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Grade I

BEGINNING BAND

Complete Concert Vol. I

I. PARADE OF THE GLADIATORS

William Owens

II. TEN MASTERS IN TWO MINUTES

Arranged by Timothy Loest

III. FUNTANGO

Chris Sharp

IV. GETTYSBURG

Brian Balmages

Instrumentation

- | | | |
|----------------------------------|-----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium | 4 - Percussion 3
Timpani |
| 8 - Flute | 2 - Baritone T.C. | Tambourine |
| 2 - Oboe | 4 - Tuba | Claves |
| 2 - Bassoon | 4 - Mallet Percussion
Bells | Guiro |
| 5 - B \flat Clarinet 1 | Xylophone | Tom-toms |
| 5 - B \flat Clarinet 2 | 4 - Percussion 1
Snare Drum | Crash Cymbals |
| 2 - B \flat Bass Clarinet | Bass Drum | Suspended Cymbals |
| 4 - E \flat Alto Saxophone | 4 - Percussion 2
Crash Cymbals | Opt. Timpani |
| 2 - B \flat Tenor Saxophone | Tambourine | 4 - Percussion 4
Cowbell |
| 2 - E \flat Baritone Saxophone | Triangle | Siren Whistle |
| 4 - B \flat Trumpet 1 | Temple Blocks | Vibraslap |
| 4 - B \flat Trumpet 2 | Castanets | Slapstick |
| 4 - F Horn | Field Drum | Bulb Horn |
| 4 - Trombone | Wind Chimes | Triangle |
| | Bass Drum | Police Whistle |
| | | 2 - Advanced Percussion 1
Snare Drum |
| | | Bass Drum |

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As a result, all single page parts are collated before multiple page parts.

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Frank J. Hackinson

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About the Composers



Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, members of the U.S. Marine Band, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.



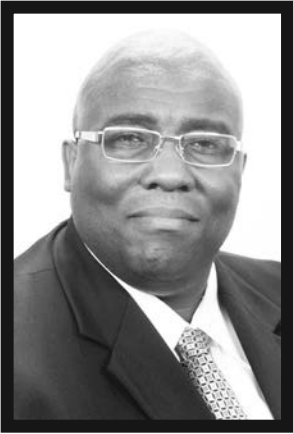
Timothy Loest is a nationally known composer, arranger, and music educator. The young band publications he has written possess an accessible, artistic style that flows from his extensive classroom experience.

As an exclusive writer for The FJH Music Company Inc., Mr. Loest's has written the bestselling supplemental methods *Warm-ups and Beyond* and *Rhythms and Beyond* which are used daily in band rooms throughout the United States. Mr. Loest is also co-writer of *Measures of Success: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the country and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to broaden music education through his writing and teaching.



William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is a winner of the ASCAPPlus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.



Chris Sharp is a professional composer, arranger, and orchestrator currently living in Gainesville, Florida. Educated at the University of Florida and University of Miami, he has served the music field in a wide range of capacities. As a trombonist, Mr. Sharp worked as a full-time performing musician and bandleader at Walt Disney World for 11 years. In addition, he has served as an arranger and orchestrator for Disney parks worldwide since 1984, providing music for atmosphere groups, live shows, recording sessions, and national television broadcasts. He has also written for numerous freelance clients including Universal Studios, Ringling Brothers and Barnum & Bailey Circus, the Boston Pops, the Dallas Brass, and several service bands, including the famed USAF Airmen of Note.

Mr. Sharp is an active music educator, with experience teaching at the middle school, high school, and college levels. He is currently pursuing a Ph.D. in composition at the University of Florida, where he is a graduate teaching assistant in the music education and composition departments. Mr. Sharp has served as a clinician and guest conductor on numerous occasions, and has extensive experience as an adjudicator, having judged for several organizations, including Bands of America and Drum Corps International. Having received the ASCAPPlus award multiple times, Mr. Sharp's compositions and arrangements for concert and jazz band have enjoyed widespread performances, including annual appearances at the Midwest Clinic.

