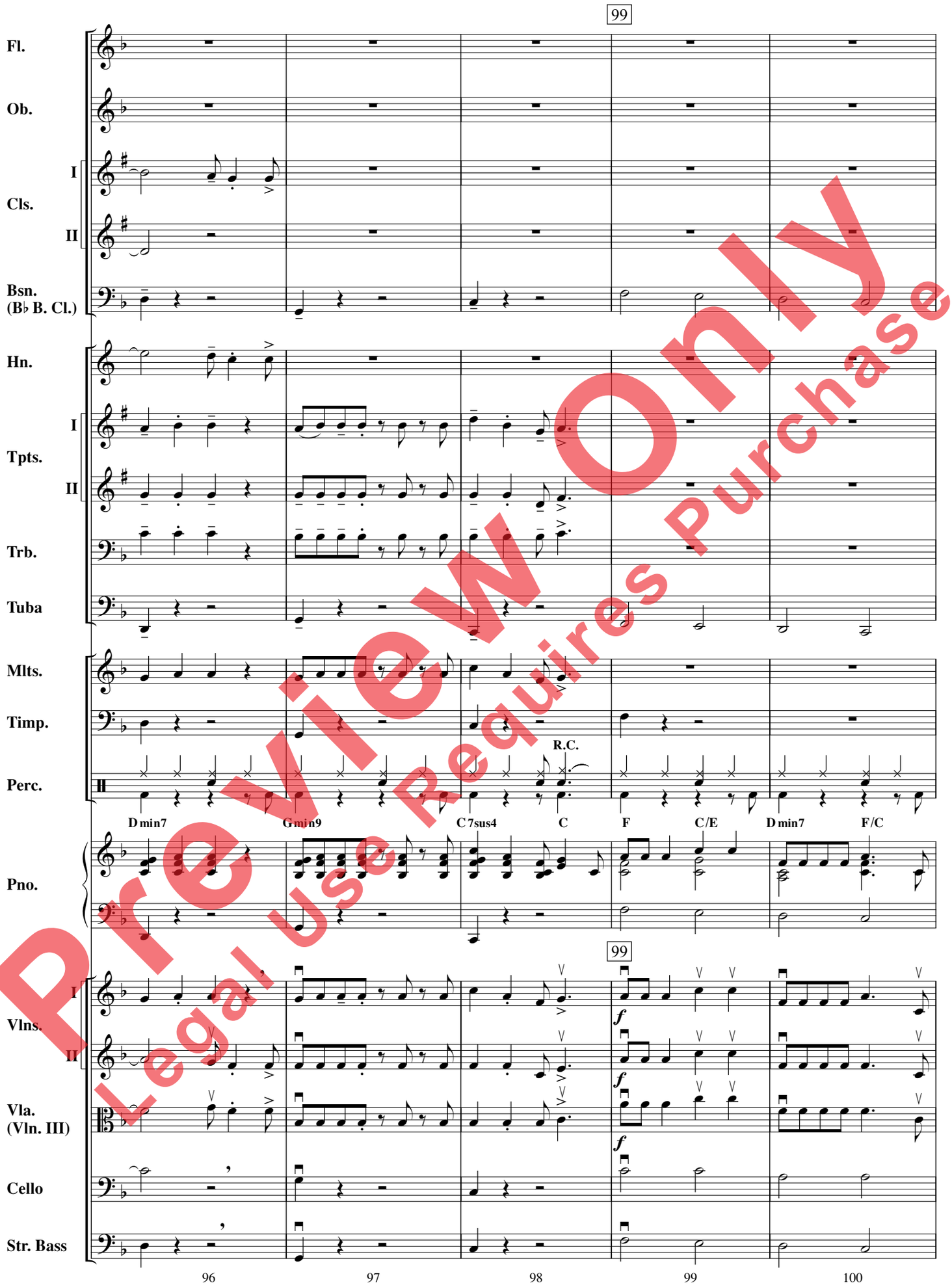

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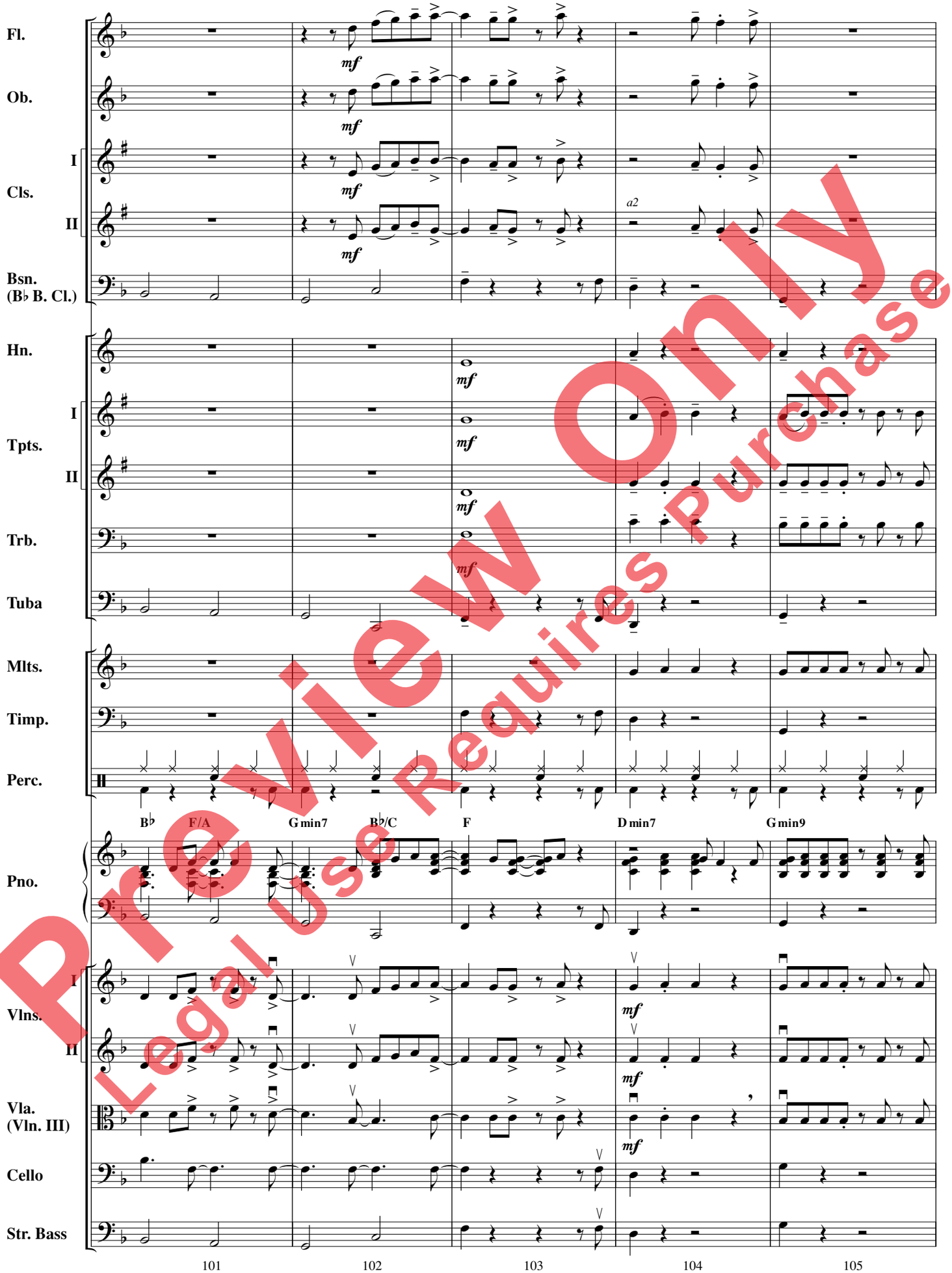

