

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are exceptional concert pieces by today's top composers for young band. Each selection is correlated with a specific page from the **BEST IN CLASS Comprehensive Band Method** to carefully reinforce the musical skills and concepts from **BEST IN CLASS Books 1 and 2**. **LEARNING CONCEPTS** written in the score and student parts provide valuable teaching ideas and outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and important themes in every part are just a few of the quality musical features found in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company.

GRADE 1

THE BIG TOP MARCH

Charlie Hill • 2:00 • GB876
Correlated with Book 1, page 17

BLUE MOUNTAIN PASS

Chuck Elledge • 2:30 • GB875
Correlated with Book 1, page 14

CABO RICO

Chuck Elledge • 2:15 • WB109
Correlated with Book 1, page 18

CHESAPEAKE MARCH

Hilliard/Elledge • 2:50 • GB850
Correlated with Book 1, page 15

A CHRISTMAS SUITE

I. O Come, Little Children

II. Christmas Eve Canon

arr. Eugene Magill • 3:15 • WB81
Correlated with Book 1, pages 10 & 14

CROWN POINT MARCH

Bruce Pearson • 2:00 • WB102
Correlated with Book 1, page 12

HOEDOWN HAYRIDE

Pearson/Elledge • 1:45 • WB104
Correlated with Book 1, page 20

LIBERTY BELL OVERTURE

Chuck Elledge • 2:50 • WB103
Correlated with Book 1, page 17

MARCH OF VALOR

Stephen Bulla • 2:15 • GB860
Correlated with Book 1, page 17

MEDALLION OVERTURE

William Himes • 3:00 • GB864
Correlated with Book 1, page 18

SONGS OF OLDE EIRE

I. Cockles and Mussels

II. The Wearing of the Green

arr. Chuck Elledge • 4:40 • GB855
Correlated with Book 1, page 13

TRUMPET VOLUNTARY

arr. Bruce Pearson • 3:00 • WB115
Correlated with Book 1, page 18

WINDQUEST

Ron Cowherd • 3:00 • GB873
Correlated with Book 1, page 19

GRADE 1½

AS LATELY WE WATCHED

Pearson/Elledge • 2:15 • WB100
Correlated with Book 1, page 29

BRITISH ISLES SUITE

I. Men of Harlech

II. Henry Martin

III. Sweet Banks of Dundee

arr. Chuck Elledge • 8:10 • WB105
Correlated with Book 1, page 23

CARILLON

Ron Cowherd • 2:25 • WB116
Correlated with Book 2, page 5

CHA CHA DEL SOL

Frode Thingnæs • 2:45 • GB874
Correlated with Book 1, page 19

FANTASY ON A MEDIEVAL CAROL

Pearson/Halferty • 2:35 • WB92
Correlated with Book 2, page 7

FROG WENT A-COURTIN'

Ron Cowherd • 2:15 • GB858
Correlated with Book 1, page 22

FROM SEA TO SHINING SEA

arr. Eugene Magill • 2:45 • WB84
Correlated with Book 1, page 26

IN DULCI JUBILO

arr. John Zdechlik • 2:50 • WB114
Correlated with Book 1, page 24

KINGSBURY MARCH

Pearson/Elledge • 2:00 • WB94
Correlated with Book 1, page 20

RUDIMENTAL REGIMENT

Pearson/Elledge • 3:30 • GB872
Correlated with Book 1, page 25

GRADES 2 and 2½

AMERICAN ANTHEMS (2)

arr. Hill/Elledge • 4:00 • GB854
Correlated with Book 2, page 19

CAJUN COOKIN' (2)

Bruce Pearson • 4:00 • WB126
Correlated with Book 2, page 14

CAPRICE (2)

William Himes • 4:30 • GB866
Correlated with Book 2, page 12

A CHRISTMAS PORTRAIT (2)

arr. William Himes • 3:30 • GB870
Correlated with Book 2, page 14

CREED (2½)

William Himes • 4:40 • GB853
Correlated with Book 2, page 32

ESPRIT! (2)

Chuck Elledge • 4:00 • GB886
Correlated with Book 2, page 11

FINALE (2)

Beethoven/Cowherd • 3:30 • GB870
Correlated with Book 2, page 21

A GLORIOUS CHRISTMAS (2½)

arr. Ron Cowherd • 4:00 • GB862
Correlated with Book 2, page 32

HOMESTEAD 1850 (2½)

arr. Ron Cowherd • 3:05 • WB90
Correlated with Book 2, page 32

JUBILATIONS (2)