About the Music

Parade of the Gladiators 6

As professional fighters, the Roman gladiators were often prisoners and slaves trained to entertain the public by engaging in mortal combat with another person or a wild animal in the ancient Roman arena. These warriors would enter the arena in a colorful parade (also known as the *pompa*) accompanied by jugglers, acrobats, and other performers, all of which kept time to marching music provided by musicians playing a variety of instruments.

This rousing parade procession paints a vivid picture of the *pompa* and the unbridled festiveness thereof. The music features an aggressive opening statement, a tender middle section, and a climactic ending that embodies all aspects of the event, from the maniacal excitement of the spectators to the uncertain future of the courageous, wayward warriors.

The work should be played with pomp and showmanship, but not too fast. A marchlike bounce will add energy and character. Dynamics are strategically placed throughout to help enhance the performance. Measures 26–44 may be played smoothly for style contrast, but eighth notes should still bounce. At measure 44, accents in lower voices should be stressed. The *p* at measure 50, if performed effectively, will give the performance a special musical quality as the *molto ritardando* ending is approached.

Ten Masters in Two Minutes 19

Ten Masters in Two Minutes is a playable anthology of masterworks arranged for young band. Beginning with Franz Schubert and ending with a mystery composer, this medley presents themes from history's most famous Baroque, Classical, Romantic, and post-Romantic masterpieces.

As a composer, arranger, and middle school band director, I have always felt it important for young musicians to know great music. Interest in compiling ten masterworks for band was stirred in 2005 when scientists from Argonne National Laboratory outside Chicago studied samples of Beethoven's hair and skull. Tests confirmed that Beethoven died from lead poisoning. This event reminded me of various interesting facts associated with history's most beloved composers.

Bach, for example, came from a family line that produced musicians for 250 years. He was married twice and fathered 20 children. Amilcare Ponchielli, a lesser known composer of Italian opera, created the delightful *Dance of the Hours*. The melody for this piece was used in 1963 by comic songwriter Allan Sherman, who penned *Hello Muddah, Hello Fadduh!* And George Frideric Handel was born in Halle, Germany, spent time in Florence, Rome, Naples, and Venice, settled in London, and premiered his most famous work *Messiah* in Dublin, Ireland.

Ten Masters in Two Minutes contains a one-page study guide for distribution to students. It is my hope that this piece, combined with the study guide, will inspire young musicians to learn about the many famous masters who changed the world one composition at a time.

Funtango 36

Funtango is a novelty piece intended for first year players. It is compositionally a tango in the classic sense, but contains many humorous percussion elements in the style of Spike Jones. Wind players also have an opportunity to contribute percussion sounds during a call-and-response clapping section.

The tonality of the piece is F minor, but the more familiar E \flat major key signature is used. A few accidentals are necessary to accommodate the chromaticism of the melodic minor scale. Watch for concert B naturals in the alto saxophone and oboe parts at measure 36. There are numerous articulations provided to help ensure a stylistically correct performance; be sure that players adhere to them. A lyrical change of pace occurs at measure 29, where there is a short woodwind interlude.

The abundance of percussion sounds will require 5–6 players. There is a simplified snare and bass drum part for players not yet comfortable with 16th-note rhythms. The only other 16th notes are a recurring ostinato figure in the castanets. Be sure to instruct in the proper techniques for playing the more unfamiliar instruments. It may be helpful to mount the tambourine so that either the guiro or claves player can easily access it.

There are some general dynamics given, but feel free to experiment with different schemes to help increase the comic effect. Percussionists should be encouraged to be very visual and theatrical in their performances. To increase audience appeal, a special guest percussionist (an administrator or band parent) could be employed on one of the easier parts. Simple choreography may also be in order. Be creative—the sky's the limit!

Gettysburg 48

The Battle of Gettysburg was the turning point of the Civil War. The battle began at 5:30 A.M. on July 1, 1863, when shots were exchanged over Marsh Creek. General Lee's army arrived after noon to further engage the Federal Army. By 4:00 P.M., the Federal corps were in retreat through Gettysburg to Cemetery Hill, resulting in a Confederate victory. On July 2, Lee's forces were able to gain further ground; however, he failed to dislodge General Meade's strong position at Cemetery Ridge. Lee was unshaken by these events and planned another assault on the Federal Army the following day.

