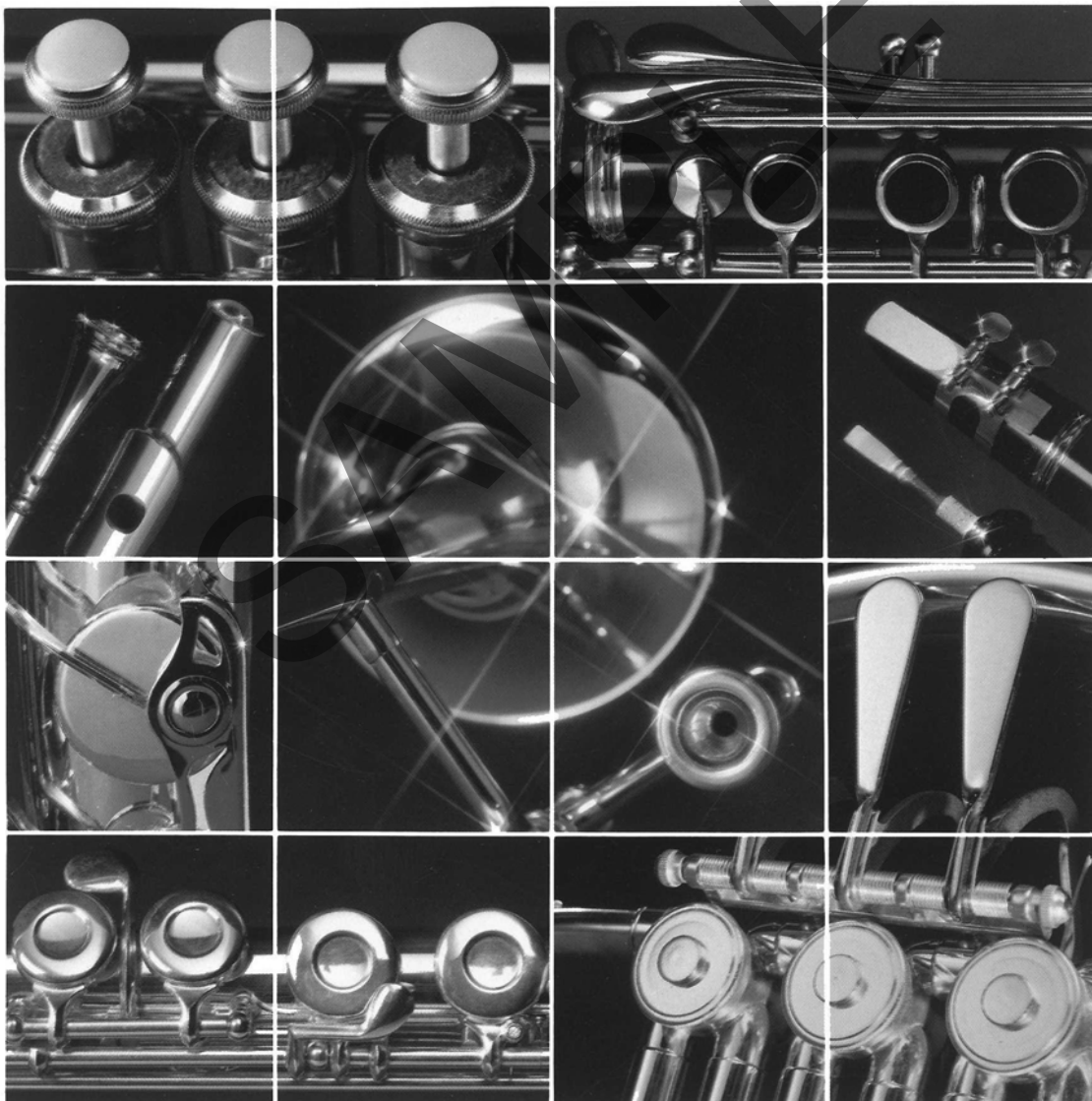


JUBILATIONS

Correlated with BEST IN CLASS Book 2, page 23

Bruce Pearson

BEST IN CLASS PERFORMANCE SELECTIONS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are outstanding concert pieces written for young bands. Each selection is correlated with a specific page from the **BEST IN CLASS Comprehensive Band Method** by Bruce Pearson 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 outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and every instrument playing an important theme are just a few of the quality musical features in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company:

