

NO WORRIES

Joel Spineti

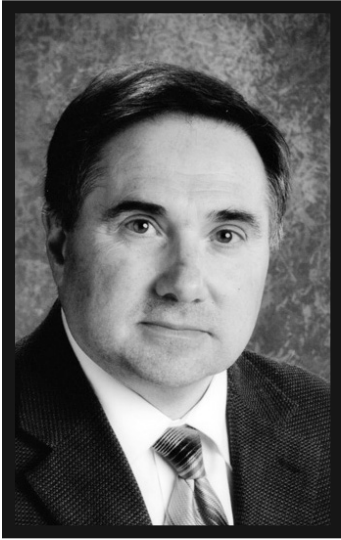
Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	2 - Marimba
10 - B $\flat$ Clarinet	4 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Bass Clarinet	2 - Percussion 2 Hi-Hat Bongos
4 - E $\flat$ Alto Saxophone	2 - Percussion 3 Guiro
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
8 - B $\flat$ Trumpet	
4 - F Horn	
4 - Trombone	

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 Brady.

About the Music

If you've ever visited the tiny island of Jamaica, chances are that you've heard the sound and felt the joy of reggae music.

I've incorporated some of the stylistic tendencies of this genre into *No Worries*.

The percussion groove plays an extremely important role in this arrangement. The backbeat is characterized by a dominant snare and bass drum that are both emphasized on the 3rd beat of each 4/4 measure. By eliminating the expected hit on beat one, your percussionists will create the one drop effect.

The two eighth notes on beat 2 and staccato quarter note on beat 4 found in the saxophones, trumpet and horn at measure 1 should be as precise and clean as possible to compliment the repeating bass line and one drop groove.

It is my hope that once the melody is added to this musical puzzle, students and audience alike, will have an opportunity to experience a sliver of joy that is usually reserved for those who dwell on a tiny island in the Caribbean.

- Joel Spineti

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Marimba



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9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Mrb.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

B1729

15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

15

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

mf

Mrb.

Perc. 1

head

rim

Perc. 2

Perc. 3

11

12

13

14

15

16

$2I$

23 27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

23 27

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Mrb.

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26 27

B1729

32

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

35

Tpt.

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Mrb.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37 38

B1729

B1729

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Carefree Melody

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 1: Carefree Melody

Tpt. *mf*

Hn. *mf*

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

Tuba *mf*

Mrb. *mf*

Perc. 1 S.D. rim B.D. *mf*

Perc. 2 Hi-Hat Bongsos *mf*

Perc. 3 *mf*

No. 2: Beach Groove

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 2: Beach Groove

Tpt. *mf*

Hn. *mf*

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

Tuba *mf*

Mrb. *mf*

Perc. 1 *mf*
S.D. rim
B.D.

Perc. 2 *mf*
Hi-Hat
Bongos

Perc. 3 *mf*