The music opens with the eerie feelings of silence and calmness that must have been present before the commencement of the final battle on July 3, 1863. The drums, protruding from near silence, foreshadow the inevitable events to follow. The introduction builds into measure 23, the beginning of the battle. (Lee had planned attacks on the Federal Army from several different directions, but a misunderstood order forced him to change his plans. He then planned a main attack to the Federal center on Cemetery Ridge in an effort to wipe out the Federals completely.)

At measure 39, a fife and drum corps is soon followed by the dissonant sounds of troops marching into formation. In measure 47, the trumpets and clarinets are heard sounding the call to open the huge bombardment on the Federals. Beginning at measure 51, the aleatoric section symbolizes the huge artillery battle with over 200 cannons that took place for nearly two hours. The percussion section imitates the sounds of these cannons while members of the band whistle from high to low, representing the cannon balls cutting through the air. (After the bombardment was over, infantry went forward in what is known as Pickett's Charge, named after Major-General George Pickett of the Confederacy. But, the Federals were able to cut Confederate forces to pieces, effectively ending the battle and making this the turning point of the Civil War.)

A low tom-tom or other deep drum may be used in place of a second bass drum if necessary. Also, a snare drum with snares off may be substituted for a field drum. The tuning notes for the timpani are only suggested; any low notes will suffice. At measure 51, the percussion section should strike the drums at random as though a series of cannons were going off. Consider placing percussionists around the hall for added effect, and using sound projection equipment to amplify the whistling.

I. PARADE OF THE GLADIATORS

WILLIAM OWENS
(ASCAP)

Triumphantly! (♩ = 116-120)

Flute *f*

Oboe *f*

1 *f*
2 *f*
B♭ Clarinets

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Triumphantly! (♩ = 116-120)

1 *f*
2 *f*
B♭ Trumpets

F Horn *f*

Trombone Baritone/
Euphonium Bassoon *f*

Tuba *f*

Timpani (Opt. Tom-toms) *f*
(C, F)

Bells

Percussion 1 (Snare Drum, Bass Drum) *f*
S.D.
B.D.

Percussion 2 (Crash Cymbals, Tambourine, Triangle) *f*
Cr. Cym.

2 *f* 3 4

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This musical score is for the piece "Parade of the Gladiators" and is page 7 of the score. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp. Opt. T.T.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The measures are numbered 5 through 8 at the bottom of the page.

10

This musical score page includes the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./Euph. Bsn. (Trombone, Euphonium, Baritone)
- Tuba
- Timp. (Opt. T.T.) (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is marked with a rehearsal cue '10' at the beginning of measure 10. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large red watermark 'Preview Only' is overlaid diagonally across the page.

This musical score is for the piece "Parade of the Gladiators" and spans measures 13 to 16. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cls.) 1 and 2
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.) 1 and 2
- Horn (Hn.)
- Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.)
- Tuba
- Timpani (Timp.) (Opt. T.T.)
- Bells
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

18

This musical score page, numbered 10, is for the piece 'Parade of the Gladiators'. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) in two parts (1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.) in two parts (1 and 2), Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp. Opt. T.T.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 2/4 time with a key signature of one flat (B-flat major or D minor). A large red watermark 'Preview Only' is overlaid diagonally across the page. The page number '18' is shown in a box above the first measure of the Flute and Oboe staves. The first measure of the Tuba staff is marked with a box containing '18'. The score spans measures 17 to 20, with measure numbers 17, 18, 19, and 20 indicated at the bottom. Dynamics include *mp* (mezzo-piano) and *f* (forte). The Flute and Oboe parts begin in measure 18 with a forte (*f*) dynamic. The Clarinet parts also begin in measure 18 with a forte (*f*) dynamic. The Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone parts begin in measure 17 with a forte (*f*) dynamic. The Trumpets and Horns parts begin in measure 18 with a forte (*f*) dynamic. The Tuba part begins in measure 17 with a forte (*f*) dynamic. The Timpani part begins in measure 17 with a mezzo-piano (*mp*) dynamic. The Bells part begins in measure 18 with a forte (*f*) dynamic. The Percussion 1 part begins in measure 17 with a forte (*f*) dynamic. The Percussion 2 part begins in measure 18 with a forte (*f*) dynamic.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 (Trumpet 1)
- Tpts. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn. Bar./Euph. Bsn. (Trombone, Euphonium, Bass Trombone)
- Tuba
- Timp. (Opt. T.T.) (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score spans measures 21 to 24. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