Bruce Pearson • 4:00 • WB107
Correlated with Book 2, page 23

MARCH FOR DEE (2)

Root/Pearson • 2:00 • WB93
Correlated with Book 2, page 29

MIRAGE (2)

Chuck Elledge • 6:30 • WB101
Correlated with Book 2, page 29

OLDE ENGLISH SUITE (2)

I. Rigadoon

II. Church Bells

III. Hornpipe

arr. Eugene Magill • 3:30 • WB130
Correlated with Book 2, page 12

OVERTURE VARIATIONS (2)

Stephen Bulla • 3:00 • GB871
Correlated with Book 1, page 29

POMP AND CIRCUMSTANCE/RECESSIONAL (2)

Elgar/Hill/Elledge • 5:00 • GB865
Correlated with Book 2, page 22

SUMMER'S RAIN (2)

Chuck Elledge • 4:10 • WB95
Correlated with Book 2, page 13

VOYAGEUR MARCH (2)

Frank Halferty • 2:30 • WB106
Correlated with Book 2, page 13

WHEN JOHNNY COMES MARCHING HOME (2)

arr. Pearson/Elledge • 3:30 • WB125
Correlated with Book 2, page 15

WIND RIVER OVERTURE (2)

Bruce Pearson • 3:30 • WB96
Correlated with Book 2, page 23

Learning Concepts – A Christmas Portrait

Learning Concepts outline the basic musical skills and terms found in **A Christmas Portrait**. Scale, Rhythm, Melody and Phrasing, and Tuning and Harmony Skills are all printed on the back of the student parts. Play through Learning Concepts before sightreading **A Christmas Portrait**, and use them as warm-up exercises to isolate rhythms, teach phrasing, and improve aural awareness.

New Ideas are performance instructions and definitions for musical elements found in **A Christmas Portrait**. To reinforce understanding of these new concepts, we encourage you to supplement these instructions with your own definitions of these terms. The New Ideas box appears on the top of the student Learning Concepts as shown here:

NEW IDEAS

Misterioso - Mysteriously

Pesante - Play heavily, with emphasis on each note.

rit. (ritardando) - Gradually slow the tempo.

A tempo - Return to the previous tempo.

Maestoso - Play with a majestic style.

allargando poco a poco - Gradually slow the tempo little by little.

Grandioso - Play in a grand, stately style.

SCALE SKILL

ACTIVITY

1. Play the Concert B \flat and F Major scales with the full band. Divide the band into two groups, and ask one group to sing the scale on "l \bar{o} o" while the others play the scale. Repeat the exercises, and switch parts. Once this is mastered, you may want to try having the students sing degrees of the scale or solfeggio syllables.
2. Instruct the students to memorize the scales.

1 Concert B \flat Major

Flutes 1
Oboe 2

B \flat Clarinets 1
2

E \flat Alto
Saxophone

B \flat Cornets/ 1
Trumpets 2

F Horn

Low Woodwinds
Low Brass

Timpani

Bells

Suspended
Cymbal
Tambourine

Snare Drum
Bass Drum

mf

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Concert F Major

RHYTHM SKILL

ACTIVITY

1. Following the teacher's demonstration, instruct students to count and clap these rhythm patterns before rehearsing **A Christmas Portrait**. Begin with slower tempos, and repeat as necessary.
2. Play these unison rhythms after counting and clapping have been mastered. Students must pay close attention to time and key signature changes in the rhythm skills.
3. Now might be a good time to discuss the meaning of modulation, since all of the keys in the piece are represented here.

ACTIVITY

* Percussion III Tacet on Rhythm Skill.

1. On the next page is the melody to "The Sleep of the Child Jesus." Each student should follow the **Misterioso** and *legato* markings to achieve the true spirit of the carol. Now might be a good time to explain the concept of "minor," and to differentiate that flavor with the major scales previously played. Encourage students to play with a well-supported sound.
2. Emphasize to students that musical phrases are musical sentences. Each must express complete thoughts and emotions. When rehearsing **A Christmas Portrait**, identify the phrases and demonstrate how to shape each phrase as a complete statement.