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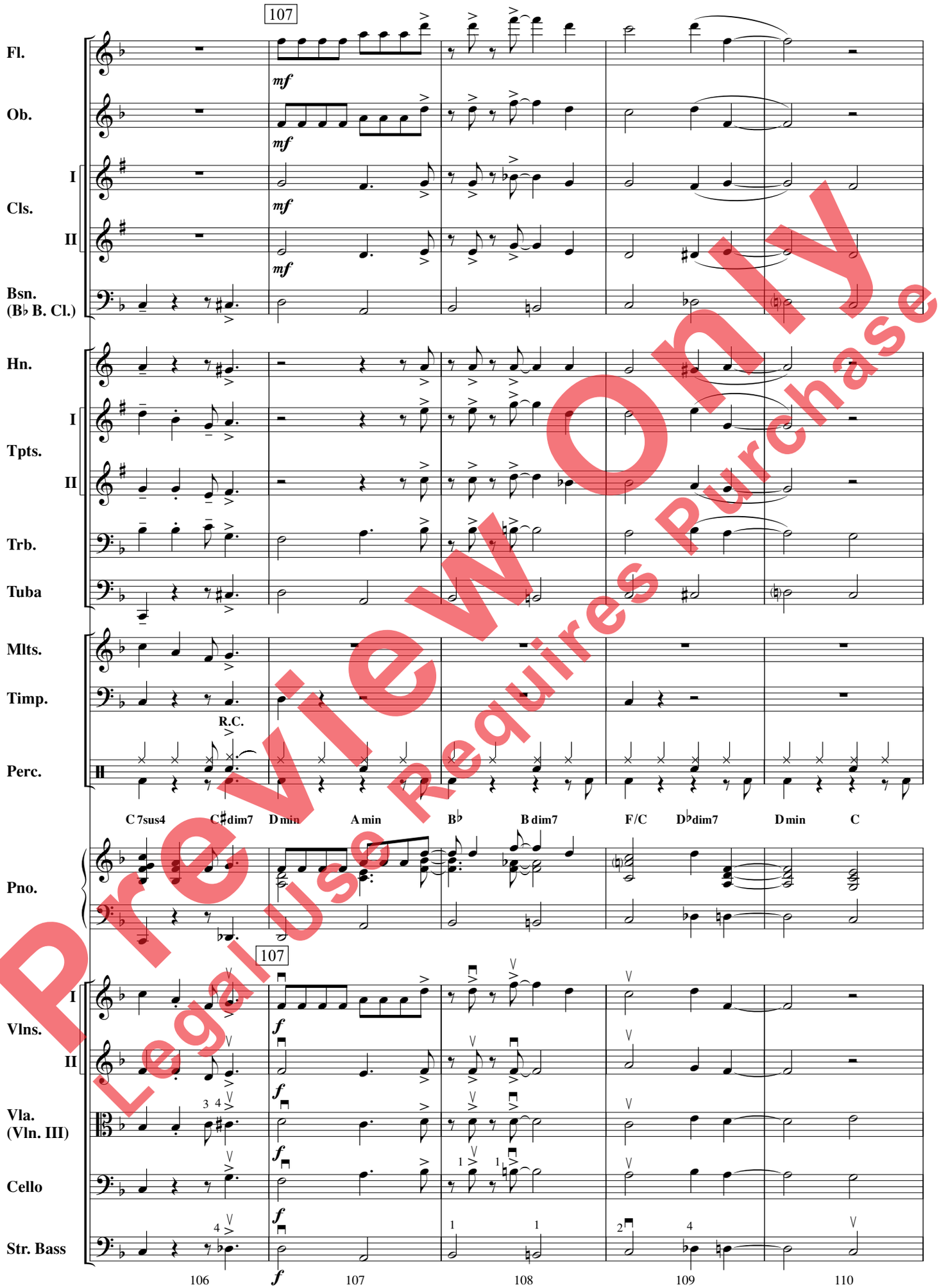