This musical score is for the piece "Parade of the Gladiators" and covers measures 25 through 28. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet 1 (Cls. 1)
- Clarinet 2 (Cls. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets 1 & 2 (Tpts. 1 & 2)
- Horn (Hn.)
- Trombone, Baritone, Euphonium, Bassoon (Tbn. Bar./Euph. Bsn.)
- Tuba
- Timpani (Opt. T.T.)
- Bells
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Tambourine
- Triangle

The score features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page. Measure numbers 25, 26, 27, and 28 are indicated at the bottom of the score.

Fl. *mp*

Ob. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn. *mp*

Tbn. Bar./ Euph. Bsn. *mp*
all play

Tuba *mp*
play

Timp. (Opt. T.T.)

Bells

Perc. 1 *mp*
snare off

Perc. 2

34 35 36 37 38

Parade of the Gladiators

44

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

44

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.
(Opt. T.T.)

Bells

Perc. 1
snare on

Perc. 2
Cr. Cym.

44 *f* 45 46 47

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.
(Opt. T.T.)

Bells

Perc. 1

Perc. 2

48 49 50 51

Parade of the Gladiators

52 *molto rit.*

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f* *div.*

T. Sax. *f*

B. Sax. *f*

52 *molto rit.*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. (Opt. T.T.) *f*

Bells *f*

Perc. 1 *f* roll optional

Perc. 2 *f*

52 *f* 53 54 55

II. TEN MASTERS IN TWO MINUTES

Allegro (♩ = 126-132)
Franz Schubert - *March Militaire*

Arranged by
TIMOTHY LOEST
(ASCAP)

The score is arranged in two systems. The first system includes Flute, Oboe, B♭ Clarinets (1 & 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 & 2), F Horn, Trombone Baritone/Euphonium/Bassoon, Tuba, Timpani (with notes for B♭ and E♭), Bells/Xylophone, Percussion 1 (Snare and Bass Drum), and Percussion 2 (Crash Cymbals, Triangle, Temple Blocks). The music is in 4/4 time with a key signature of two flats. A large red watermark 'Preview Only' is overlaid diagonally across the score.



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11 Antonín Dvořák - *Symphony No. 9*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The bottom section includes brass and percussion: Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp.), Bells/Xylophone, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 3/4 time with a key signature of one flat (B-flat major or D minor). A large red watermark 'Preview Only' is overlaid diagonally across the page. The dynamic marking *mf* (mezzo-forte) is indicated for the woodwind parts starting at measure 11. The rehearsal mark '11' is placed above the first measure of the woodwind section.

15 Amilcare Ponchielli - *Dance of the Hours*

Fl. *div.* *mp*

Ob. *mp*

Cls. 1 *mp*

2

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

15 Amilcare Ponchielli - *Dance of the Hours*

Tpts. 1

2

Hn.

Tbn. Bar. Euph. Bsn. *mp*

Tuba *mp*

Timp.

Bells/ Xylo.

Perc. 1

Perc. 2

Triangle

Temple Blocks *mp*

This musical score is for the piece "Ten Masters in Two Minutes". It is arranged for a full orchestra and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./Euph./Bsn. (Trombone, Baritone, Euphonium, Bassoon)
- Tuba
- Timp. (Timpani)
- Bells/Xylo. (Bells, Xylophone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures 17, 18, 19, and 20. A large red watermark reading "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" below it.