AS LATELY WE WATCHED (1½) WB100
arr. Bruce Pearson & Chuck Elledge — 2:15
Correlated with BEST IN CLASS Book 1, page 29

BRITISH ISLES SUITE (1½) WB105
I. Men of Harlech
II. Henry Martin
III. Sweet Banks of Dundee
arr. Chuck Elledge — 7:30
Correlated with BEST IN CLASS Book 1, page 23

CABO RICO (1) WB109
Chuck Elledge — 2:15
Correlated with BEST IN CLASS Book 1, page 18

A CHRISTMAS SUITE (1) WB81
I. O Come, Little Children
II. Christmas Eve Canon
arr. Eugene Magill — 3:17
Correlated with BEST IN CLASS Book 1, pages 10 & 14

CROWN POINT MARCH (1) WB102
Bruce Pearson — 2:00
Correlated with BEST IN CLASS Book 1, page 12

FANTASY ON A MEDIEVAL CAROL (1½) WB92
Bruce Pearson & Frank Halferty — 2:35
Correlated with BEST IN CLASS Book 2, page 7

FROM SEA TO SHINING SEA (1½) WB84
arr. Eugene Magill — 2:45
Correlated with BEST IN CLASS Book 1, page 26

HOEDOWN HAYRIDE (1) WB104
Bruce Pearson & Chuck Elledge — 1:45
Correlated with BEST IN CLASS Book 1, page 20

HOMESTEAD 1850 (2½) WB90
arr. Ron Cowherd — 3:05
Correlated with BEST IN CLASS Book 2, page 32

JUBILATIONS (2) WB107
Bruce Pearson — 4:00
Correlated with BEST IN CLASS Book 2, page 23

KINGSBURY MARCH (1½) WB94
Bruce Pearson & Chuck Elledge — 2:00
Correlated with BEST IN CLASS Book 1, page 20

LIBERTY BELL OVERTURE (1) WB103
Chuck Elledge — 2:50
Correlated with BEST IN CLASS Book 1, page 17

MARCH FOR DEE (2) WB93
Thomas Root & Bruce Pearson — 2:00
Correlated with BEST IN CLASS Book 2, page 29

MIRAGE (2) WB101
Chuck Elledge — 6:30
Correlated with BEST IN CLASS Book 2, page 29

SUMMER'S RAIN (2) WB95
Chuck Elledge — 4:11
Correlated with BEST IN CLASS Book 2, page 13

VOYAGEUR MARCH (2) WB106
Frank Halferty — 2:30
Correlated with BEST IN CLASS Book 2, page 13

WIND RIVER OVERTURE (2) WB96
Bruce Pearson — 3:33
Correlated with BEST IN CLASS Book 2, page 23

THE COMPOSITION

The stylistic roots of **Jubilations**, a concert overture, date back to the late Classical period (1775–1825) when orchestras began performing opera and drama overtures as individual concert pieces. By the early Romantic period (1825–1850) composers such as Johannes Brahms and Felix Mendelssohn were writing concert overtures as program-mable pieces, independent of any connection with an opera or drama. Many concert overtures, including **Jubilations**, are written in a traditional *ABA* form.

The *A* sections of **Jubilations** are spirited and full of rhythmic vitality. The *B* section opens with a warm trumpet solo melody set against contemporary harmonies and relaxed rhythms in the woodwinds. Performers should follow the dynamic, phrasing and articulation markings very carefully throughout this selection.

INSTRUMENTATION LIST

3 – 1st Flute	1 – Percussion I: Bells
3 – 2nd Flute	2 – Percussion II: Marimba Vibraphone Xylophone
2 – Oboe	1 – Percussion III: Crash Cymbals Triangle Finger Cymbals
1 – Bassoon	2 – Percussion IV: Snare Drum Bass Drum Suspended Cymbal
3 – 1st B \flat Clarinet	1 – Percussion V: Suspended Cymbal Bongos
3 – 2nd B \flat Clarinet	1 – Conductor's Score
3 – 3rd B \flat Clarinet	Approximate Performance Time — 4:00
1 – E \flat Alto Clarinet	Additional Parts: \$1.50
2 – B \flat Bass Clarinet	Additional Scores: \$5.00
2 – 1st E \flat Alto Saxophone	
2 – 2nd E \flat Alto Saxophone	
2 – B \flat Tenor Saxophone	
1 – E \flat Baritone Saxophone	
3 – 1st B \flat Cornet/Trumpet	
3 – 2nd B \flat Cornet/Trumpet	
4 – 1st & 2nd Horn in F	
3 – 1st Trombone	
3 – 2nd Trombone	
1 – Baritone T.C.	
2 – Baritone B.C.	
4 – Tuba	
1 – Timpani	
Wind Chimes (Opt.)	