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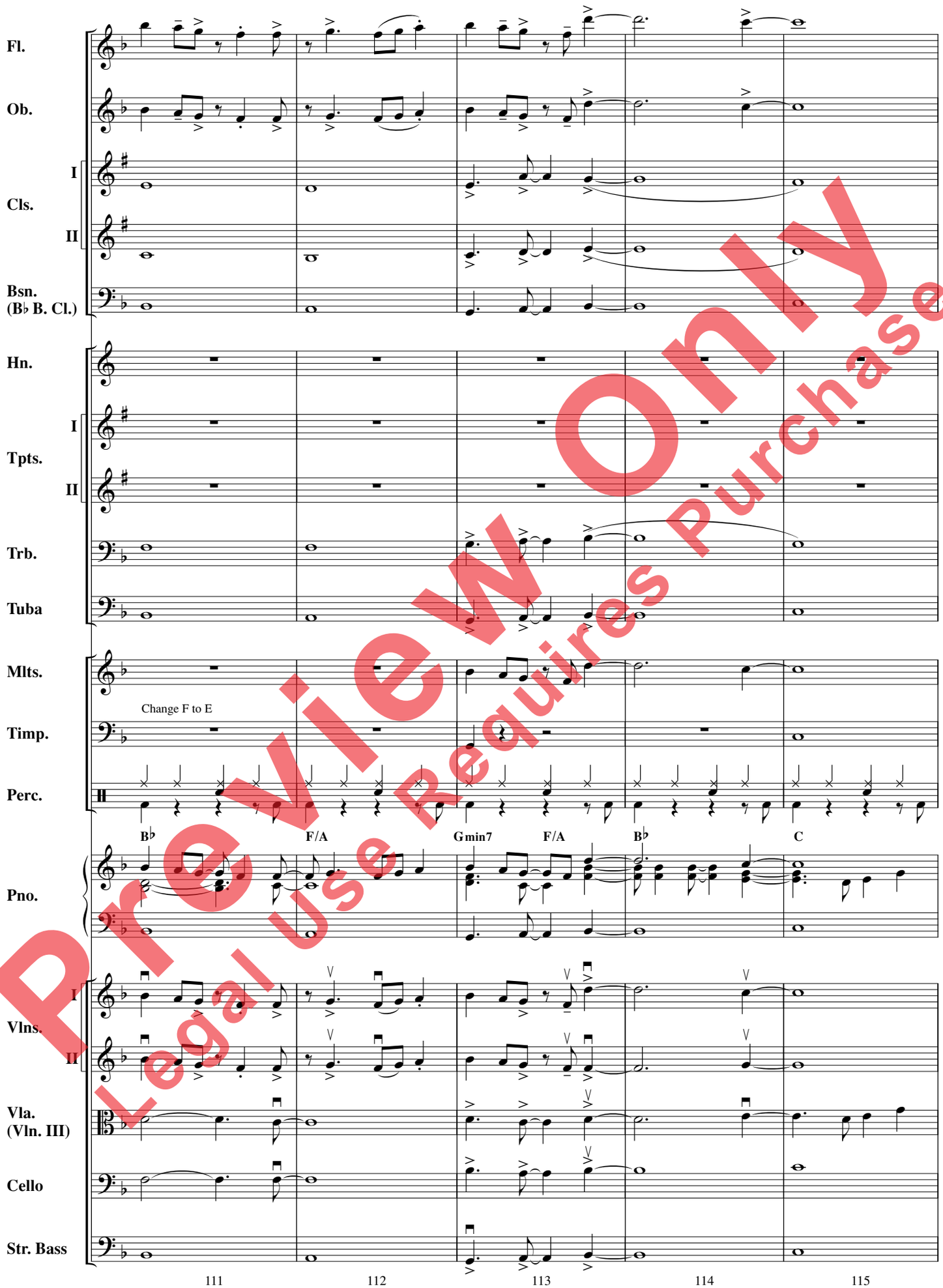

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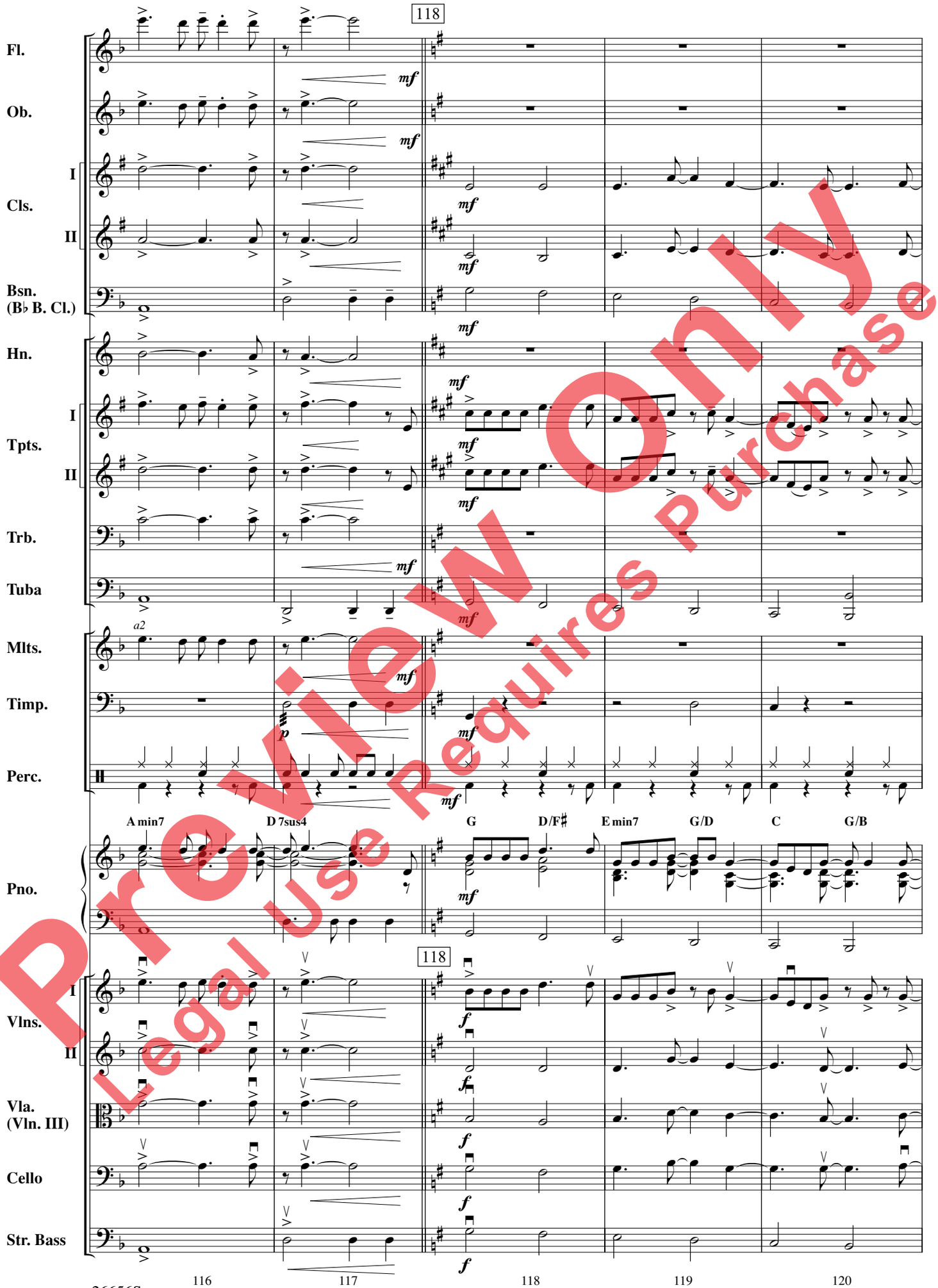