23 Johannes Brahms - *Symphony No. 1*

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

mf

mf

mf

23 Johannes Brahms - *Symphony No. 1*

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

mp

mp

mf

mf

mf

mf

mf

mf

Cr. Cym.

Fl. *mf*

Ob. *mf*

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2 *mf*

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Timp.

Bells/ Xylo. *mf*

Perc. 1

Perc. 2

31 Johann Sebastian Bach - *Musette*

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

f

f

f

f

f

31 Johann Sebastian Bach - *Musette*

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

T.B. *f*

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar. Euph. Bsn.

Tuba

Timp.

Bells/ Xylo.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

muffle

muffle

37 38 39 40

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

a2

mp

mp

on head

mp

Cr. Cym.

mp

Ten Masters in Two Minutes

47 George Frideric Handel - *Hail The Conquering Hero*

Fl. *mp* *mf*

Ob. *mp* *mf*

Cls. 1 2

B. Cl. *mf*

A. Sax.

T. Sax. *mf*

B. Sax. *mf*

47 George Frideric Handel - *Hail The Conquering Hero*

Tpts. 1 *mf*

2 *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Timp.

Bells/ Xylo. *mp* *mf*

Perc. 1 *mf*

Perc. 2

This musical score is for the piece "Ten Masters in Two Minutes". It is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./Euph./Bsn. (Trumpet, Baritone, Euphonium, Bass Trombone)
- Tuba
- Timp. (Timpani)
- Bells/Xylo. (Bells, Xylophone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It spans measures 49 to 52. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The word "Legal" is also visible in the watermark. Dynamic markings include *mf* (mezzo-forte) and *a2* (second ending).

55 Jacques Offenbach - Can Can

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

55 Jacques Offenbach - Can Can

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

Xylophone w/hard mallets

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

a2

muffle

choke

63

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

63

1
Tpts.
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

III. FUNTANGO

CHRIS SHARP
(ASCAP)

Tango (♩ = 120)

Flute *f*

Oboe *f*

Bassoon *f*

1 *f*

2 *f*

B♭ Clarinets

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

1 *f*

2 *f*

B♭ Trumpets

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

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

Advanced Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Crash Cymbals, Castanets) *f*

Percussion 3 (Tambourine, Claves, Guiro, Tom-toms) *f*

Percussion 4 (Cowbell, Siren Whistle, Vibraslap, Slapstick, Bulb Horn, Triangle, Police Whistle) *f*

2 3 4 Cowbell *f* Siren Whistle Vibraslap

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5

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

5

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Perc. 1 *mf* clap hands

Adv. Perc. 1 *mf* clap hands

Perc. 2 *mf* Mounted Castanets

Perc. 3 *mf* Claves

Guiro *mf*

Perc. 4 *mf* clap hands

5 6 7 8

mf



This musical score is for the piece 'Funtango' and spans measures 9 to 12. It is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Melodic line in the upper register.
- Oboe (Ob.):** Melodic line in the middle register.
- Bassoon (Bsn.):** Melodic line in the lower register.
- Clarinets (Cls.):** Two parts, 1 and 2, with similar melodic lines.
- Bass Clarinet (B. Cl.):** Melodic line in the lower register.
- Alto Saxophone (A. Sax.):** Melodic line in the middle register.
- Tenor Saxophone (T. Sax.):** Melodic line in the middle register.
- Bass Saxophone (B. Sax.):** Melodic line in the lower register.
- Trumpets (Tpts.):** Two parts, 1 and 2, with similar melodic lines.
- Horn (Hn.):** Melodic line in the middle register.
- Trombone (Tbn.):** Melodic line in the lower register.
- Baritone/Euphonium (Bar./Euph.):** Melodic line in the lower register.
- Tuba:** Melodic line in the lower register.
- Percussion (Perc.):** Four parts: Perc. 1, Adv. Perc. 1, Perc. 2, and Perc. 3. Perc. 3 includes 'Tom-toms' and Perc. 4 includes 'Slapstick' and 'Bulb Horn'.