MELODY AND PHRASING SKILL

Misterioso

Flutes 1
Oboe 2
Bb Clarinets 1
2
Eb Alto Saxophone
Bb Cornets / 1
Trumpets 2
F Horn
Low Woodwinds
Low Brass
Bells
Triangle
Suspended Cymbal
p Timp.

p legato

p legato

p legato

p legato

p legato

p legato

p Timp.

* Percussion IV Tacet on Melody and Phrasing Skill.

ACTIVITY

1. Good tone production is essential to playing in tune. This is accomplished by good posture, breath support, proper embouchure, and careful listening.
2. Rehearse at different dynamic levels, and make students aware of the intonation differences which may occur when they play loudly and softly. Encourage concentration on a steady air stream.
3. The tonic and dominant seventh chords are introduced in this skill, and are labeled on student parts along with the note function of each instrument. It is helpful to ask the students to sing the notes of the chord after they have played the exercise. Divide the band into two groups, and ask one group to sing the line in a comfortable range on "loo" while the others play their parts. Vary the playing assignment between sections of the band. Students should be reminded to listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.

TUNING AND HARMONY SKILL

Flutes 1
Oboe 2
Bb Clarinets 1
2
Eb Alto Saxophone
Bb Cornets / 1
Trumpets 2
F Horn
Low Woodwinds
Low Brass
Timpani
Bells
Snare Drum
Bass Drum

Tonic Chord (I)

Dominant 7th Chord (V7)

Tonic Chord (I)

* Percussion II & III Tacet on Tuning and Harmony Skill.

TO THE CONDUCTOR

On the following page you will find a LEARNING CONCEPT LISTENING CHART, which is an introduction to listening to a piece for themes, form, and hearing and recognizing the different timbres in the band.

Finally, a short quiz at the bottom of the page covers some of the new ideas and concepts introduced in the LEARNING CONCEPTS. The Neil A. Kjos Music Company grants permission to copy the LISTENING

LEARNING CONCEPT LISTENING CHART

A CHRISTMAS PORTRAIT

Measure Concept

- 1 Introduction using a rhythmic ostinato (repeated rhythm pattern) in the low brass and low woodwinds.
- 5 Countermelody accompaniment begins in the cornets/trumpets.
- 10 Flutes, oboe, B \flat clarinets, alto and tenor saxophones, and F horns toss back and forth a theme from "*Angels We Have Heard on High*."
- 17 "*O Come, Little Children*" begins in the B \flat clarinets.
- 21 Everyone has either the melody or countermelody.
- 32 Transition (bridge) to the second melody, modulating (changing key) to G minor.
- 38 The new melody, "*The Sleep of the Child Jesus*," is played by woodwinds and F horns.
- 47 Modulation to C minor.
- 48 The accompaniment is syncopated (accenting notes that normally aren't accented).
- 58 Transition to the next melody, using "*O Come, Little Children*" and "*Angels We Have Heard on High*" and modulating to F Major.
- 67 The next melody, "*He is Sleeping in a Manger*," starts.
- 83 Ending using elements of rhythmic ostinato, like the introduction.

Learning Concept Quiz

1. A tonic chord is a chord based on the _____ degree of the scale.
2. A dominant chord is a chord based on the _____ degree of the scale.
3. **Maestoso** means to play in a _____ style.
4. A key change within a piece of music is known as a _____.
5. _____ means to play heavily, with emphasis on each note.
6. **A tempo** means to return to the _____ tempo.
7. A phrase in music is a musical _____.

A Christmas Portrait

Correlated with BEST IN CLASS Book 2, page 14

Full Conductor Score

Approximate Performance Time 3:30

arr. William Himes

The score is for a 2/4 time piece in B-flat major, marked **Allegro** with a tempo of $\text{♩} = 96$. The instrumentation includes:

- Flutes:** 1 and 2 parts, playing whole notes in the right hand.
- Oboe:** 1 part, playing whole notes in the right hand.
- B♭ Clarinets:** 1 and 2 parts, playing whole notes in the right hand.
- E♭ Alto Clarinet:** 1 part, playing eighth notes in the right hand.
- B♭ Bass Clarinet:** 1 part, playing eighth notes in the right hand.
- E♭ Alto Saxophone:** 1 part, playing eighth notes in the right hand.
- B♭ Tenor Saxophone:** 1 part, playing eighth notes in the right hand.
- E♭ Baritone Saxophone:** 1 part, playing eighth notes in the right hand.
- Bassoon:** 1 part, playing eighth notes in the right hand.
- B♭ Cornets/Trumpets:** 1 and 2 parts, playing eighth notes in the right hand.
- F Horn:** 1 part, playing eighth notes in the right hand.
- Trombones:** 1 and 2 parts, playing eighth notes in the right hand.
- Baritone:** 1 part, playing eighth notes in the right hand.
- Tuba:** 1 part, playing eighth notes in the right hand.
- Timpani:** 1 part, playing eighth notes in the right hand.
- Percussion I: Bells:** 1 part, playing whole notes in the right hand.
- Percussion II: Triangle, Tambourine:** 1 part, playing eighth notes in the right hand.
- Percussion III: Crash Cymbals, Suspended Cymbal:** 1 part, playing eighth notes in the right hand.
- Percussion IV: Snare Drum, Bass Drum:** 1 part, playing eighth notes in the right hand.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes first and second endings for several instruments.

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7 8 *a2* **9** 10 11 12

Fls. 1/2

Ob.

Bb Cls. 1/2

Eb A.Cl.

Bb B.Cl.

Eb A.Sax.

Bb T.Sax.

Eb Bar.Sax.

Bsn.

Bb Cors./1
Tpts. 2

F Hn.

Trbs. 1/2

Bar.

Tuba

Timp.

Bells

Tri.
Tamb.

C.Cyms.

S.D.
B.D.

mp *f* *f* *mf*

(Snares off) *mp* *f*

17 "O Come, Little Children"

The musical score is arranged in two systems. The first system includes Flutes (1 and 2), Oboe, B-flat Clarinets (1 and 2), E-flat Alto Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The second system includes B-flat Cornets (1 and 2), Trumpets (1 and 2), French Horns, Trombones (1 and 2), Baritone, Tuba, Timpani, Bells, Tambourine, Cymbals, Snare Drum (S.D.), and Bass Drum (B.D.).

Measure numbers 13, 14, 15, 16, 17, and 18 are indicated above the staves. The title "O Come, Little Children" is enclosed in a box above measures 17 and 18. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A performance instruction "(Snares on)" is placed above the snare drum staff in measure 13. A "choke" instruction is placed above the snare drum staff in measure 17. A large "SAMPLE" watermark is overlaid diagonally across the score.

* From measures 13-17, the bass drum should play only if there are no timpani.

Musical score for measures 19-24. The score includes parts for Flutes (1/2), Oboes, Bb Clarinets (1/2), Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bassoon, Bb Cors./1 Trumpets (2), F Horns, Trombones (1/2), Baritone, Tuba, Timpani, Bells, Tambourine, Cymbals, and String Drums (S.D./B.D.). Dynamics include *mf* and *sim.* A large watermark 'SAMPLE' is visible across the score.

25

Fls. 1 2 a2 26 27 28 29 30

Ob.

Bb Cls. 1 2 a2

Eb A.Cl.

Bb B.Cl.

Eb A.Sax.

Bb T.Sax.

Eb Bar.Sax.

Bsn.

25

Bb Cors./1 a2
Tpts. 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tri. Tamb.

Susp.Cym.

S.D.
B.D.

(on rim)

mf

Fls. 1/2, Ob., Bb Cls. 1/2, Eb A.Cl., Bb B.Cl., Eb A.Sax., Bb T.Sax., Eb Bar.Sax., Bsn., Bb Cors./Tpts. 1/2, F Hn., Trbs. 1/2, Bar., Tuba, Timp., Bells, Tri., Susp.Cym., S.D., B.D.

Measures: 31, 32, 33, 34, 35, 36

Dynamics: *mf*, *rit.*, *p*, *Bb-C*

Performance instructions:

 (Snares off)

 * From measures 32-35, the bass drum should play only if there are no timpani.

Misterioso $\text{♩} = 72$ **38** "The Sleep of the Child Jesus"

Fls. 1 2 *p* *legato*

Ob. *p legato*

Bb Cls. 1 2 *p*

Eb A.Cl. *legato*

Bb B.Cl. *legato*

Eb A.Sax. *p legato*

Bb T.Sax. *legato*

Eb Bar.Sax.

Bsn.

Bb Cors./1
Tpts. 2 *p legato*

F Hn.