THE COMPOSER

Bruce Pearson is the author of the highly successful BEST IN CLASS Comprehensive Band Method. He received his Bachelor of Science in Music Education degree from St. Cloud State University, and earned his Master of Arts in Music Education degree from the University of Northern Colorado. Mr. Pearson has taught elementary, junior high, and senior high school instrumental music for the past 20 years. As composer and coordinator for the BEST IN CLASS PERFORMANCE SELECTIONS, Mr. Pearson establishes the highest quality musical and educational standards for concert music which reinforce the skills from the BEST IN CLASS Band Method. He has presented his innovative ideas and successful techniques for teaching young band throughout the United States, Canada, Japan, England, Norway, and Holland. He continues to be in much demand as a clinician, adjudicator, guest conductor, composer, and educator.

LEARNING CONCEPTS—JUBILATIONS

Learning Concepts outline the basic musical skills found in **Jubilations**. Scale, Rhythm, Melody and Phrasing, and Tuning and Harmony Skills are all printed on the back of the student parts. Learning Concepts can be used to warm-up the band, isolate rhythms, teach basic phrasing skills, and improve aural awareness.

New Ideas are definitions of musical terms which are found in **Jubilations**. The New Ideas box appears on the top of the student Learning Concepts parts as shown here:

New Ideas

A tempo = Return to previous tempo.

fp forte piano = Loud, then immediately soft.

// = Watch conductor for cut-off.

Read each definition with your class frequently as you rehearse this selection.

SCALE SKILL

ACTIVITY

1. Play the F Major Concert scale with the full band. Divide the band into two groups, and ask one group to sing the scale on "lōō" while the others play the scale. Repeat the exercise, and switch parts.
2. Play the scale in whole notes, half notes, quarter notes, and eighth notes.
3. Instruct students to memorize the scale.

F Major Concert

The musical score for "F Major Concert" is arranged for a full band. It consists of the following parts:

- Flutes/Oboe:** Fl. 1, 2; Ob.
- Bb Clarinets:** Cl. 1, 2, 3
- Eb Alto Saxophones:** 1, 2
- Bb Cornets/Trumpets:** 1, 2
- Horn in F:** 1
- Low Woodwinds/Brass:** 1, 2
- Bells:** 1
- Snare Drum/Bass Drum:** 1, 2

The score is written in 4/4 time and F major. The melody is a simple scale: C4, D4, E4, F4, G4, A4, B4, C5. The percussion parts provide a steady rhythmic accompaniment.

Timpani *tacet* on Learning Concepts.

RHYTHM SKILL

ACTIVITY

1. Following the teacher's demonstration, instruct students to count and clap each of these rhythm patterns before rehearsing **Jubilations**. Begin with slower tempos, and repeat as necessary.
2. Play these unison rhythms after counting and clapping has been mastered.

The musical score is divided into two systems, each containing unison rhythm patterns for various instruments. The first system is marked **Moderato** and consists of three measures labeled A, B, and C. The second system is divided into three measures labeled D, E, and F. Measure D is marked **Moderato**, measure E is marked **Andante**, and measure F is marked **Moderato**. The instruments listed on the left are: Flutes/Oboe (1/2), B♭ Clarinets (1/2/3), E♭ Alto Saxophones (1/2), B♭ Cornets/Trumpets (1/2), Horn in F, Low Woodwinds/Brass, Bells, and Snare Drum/Bass Drum. The score includes a large 'SAMPLE' watermark across the center.

MELODY AND PHRASING SKILL

ACTIVITY

1. The melody below is the opening *cantabile* theme of the *B* section, introduced by solo trumpet. *Cantabile* can be defined as playing in a singing style.
2. Emphasize to students that musical phrases are sentences. Each must express complete thoughts, emotions, and feelings. The markings below are suggestions for the proper interpretation of this phrase. As you rehearse **Jubilations**, identify other phrases and demonstrate how to shape each phrase as a complete statement.