The score is marked with a large red watermark: 'Preview Only - Legal Use Requires Purchase'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The dynamics include a forte (*f*) marking at the end of measure 12.

13

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

13

1

2

Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Perc. 1

Adv. Perc. 1

Perc. 2

Perc. 3

Perc. 4

clap hands

clap hands

clap hands

13 14 15 16

mf

Funtango

This musical score is for the piece 'Funtango' and covers measures 17 through 21. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cl. 1 and 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts. 1 and 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone/Euphonium (Bar./Euph.)
- Tuba
- Percussion 1 (Perc. 1)
- Advanced Percussion 1 (Adv. Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- Percussion 4 (Perc. 4)

The score features various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and performance instructions like 'T.T.' and 'Vbslp.'. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the page. Measure numbers 17, 18, 19, 20, and 21 are indicated at the bottom of the score.

Funtango

To Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar/
Euph.

Tuba

Perc. 1

Adv.
Perc. 1

Perc. 2

Perc. 3

Perc. 4
Triangle

Funtango

29

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf*

Tpts. 2

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Perc. 1

Adv. Perc. 1

Perc. 2 *mf* Cast.

Perc. 3 *mf*

Perc. 4 *mf* S. Wstl. Police Whistle

27 28 29 30 31

B. Hn. Slstk.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar/
Euph.

Tuba

Perc. 1

Adv.
Perc. 1

Perc. 2

Perc. 3

Perc. 4

32 *mf* Cbl.

33

34

35 *mf* B. Hn.

36 *mf* P. Wstl. Slstk.

Funtango

37

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

37

1 *f*

2 *f*

Hn. *f*

Tbn. *f*

Bar/
Euph. *f*

Tuba *f*

Perc. 1 *f*

Adv.
Perc. 1 *f*

Perc. 2 *f*
Cr. Cym.

Tamb. *f*

Perc. 3 *f*

Perc. 4 *f*
Tri.

37 38 39 40 41

Fl. clap hands 45

Ob. clap hands

Bsn. clap hands

1 Cls. clap hands

2 Cls. clap hands

B. Cl. clap hands

A. Sax. clap hands

T. Sax. clap hands

B. Sax. clap hands

1 Tpts. clap hands 45

2 Tpts. clap hands

Hn. clap hands

Tbn. clap hands

Bar./Euph. clap hands

Tuba clap hands

Perc. 1 clap hands

Adv. Perc. 1 clap hands

Perc. 2 choke

Perc. 3 T.T. clap hands

Perc. 4 clap hands

42 43 44 45 46



Funtango

D.S. al Coda

This musical score page, numbered 46, is for the piece 'Funtango'. It features a large, diagonal red watermark that reads 'Preview Only Requires Purchase'. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Part 1 and 2, both playing a melodic line with a *mf* dynamic.
- Oboe (Ob.):** Part 1 and 2, both playing a melodic line with a *mf* dynamic.
- Bassoon (Bsn.):** Part 1 and 2, both playing a melodic line.
- Clarinets (Cls.):** Part 1 and 2, both playing a melodic line with a *mf* dynamic.
- Bass Clarinet (B. Cl.):** Playing a melodic line.
- Saxophones (Sax.):** Alto (A. Sax.), Tenor (T. Sax.), and Baritone (B. Sax.) parts, all playing melodic lines.
- Brass:** Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombones (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba, all playing rhythmic accompaniment.
- Percussion (Perc.):** Four parts (Perc. 1-4) providing rhythmic accompaniment. Perc. 1 and 2 have *mf* dynamics. Perc. 3 has a *mf* dynamic. Perc. 4 includes specific instructions: 'P. Wstl.' (Percussion West), 'Vbslp.' (Vibraphone), and 'Slstk.' (Slatk.).