Trbs. 1 2

Bar.

Tuba

Timp.

Bells *p*

Tri.

Susp.Cym. *p*

S.D.
B.D.

42 43 44 45 46

Fls. 1
2

Ob.

Bb Cls. 1
2

Eb A.Cl.

Bb B.Cl.

Eb A.Sax.

Bb T.Sax.

Eb Bar.Sax.

Bsn.

Bb Cors./1
Tpts. 2

F Hn.

Trbs. 1
2

Bar.

Tuba

Timp.

Bells

Tri.

Susp.Cym.

S.D.
B.D.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

48 Pesante ♩ = 69

47 49 50 51

Fls. 1 2 rit. *f legato* rit.

Ob. rit. *f legato* rit.

Bb Cls. 1 2 rit. *f legato* rit.

Eb A.Cl. rit. *f* rit.

Bb B.Cl. *p* rit. *f* rit.

Eb A.Sax. rit. *f legato* rit.

Bb T.Sax. rit. *f* rit.

Eb Bar.Sax. rit. *f* rit.

Bsn. rit. *f* rit.

Bb Cors./1 Tpts. 2 rit. *f legato* rit.

F Hn. rit. *f* rit.

Trbs. 1 2 *p* rit. *f* rit.

Bar. *p* rit. *f* rit.

Tuba rit. *p* rit. *f* rit.

Timp. rit. rit.

Bells rit. *f* rit.

Tamb. rit. Tamb. rit.

Susp.Cym. rit. *p* rit.

S.D. (Snares on) *f* rit.

B.D. *f* rit.

52 53 54 **A tempo** 55 56

Fls. 1 2 *mp* *p*

Ob. *mp* *p*

Bb Cls. 1 2 *mp* *p*

Eb A.Cl. *mp* *p*

Bb B.Cl. *mp* *p*

Eb A.Sax. *mp* *p*

Bb T.Sax. *mp* *p* Trb. cue

Eb Bar.Sax. *mp*

Bsn. *mp* *p*

Bb Cors./1 **A tempo** a2 *p*

Tpts. 2 *mp* *p*

F Hn. *mp* *p*

Trbs. 1 2 *mp* *p*

Bar. *mp* *p*

Tuba *mp*

Timp. *mp*

Bells *p*

Tamb. Tri. *mp*

Susp.Cym. *mp* *p*

S.D. B.D.

57 **58** Allegro ♩ = 92 59 60 61

Fls. 1 2 rit. p mp

Ob. rit. p sim. mp

Bb Cls. 1 2 rit. p mp

Eb A.Cl. rit. p sim. mp

Bb B.Cl. rit. p sim. mp

Eb A.Sax. rit. F Hn. cue End cue p sim. mp

Bb T.Sax. End cue p sim. mp

Eb Bar.Sax. rit. p

Bsn. rit. p

Bb Cors./1 Tpts. 2 rit. p sim. mp

F Hn. rit. mp

Trbs. 1 2 rit. mp

Bar. rit. p

Tuba rit. p

Timp. rit. p

Bells rit. p

Tri. rit. p mp

Susp.Cym. rit. mp

S.D. (Snares off) mp

B.D. rit. mp

62 63 64 65 66 a2

Fls. 1 2 *mf* *rit.* *f*

Ob. *mf* *rit.* *f*

Bb Cls. 1 2 *mf* *rit.* *f*

Eb A.Cl. *mf* *rit.* *f*

Bb B.Cl. *mp* *mf* *rit.* *f*

Eb A.Sax. *mf* *rit.* *f*

Bb T.Sax. *mf* *rit.* *f*

Eb Bar.Sax. *mp* *mf* *rit.* *f*

Bsn. *mp* *mf* *rit.* *f*

Bb Cors./ 1 2 *mf* *rit.* *f*

Tpts. 2 *mf* *rit.* *f*

F Hn. *mf* *rit.* *f*

Trbs. 1 2 *mp* *mf* *rit.* *f*

Bar. *mp* *mf* *rit.* *f*

Tuba *mp* *mf* *rit.* *f*

Timp. *mp* *mf* *rit.* *f*

Bells *mf* *rit.* *f*

Tri. Tamb. *mf* *rit.* *f*

Susp.Cym. *mp* *mf* *rit.* *f*

S.D. B.D. *mf* (Snare on) *rit.* *mp*

"He is Sleeping in a Manger"

67 **Maestoso** ♩ = 72

This musical score page includes the following instruments and parts:

- Fls. 1, 2
- Ob.
- Bb Cls. 1, 2
- Eb A. Cl.
- Bb B. Cl.
- Eb A. Sax.
- Bb T. Sax.
- Eb Bar. Sax.
- Bsn.
- Bb Cors./1, Tpts. 2
- F Hn.
- Trbs. 1, 2
- Bar.
- Tuba
- Timp.
- Bells
- Tri.
- Susp. Cym.
- S. D.
- B. D.