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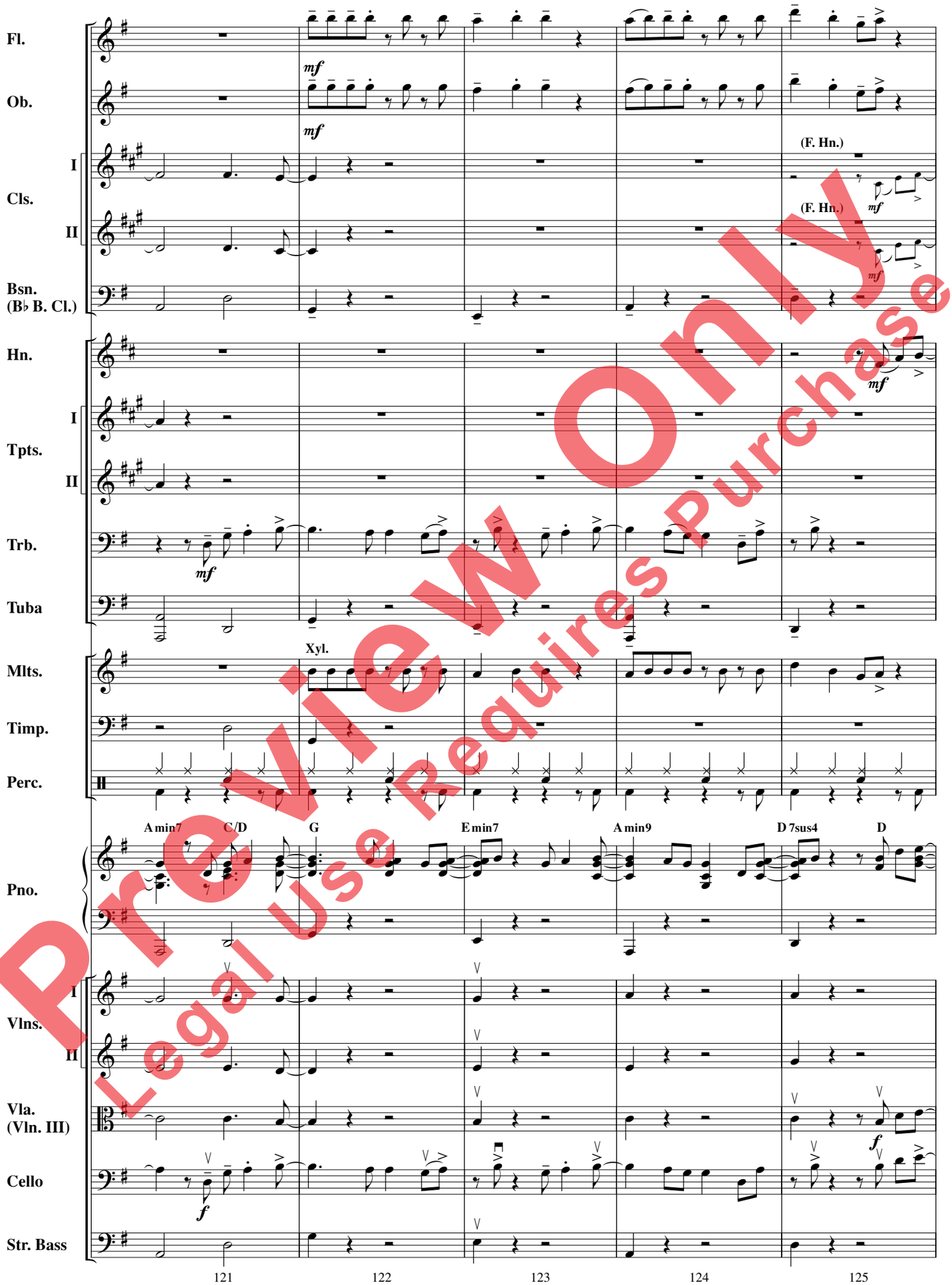

