

CAMEL CARAVAN

Joel Spineti

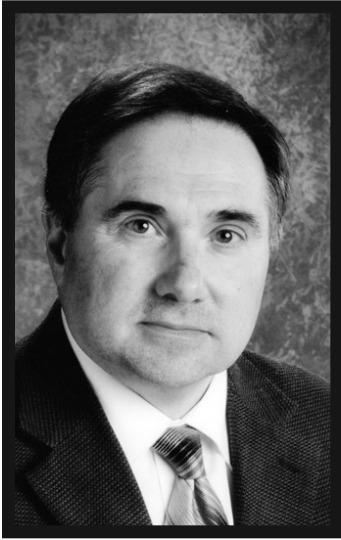
Instrumentation

1 - Conductor's Full Score	2 - Baritone T.C.
8 - Flute	4 - Tuba
2 - Oboe	1 - Timpani
2 - Bassoon	2 - Bells
10 - B♭ Clarinet	3 - Percussion 1
2 - B♭ Bass Clarinet	Congas (Opt.
4 - E♭ Alto Saxophone	Tom-toms)
2 - B♭ Tenor Saxophone	Tambourine
2 - E♭ Baritone Saxophone	2 - Percussion 2
8 - B♭ Trumpet	Triangle
4 - F Horn	Temple Blocks
4 - Trombone	3 - Percussion 3
2 - Baritone / Euphonium	Tam-tam
	Suspended Cymbal
	Crash Cymbals

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Joel Spineti is a full time music educator who has taught at the elementary, middle school and high school levels for 17 years. Currently, he directs the Haddam-Killingworth Middle School Jazz and Concert Bands.

Mr. Spineti graduated from Central Connecticut State University with degrees in music and education. While there, he studied composition with Dr. Phil Traeger. Soon after graduation, he moved to New York City where he studied jazz piano with Hal Galper. Over the next 12 years, he performed in or music directed musical theater in venues spread across 40 states in America.

Mr. Spineti composes music for concert band, jazz band, choral and musical theater. He and his wife Marti live in southern Connecticut. They have two children and a stubborn Scottish terrier named Baxter.

Program Notes

The music composed for this this piece was inspired by the journeys of merchants, pilgrims and the caravan of camels who traversed the deserts of northern Africa, Asia and the Middle East. For centuries, caravans consisting of 150 camels or more carried products such as wool, cotton fabrics and tea across rugged terrain while withstanding extreme harsh conditions. Most caravans have now disappeared, replaced by trucks and planes. However, there are still some that exist in harsh regions where other forms of transportation remain scarce.

I suggest a solo flute to play the opening two measures of this piece to convey an isolated feeling. Feel free to add a small group of flutes if there is not a confident young musician to perform this task. Review the quarter note rest on beat one in the Alto Sax, Tenor Sax and Horn in F at measure 6. This happens frequently (and in most instruments) and is quite easy to count incorrectly. I've utilized a variety of dynamics as well as crescendos and diminuendos for the students to work on. A *Subito mp* is incorporated at measure 40 that will most likely need to be discussed beforehand. If Congas are not available, consider using Tom-toms or a snare drum with the "snare off". It is my hope that both students and audience members enjoy the musical journey of the Camel Caravan.

Joel Spineti

CAMEL CARAVAN

JOEL SPINETI
(ASCAP)

Exotically (♩ = 84)

(Solo or Small Group)

tutti

Flute *p*

Oboe *p*

B♭ Clarinet *p*

B♭ Bass Clarinet *p*

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p*

E♭ Baritone Saxophone *p*

B♭ Trumpet

F Horn *p*

Trombone Baritone / Euphonium Bassoon *p*

Tuba *p*

Timpani (C, D)

Bells

Percussion 1 (Congas or Opt. Tom-toms, Tambourine)

Percussion 2 (Triangle, Temple Blocks)

Percussion 3 (Tam-tam, Suspended Cymbal, Crash Cymbals) *p*

Tam-tam

Sus. Cym. *p*

2 3 4 5



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6 Slightly Faster (♩ = 96)

10

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

6 Slightly Faster (♩ = 96)

10

Tpt.

Hn. *mp*

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

Tuba *mp*

Timp. *mp* medium mallets

Bells *mf* hard rubber mallets

Perc. 1 Tamb. *mp* Congas (opt. Tom-toms)

Perc. 2 *mp*

Perc. 3 *mp*

6 7 8 9 10

14

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

14

Tpt. *mf*

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

11

12

13

14

15

18

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

18

Tpt. *mf*

Hn. *mf*

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

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Temple Blocks

16

17

18

19

20

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

21

22

23

24

25

28

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. *f* *mf*

Hn. *f* *mf*

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

Tuba *f* *mf*

Timp. *f*

Bells *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f*

Perc. 3

26

27

28

29

30

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Tbn. Bar. / Euph. Bsn.
Tuba
Timp.
Bells
Perc. 1
Perc. 2
Perc. 3

36

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f* *subito mp*

A. Sax. *f* *subito mp*

T. Sax. *f* *subito mp*

B. Sax. *f* *subito mp*

36

Tpt. *f* *subito mp*

Hn. *f* *subito mp*

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

Tuba *f* *subito mp*

Timp. *f*

Bells

Perc. 1 *f* *subito mp*

Perc. 2 *f* *mp* Tri.

Perc. 3 Cr. Cym. *f* *mp* Sus. Cym.

36 *f* 37 38 39 40 *mp*

41 45

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41 45

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp. *mp*

Bells *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

rit.

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

Tpt. *mf* *mp*

Hn. *mf* *mp*

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

Tuba *mf* *mp*

Timp. *mf* *mp*

Bells *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf*

Perc. 3 Tam-tam *mp*

46

47

48

49

50