The score is in 3/4 time, marked **Maestoso** with a tempo of ♩ = 72. It features a large watermark reading "SAMPLE".

Fls. 1 2

72 73 74 75 76

Ob. *allargando poco a poco*

Bb Cls. 1 2 *allargando poco a poco*

Eb A.Cl. *allargando poco a poco*

Bb B.Cl. *allargando poco a poco*

Eb A.Sax. *allargando poco a poco*

Bb T.Sax. *allargando poco a poco*

Eb Bar.Sax. *allargando poco a poco*

Bsn. *allargando poco a poco*

Bb Cors./ 1 Tpts. 2 *allargando poco a poco*

F Hn. *allargando poco a poco*

Trbs. 1 2 *allargando poco a poco*

Bar. *allargando poco a poco*

Tuba *allargando poco a poco*

Timp. *allargando poco a poco*

Bells *allargando poco a poco*

Tri. *allargando poco a poco*

Susp.Cym. *mp allargando poco a poco*

S.D. B.D. *allargando poco a poco*

79 Grandioso ♩ = 66

Fls. 1 2
Ob.
Bb Cls. 1 2
Eb A.Cl.
Bb B.Cl.
Eb A.Sax.
Bb T.Sax.
Eb Bar.Sax.
Bsn.
Bb Cors./ 1
Tpts. 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Tri.
Susp.Cym.
S.D.
B.D.

82 83 84 85 86 87

Fls. 1 2 *mp*

Ob. *mp*

Bb Cls. 1 2 *mp*

Eb A. Cl. *mp*

Bb B. Cl. *mp*

Eb A. Sax. *mp*

Bb T. Sax. *mp*

Eb Bar. Sax. *mp*

Bsn. *mp*

Bb Cors./1 Tpts. 2 *mp*

F Hn. *mp*

Trbs. 1 2 *mp*

Bar. *mp*

Tuba *mp*

Timp. *f* *mp*

Bells *mp*

Tri.

Susp. Cym. *mf* *f* *mp*

S.D. B.D. Timp. cue End cue

Musical score for measures 88 through 93. The score includes parts for various instruments:

- Fls. 1 & 2**: Flute parts, measures 88-93.
- Ob.**: Oboe part, starting at measure 90 with a cue. Measure 93 includes a *p* dynamic marking.
- Bb Cls. 1 & 2**: Clarinet parts in B-flat, measures 88-93.
- Eb A. Cl.**: Clarinet in E-flat, measures 88-93.
- Bb B. Cl.**: Clarinet in B-flat, measures 88-93.
- Eb A. Sax.**: Alto Saxophone in E-flat, measures 88-93.
- Bb T. Sax.**: Tenor Saxophone in B-flat, measures 88-93.
- Eb Bar. Sax.**: Baritone Saxophone in E-flat, measures 88-93.
- Bsn.**: Bassoon, measures 88-93.
- Bb Cors./1 Tpts. 2**: Horns and Trumpets in B-flat, measures 88-93.
- F Hn.**: Horn in F, measures 88-93.
- Trbs. 1 & 2**: Trombones, measures 88-93.
- Bar.**: Baritone, measures 88-93.
- Tuba**: Tuba, measures 88-93.
- Timp.**: Snare Drum, measures 88-93.
- Bells**: Bells, measures 88-93.
- Tri.**: Triangle, measures 88-93.
- Susp. Cym.**: Suspended Cymbal, measures 88-93.
- S.D. / B.D.**: Snare Drum / Bass Drum, measures 88-93.

Measure numbers 88, 89, 90, 91, 92, and 93 are indicated at the top of the score. A large 'SAMPLE' watermark is overlaid diagonally across the page. The key signature is one sharp (F#) and the time signature is 2/4.