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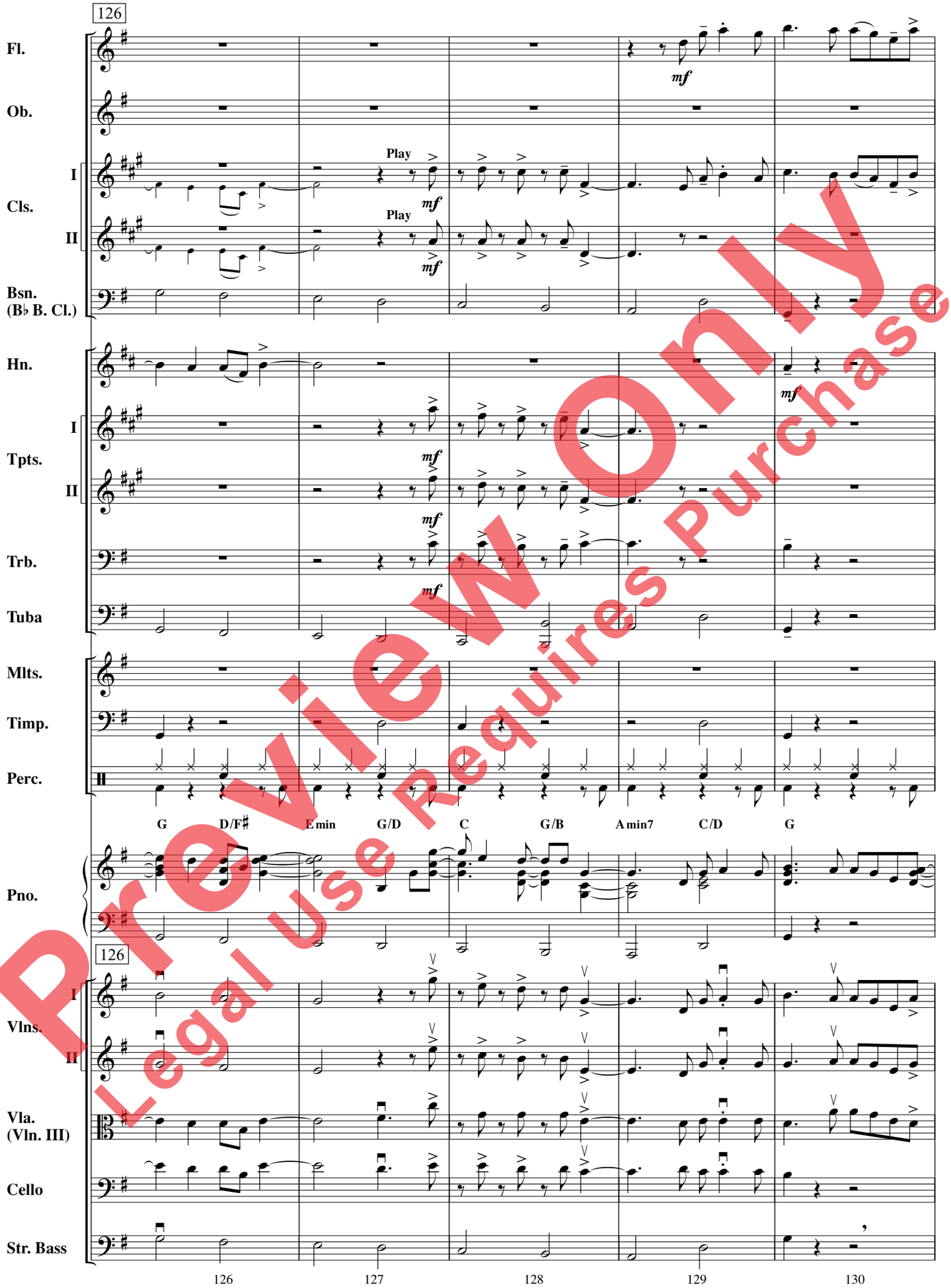

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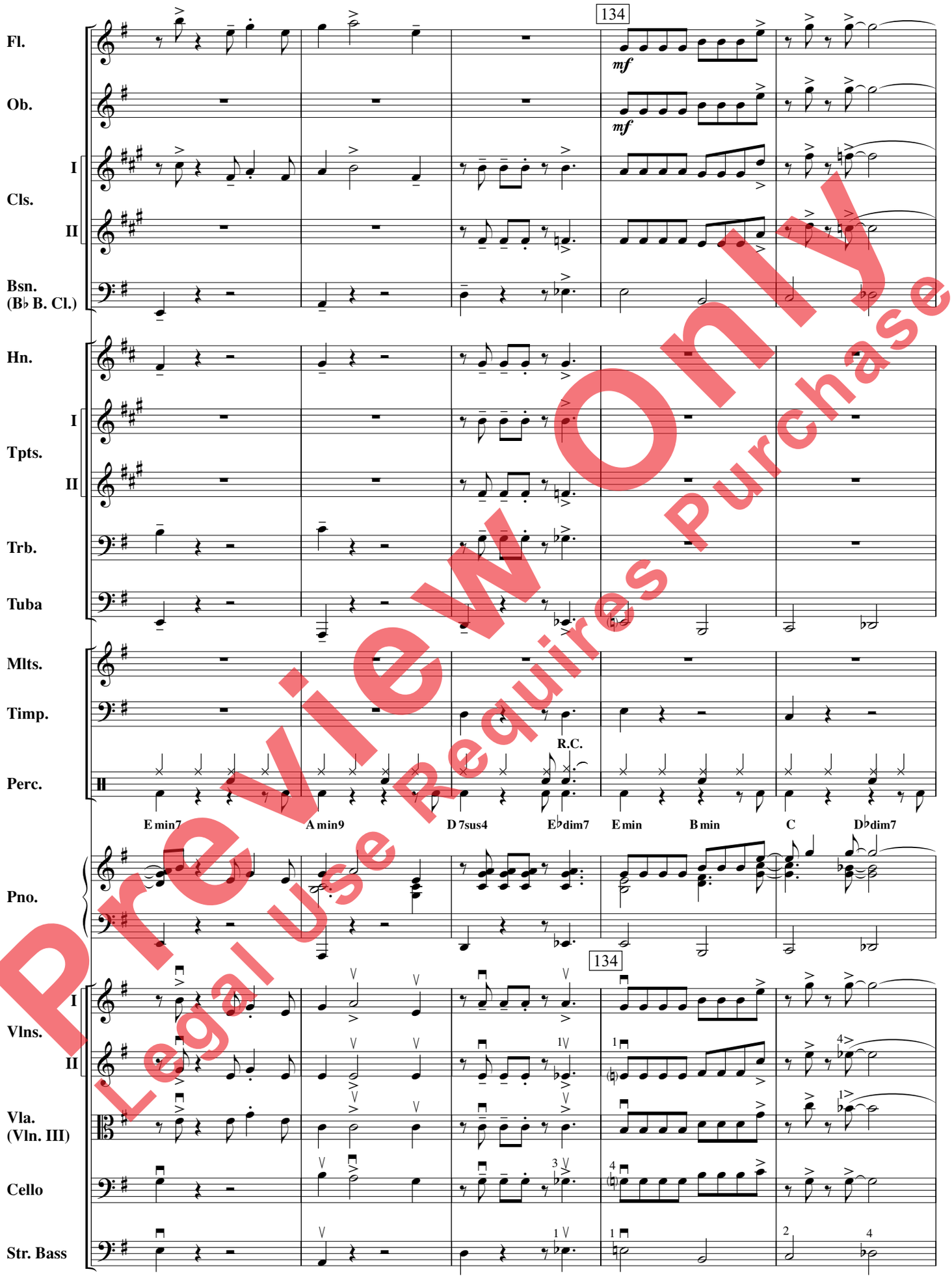