The score spans measures 47 to 52. Measure 52 includes the instruction 'T.T.' (Tutti) and a *mf* dynamic marking. The piece concludes with a *D.S. al Coda* instruction.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Percussion 1 (Perc. 1), Advanced Percussion 1 (Adv. Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures 53, 54, 55, and 56. Dynamics markings include *f* (forte) and *ff* (fortissimo). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score. Specific performance instructions include "Cast." above Perc. 2 in measure 54 and "S. Wstl." with a bowing symbol above Perc. 4 in measure 55.

IV. GETTYSBURG

A Civil War Portrait

BRIAN BALMAGES
(ASCAP)

Slowly (♩ = 84)

Flute

Oboe

Bassoon

B♭ Clarinets 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1/2

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Field Drum, Wind Chimes, Bass Drum*)

Percussion 3 (Crash Cymbals, Suspended Cymbal, Opt. Timpani*)

(F, B♭)

S.D.

B.D.

F.D.

Sus. Cym. *p* scrape with coin

W. Ch.

p

2

3

4

*Low tom or other low drum may be substituted

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Fl. *mp*

Ob. *mp*

Bsn.

Cls. 1 *a2 mp*

2

B. Cl.

A. Sax. *p*

T. Sax.

B. Sax.

Tpts. 1 *a2 p*

2

Hn. *p*

Tbn.

Bar./ Euph.

Tuba

Bells *mp*

Perc. 1

Perc. 2

Perc. 3

5 6 7 w/ mallets 8 *p*

9

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 *mp* a2
2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

9

Tpts. 1 *f*
2

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Bells *f*

Perc. 1 *f* rim *mp*

Perc. 2 *f*

Perc. 3 Cr. Cym. *f*

9 *f* 10 11 12

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

18 19 20 21 22

w/ mallets

mf

mf

p

Legal Use Requires Purchase

With energy! (♩ = 136-144)

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

2

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Bells *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

23 *f* 24 25 26 *p*

27

2nd time only

Fl.

Ob.

Bsn.

Cls. 1

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

27

Tpts. 1

2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

27

28

29

30

f

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

a2

a2

a2

a2

Cr. Cym.

f

31 32 33 34

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cls. 1/2), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets 1 and 2 (Tpts. 1/2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures, with measure numbers 35, 36, 37, and 38 indicated at the bottom of the page. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire score, and "Legal Use Requires Purchase" is written below it.

35

36

37

38

39

Fl. *f*

Ob. *f*
2nd time only play any notes

Bsn. *p* *cresc. poco a poco*

Cls. 1
2

B. Cl. *p* *cresc. poco a poco*
2nd time only play any notes

A. Sax. *f*
2nd time only play any notes

T. Sax. *p* *cresc. poco a poco*
2nd time only play any notes

B. Sax. *p* *cresc. poco a poco*
2nd time only play any notes

39

Tpts. 1
2

Hn. *p* *cresc. poco a poco*
2nd time only play any notes

Tbn. *p* *cresc. poco a poco*
2nd time only play any notes

Bar./ Euph. *p* *cresc. poco a poco*
2nd time only play any notes

Tuba *p* *cresc. poco a poco*
2nd time only play any notes

Bells

Perc. 1

Perc. 2

Perc. 3

39

40

41

42

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

f

43 44 45 46

This musical score is for the piece 'Gettysburg'. It is arranged for a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cls. 1)
- Clarinet 2 (Cls. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet 1 (Tpts. 1)
- Trumpet 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Baritone/Euphonium (Bar./Euph.)
- Tuba (Tuba)
- Bells
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score spans measures 58 to 61. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

58

59

60

61

62

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

62

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. 65 *p*

This musical score is for the piece 'Gettysburg' and covers measures 66 through 69. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls. 1 and 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts. 1 and 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone/Euphonium (Bar./Euph.)
- Tuba
- Bells
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3), including Cr. Cym. and choke.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large red watermark reading 'Preview Only' is overlaid diagonally across the page. A 'Legal Use Requires Purchase' watermark is also present. The dynamic marking *f* (forte) is indicated at the beginning of measure 66. The percussion parts feature complex rhythmic patterns with various articulations and dynamics.