Andante

Flutes 1
Oboe 2

Ob.

mp

mf

mp

f

Bb Clarinets 1
2
3

Cl. 1
Cl. 2, 3

mp

mf

mp

f

E♭ Alto Saxophones 1
2

mp

mf

mp

f

Bb Cornets/Trumpets 1
2

mp

mf

mp

f

Horn in F

mp

mf

mp

f

Low Woodwinds
Low Brass

mp

mf

mp

f

Bells

mp

mf

mp

f

Triangle**

mp

mf

mp

f

Suspended Cymbal*

mp

mf

mp

f

Bongos

mp

mf

mp

f

** + = Dampened with fingers
 ○ = Undampened
 * Scrape coin on Susp.Cym.

TUNING AND HARMONY SKILL

ACTIVITY

1. Correct posture and proper breath support are essential to playing in tune. Instruct students to listen carefully when playing this exercise. Intervals of unison notes, fifths, thirds, and octaves are all found within this skill.
2. It is helpful to ask students to sing these intervals once they have played the exercise. Instruct low woodwinds to play the written (root) note while the remainder of the band sings their part in a comfortable vocal range on "lōō." Students should always listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.

The musical score is for a 4/4 time exercise. The woodwind and brass parts consist of sustained notes with slurs, while the drum parts play a rhythmic pattern of eighth notes. The instruments are: Flutes (1 Fl. a2), Oboe (Ob.), B♭ Clarinets (Cl. 1, Cl. 2, 3), E♭ Alto Saxophones (1, 2), B♭ Cornets / Trumpets (1, 2), Horn in F, Low Woodwinds / Low Brass, Bells, Snare Drum, and Bass Drum. A large 'SAMPLE' watermark is overlaid on the score.

Full Conductor's Score
Approximate Performance Time- 4:00

JUBILATIONS

Correlated with BEST IN CLASS Book 2, page 23

Bruce Pearson

The score is for a concert band piece titled "Jubilations" by Bruce Pearson. It is in 4/4 time with a tempo of Moderato (♩ = 112). The score is divided into two systems. The first system includes Flutes/Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, Bassoon, B♭ Cornets/Trumpets (1, 2), Horns in F (1, 2), Trombones (1, 2), Baritone, Tuba, Timpani/Wind Chimes*, Percussion I (Bells), Percussion II (Marimba, Vibraphone, Xylophone), Percussion III (Crash Cymbals, Triangle, Finger Cymbals), Percussion IV (Snare Drum, Bass Drum, Suspended Cymbal), and Percussion V (Suspended Cymbal, Bongos). The score includes various dynamics such as *f*, *fp*, *mp*, and *p*, and articulation marks like accents and slurs. A large "SAMPLE" watermark is overlaid on the score.

* Wind Chimes are optional.

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Fl. a2
Ob.
Bb Cls.
Eb A. Cl.
Bb B. Cl.
Eb A. Saxes.
Bb T. Sax.
Eb Bar. Sax.
Bsn.
Bb Cors./1 Tpts.
F Hns.
Trbs.
Bar.
Tuba
Timp.
Bells (hard plastic mallets)
Xylo.
C. Cyms.
S. D.
B. D.
Susp. Cym.

16 17 18 19 20

Fls. 1 2
Ob. Fl. a2

Bb Cls. 1 2 3

Eb A. Cl. mp f mf marcato

Bb B. Cl. mp f mf marcato

Eb A. Saxes. 1 2 mp f mf marcato

Bb T. Sax. mp f mf marcato

Eb Bar. Sax. mp f mf marcato

Bsn. mp f mf marcato

Bb Cors./1
Tpts. 2 mp f mf marcato

F Hns. 1 2 mp f mf marcato

Trbs. 1 2 mp f mf marcato

Bar. mp f mf marcato

Tuba mp f mf marcato

Timp. f mf marcato

Bells mf

Marimba

Tri. f mf marcato

S. D.
B. D. mp f mf marcato

Susp. Cym. f

21 22 23 24 25

Fls. 1 2

Ob. 1 2

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxes. 1 2

B \flat T. Sax.

E \flat Bar. Sax.

Bsn.

B \flat Cors. / 1 2

Tpts.

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Marimba

Tri.

S. D.

B. D.

Susup. Cym.

Fl. a2

Ob.

div.

unis.

a2

f

mp

p *f*

26 Fl. 1, Ob. 27 Fl. 1 **28** Fl. 2, Ob. 29 Fl. a2 *mp* 30

Fls. 1 2
Ob.