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Fl.

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

mf

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Change C to A

Perc.

G/D E♭dim7 E min D C G/B A min7

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

136 137 138 139 140

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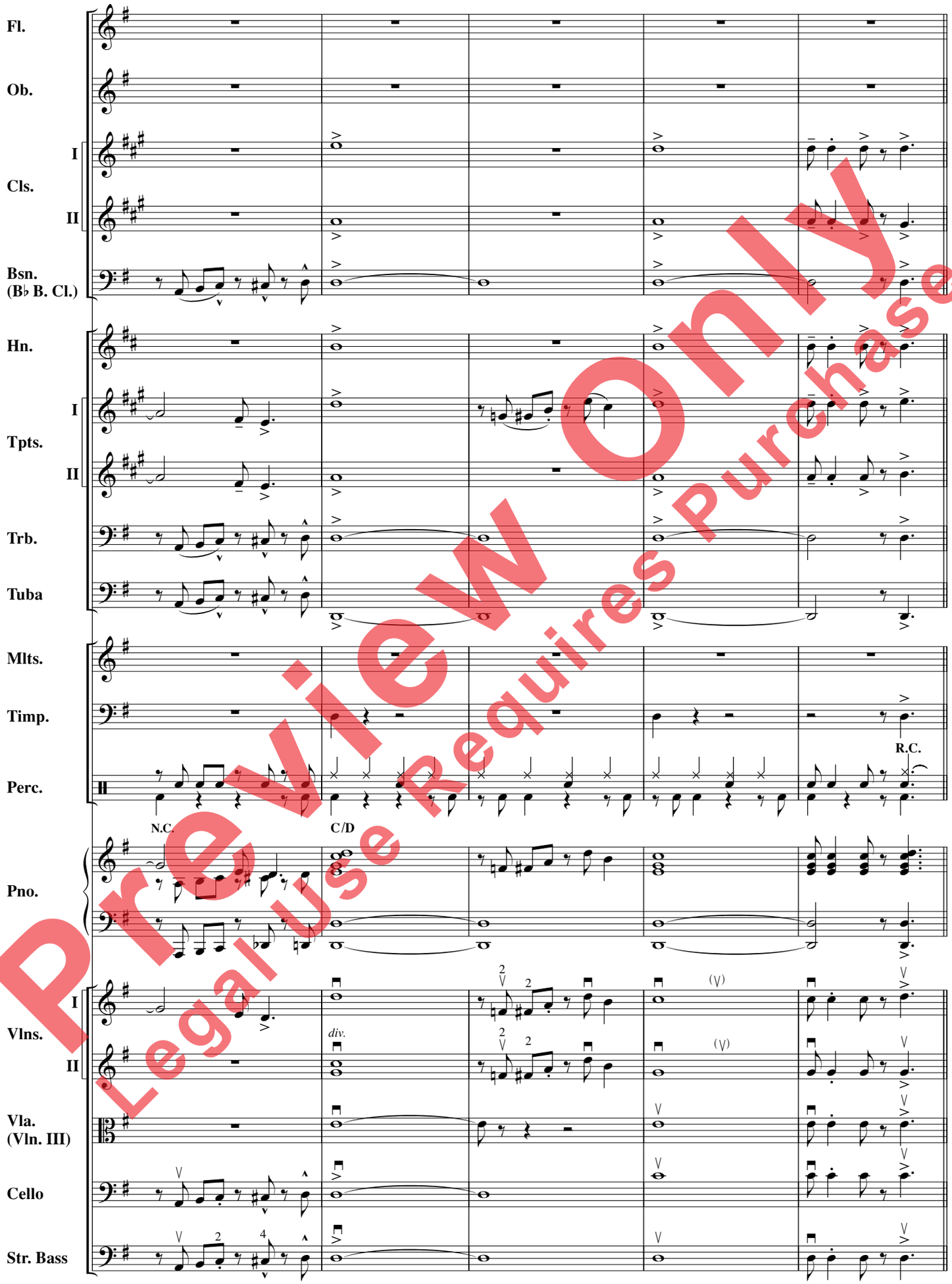

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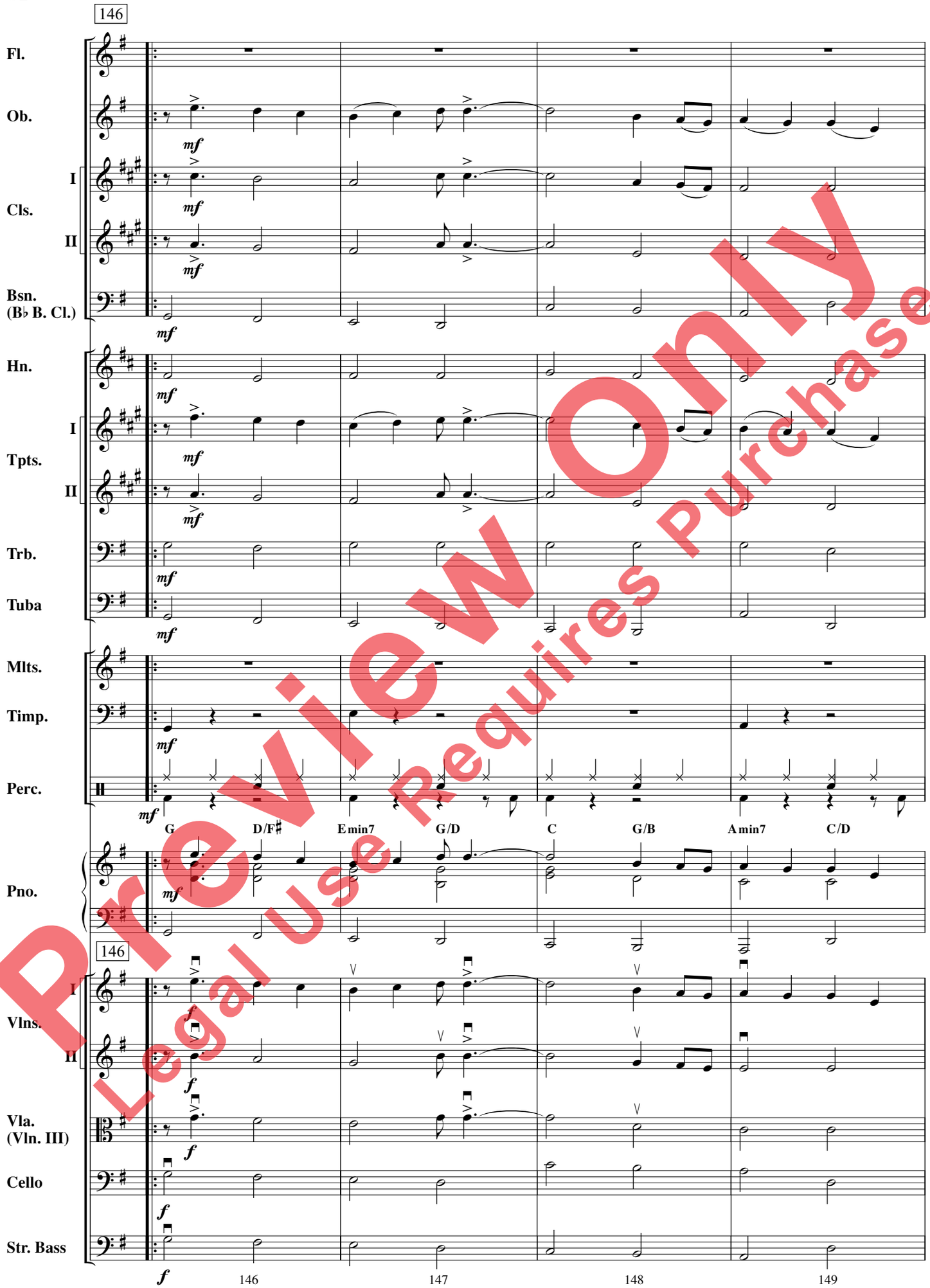