Fl. 2 *mp* *f* *mp* *mp*

Fl. 1 *p* *mp* *mp*

Fl. 2, Ob. *mp*

Fl. a2 *mp*

Ob. *mp*

B♭ Cls. 1 2 3
mp *f* *mp* *mp*

E♭ A. Cl. *mp* *f* *mp* *mp*

B♭ B. Cl. *mp* *f* *mp* *p*

E♭ A. Saxes. 1 2
mp *f* *p* *p*

B♭ T. Sax. *mp* *f* *p* *mp*

E♭ Bar. Sax. *mp* *f* *p* *p*

Bsn. *mp* *f* *p* *p*

B♭ Cors./ 1 2
Tpts. *mp* *f* *p* *p*

F Hns. 1 2
mp *f* *mp* *mp*

Trbs. 1 2
mp *f* *mp* *mp*

Bar. *mp* *f* *mp* *mp*

Tuba *mp* *f* *p* *p*

Timp. *mp* *f* *p* *p*

Bells *mp* *f* *p* *p*

Vibes *mp* *f* *p* *p*

Vibraphone* (Motor on slow, med. yarn mallets)

Tri. *mp* *mp* *mp* *mp*

Finger Cyms.

S. D. *mp* *f* *mp* *mp*

B. D. *mp* *f* *mp* *mp*

Susp. Cym. (Snare Drum stick) *f* *choke*

* If no vibraphone is available, use marimba or omit.

Fls. 1 2 31 32 33 34 35

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

B♭ Cors./ 1 2

Tpts. 2.

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Vibes

F. Cyms.

S. D.

B. D.

Susp. Cym.

mf *f* *mp* *p*

1. mf *a2*

Finger Cyms.

Susp. Cym. (med. yarn mallets)

Bells

36 Fl. a2 37 38 39 40

Fls. 1 2
Ob. *marcato*
Bb Cls. 1 2 3 *marcato*
Eb A. Cl. *f marcato*
Bb B. Cl. *f marcato*
Eb A. Saxes. 1 2 *f marcato*
Bb T. Sax. *f marcato*
Eb Bar. Sax. *f marcato*
Bsn. *f marcato*
Bb Cors./ Tpts. 1 2 *marcato*
F Hns. 1 2 *f marcato*
Trbs. 1 2 *f marcato*
Bar. *f marcato*
Tuba *f marcato*
Timp. *f*
Bells *marcato*
Xylo. *f*
F. Cyms. *f*
S. D. *f*
B. D. *f*
Susp. Cym. *f* *choke*
mf *f*

Tri. *ff*

The image shows a page of a musical score for a concert band, covering measures 41 to 45. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are: Fls. Ob., Bb Cls. (1 and 2), Eb A. Cl., Bb B. Cl., Eb A. Saxes (1 and 2), Bb T. Sax., Eb Bar. Sax., Bsn., Bb Cors./Tpts. (1 and 2), F Hns. (1 and 2), Trbcs. (1 and 2), Bar., Tuba, Timp., Bells, Xylo., Tri., S.D./B.D., and Bongos. The tempo is marked 'Andante' with a quarter note equal to 84. The key signature has one sharp (F#). The score includes dynamics such as *mf* (mezzo-forte), *rit.* (ritardando), and *mp* (mezzo-piano). There are also performance instructions like 'Wind Chimes*', 'Scrape coin on Susp. Cym.', and 'Bongos'. A large 'SAMPLE' watermark is visible across the center of the page. Measure numbers 41, 42, 43, 44, and 45 are indicated at the top of their respective staves.

* Optional

** + = Dampened with fingers
o = Undampened

46 Fl. a2 47 48 49 50

Fls. 1
Ob. 2

Ob. *mf*

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1
2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

B♭ Cors./ 1
Tpts. 2

Opt. Solo 1.
2. *mp cantabile*

F Hns. 1
2

Trbs. 1
2

Bar.

Tuba

Timp.

Bells *mf*

Xylo.

Tri.

Susp. Cym.
B. D.

Bongos

51 52 53 54 55

Fls. 1
Ob. 2

B \flat Cls. 1
2
3

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Sax. 1
2

B \flat T. Sax.

E \flat Bar. Sax.

Bsn.

B \flat Cors./ 1
Tpts. 2

F Hns. 1
2

Trbs. 1
2

Bar.

Tuba

Timp.

Bells

Xylo.

Tri.

Susp. Cym.
B. D.