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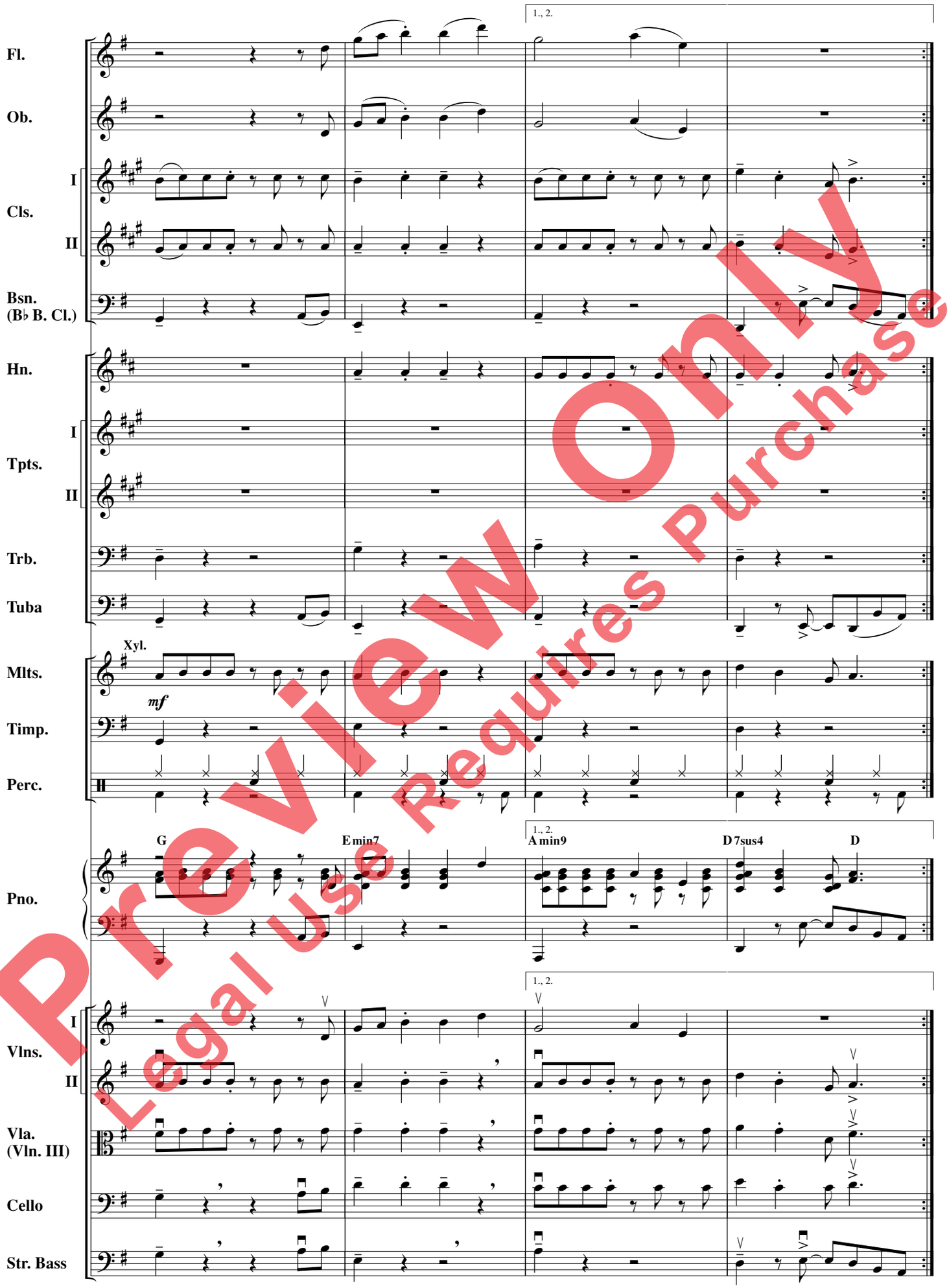

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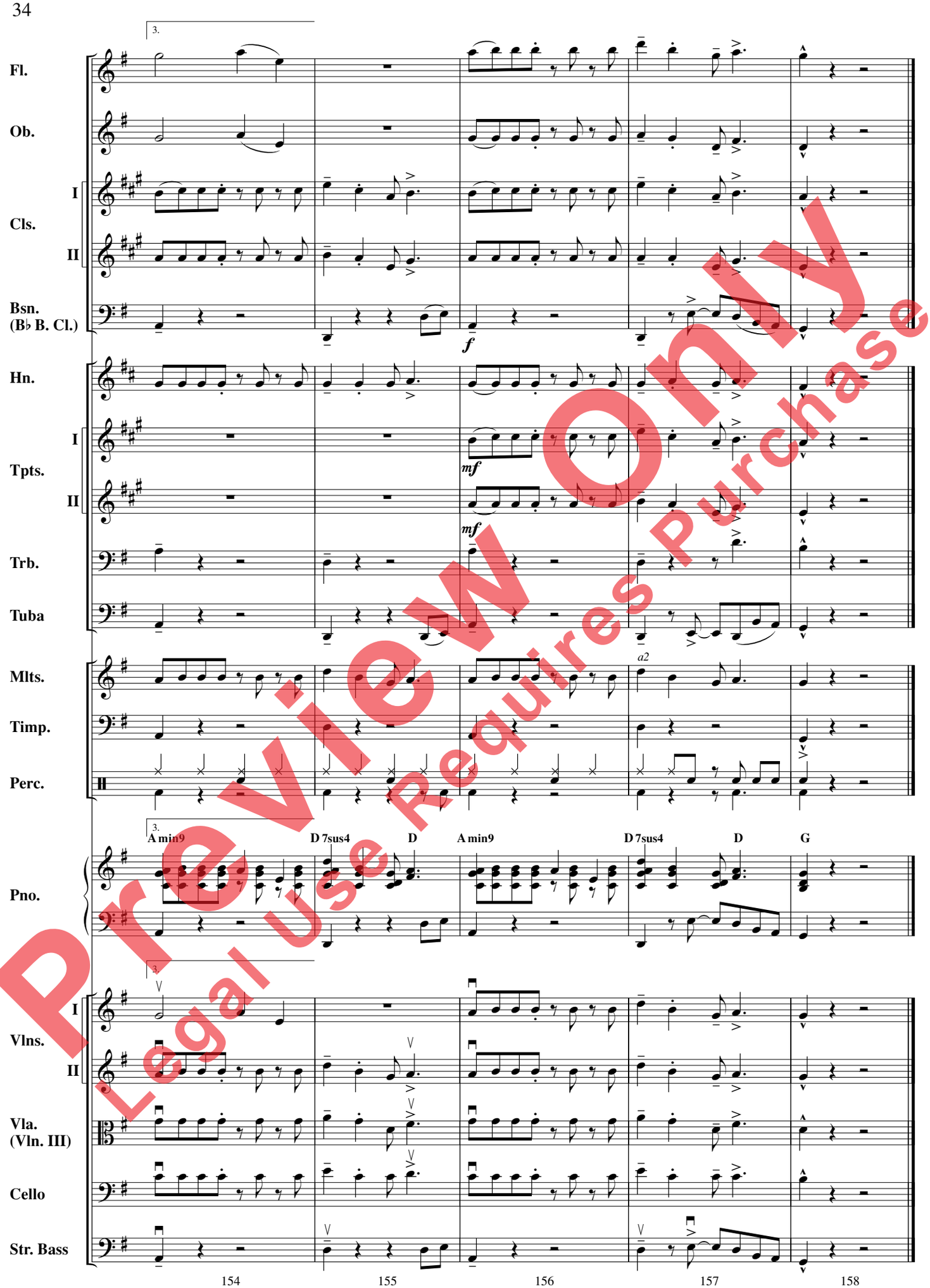

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