Bongos

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

Susp. Cym. (med. yarn mallets) *mp* *f* *rit.*

WB107

56 A tempo

Fls. 1 Fl. a2
Ob. 2 Ob. *f*

B♭ Cls. 1 a2
2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1
2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

57 58 59 60

56 A tempo
Tutti a2
f cantabile

B♭ Cors./Tpts. 1 a2
2

F Hns. 1
2

Trbs. 1
2

Bar.

Tuba

Timp.

Bells *f*

Xylo.

Tri. *f* Susp. Cym. w/S.D. stick

Susp. Cym. *f*
B. D. *mf*

Bongos *f*

61 62 63 64 65 Allegro ♩ = 126

Fls. 1 2
Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

B♭ Cors./ 1 2
Tpts.

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Xylo.

Tri.

Susp. Cym.
B. D.

Bongos

rit. mp p f a2 mf S.D.

Wind Chimes - Timp.

Xylo. (hard plastic mallets)

C.Cyms.

66 67 68 69 70

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

B♭ Cors./Tpts. 1 2

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Xylo.

C. Cyms.

S. D.

B. D.

Bongos

Fls. 1, 2
Ob.
Fl. a2
Ob. *f*
72
ff
73
74
Fl. 1, Ob. 75
Fl. 2
f
Bb Cls. 1, 2, 3
ff
f
Eb A. Cl.
ff
f
Bb B. Cl.
ff
Eb A. Saxes. 1, 2
ff
f
Bb T. Sax.
ff
f
Eb Bar. Sax.
ff
f
Bsn.
ff
f
Bb Cors./Tpts. 1, 2
ff
75
F Hns. 1, 2
ff
f
Trbs. 1, 2
ff
f
Bar.
ff
f
Tuba
ff
f
Timp.
ff
Bells
Xylo.
ff
f
C. Cyms.
ff
S. D.
B. D.
Bongos
ff
Susp. Cym. (Snare drum stick)
mf

76 77 78 79 80

Fls. 1 2
Ob. Fl. a2
Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./ Tpts. 1 2 *f* *a2*

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Xylo. *mp*

C. Cyms.

S. D.
B. D. *B.D.*

Susp. Cym. *f*

81 82 83 84 85 86

Fls. 1
Ob. 2

B \flat Cls. 1
2
3

E \flat A. Cl.
B \flat B. Cl.

E \flat A. Saxes. 1
2

B \flat T. Sax.
E \flat Bar. Sax.
Bsn.

B \flat Cors./ 1
Tpts. 2

F Hns. 1
2

Trbs. 1
2

Bar.
Tuba

Timp.
Bells

Marimba
C. Cyms.

S. D.
B. D.

Susp. Cym. (med. yarn mallets)

mf *ff* *ff marcato* *f marcato* *f*

p *f*

87 88 89 90 91 92

Fls. 1 2

Ob.

Fl. a2

Ob. unis.

div.

a2

mf *f*

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./Tpts. 1 2

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Marimba

C. Cyms.

S. D. B. D.

Susp. Cym. (S.D. stick)

mf *f*

91

91

93 Fl. 1, Ob. v

94

95 Fl. a2

96

97

98

Fls. 1

Ob. 2

Fl. 2

Ob.

B♭ Cls. 1

2

3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes. 1

2

B♭ T. Sax.

E♭ Bar. Sax.

Bsn.

B♭ Cors./ 1

Tpts. 2

F Hns. 1

2

Trbs. 1

2

Bar.

Tuba

Timp.

Bells

Marimba

C. Cyms.

S. D.

B. D.

Susp. Cym.

Susp. Cym. (med. yarn mallets)


f *pp* *ff* *ff*

choke

choke

Detailed description: This is a page of a musical score for a large ensemble. It contains 21 staves of music. The instruments listed on the left are: Flutes (1 and 2), Oboe, Clarinets in B-flat (1, 2, 3), Clarinet in E-flat/A, Clarinet in B-flat/B, Saxophones in E-flat/A (1 and 2), Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Bassoon, Horns in B-flat (Cornets and Trumpets), French Horns (1 and 2), Trombones (1 and 2), Baritone, Tuba, Timpani, Bells, Marimba, Congas, Snare Drum, Bass Drum, and Suspended Cymbal. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, pp, ff). There are also performance instructions like 'choke' and 'Susp. Cym. (med. yarn mallets)'. A large 'SAMPLE' watermark is visible across the center of the page.

SAMPLE

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