

1ST/2ND E♭ ALTO SAXOPHONE

W2

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

BY BRUCE PEARSON & BARRIE GOTT

PROGRAM

A CHILDREN'S CHRISTMAS CAROL
O Come, Little Children ... Schulz/Magill

THE FRIENDLY BEASTS
Medieval ... Magill

A LITTLE BIT OF LATIN ... Pearson/Gott

A CLASSICAL CANON ... Magill

DR. ROCK ... Ullidge

FANFARE AND ... FROM ...
'THE ROYAL ... George F. Handel

son/Gott

Pearson/G

Ron Cowhe

Pearson/Gott

Pearson/Gott



are cordially invited
to the school band
FIRST PERFORMANCE
On Friday, 8 p.m.
BAG O' BLUES

\$ 22.50

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

1st E♭ Alto Saxophone

J.A.P. Schulz/Magill

Moderato

1-3 3 4 5 6 7 8 9

mf

9 10 11 12 13 14

15 16 17 18 19 20

21

22 23 24 25 26

mp

27 28 29 30 31 32

33 34 35 36 37

mf

38 39 40 41 42 43

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

2nd E♭ Alto Saxophone

J.A.P. Schulz/Magill

Moderato

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of eight staves of music, with measures numbered 1 through 43. Measure numbers 1-3, 5, 13, 21, 29, and 37 are enclosed in boxes. The dynamic markings are *mf* (measures 5, 37) and *mp* (measures 21, 29). The piece concludes with a double bar line at measure 43.

O Come, Little Children was composed by Johann Abraham Peter Schulz (b.1747 - d.1800). Schulz was the court composer at Rheinsberg, Germany and a choir director for the Royal Court Theater in Copenhagen, Denmark. He was best known for setting poems to simple, folk-like music. The German poet, Christoph von Schmid, wrote the words to this song.

THE FRIENDLY BEASTS

1st E♭ Alto Saxophone

Medieval French Melody

The musical score is written for 1st E♭ Alto Saxophone in G major (one sharp) and 3/4 time. It begins with a tempo marking of *Andante* and a dynamic of *mp*. The score consists of 44 measures, with measure numbers 1 through 44 indicated above the notes. Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44 are marked. Dynamics include *mp*, *mf*, *f*, and *p*. The score features various musical notations such as rests, quarter notes, eighth notes, and a final half note with a fermata. A large hairpin at the end of the piece indicates a decrescendo to *p*.

THE FRIENDLY BEASTS

2nd E♭ Alto Saxophone

Medieval French Melody

1 **Andante** *mp* 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16 9

17 18 19 20 21 22 *mf* *mp*

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 9 *f*

40 41 9 42 43 44 *p*

Detailed description: The score is written for a 2nd E♭ Alto Saxophone in treble clef, key of D major (one sharp), and 3/4 time. It consists of eight staves of music. The tempo is marked 'Andante' and the initial dynamics are 'mp'. The piece features various dynamic markings including 'mf', 'f', and 'p'. There are several measures with circled numbers (5, 9, 17, 21, 25, 33, 37, 41, 42, 44) indicating specific points of interest. The music concludes with a long, sustained note in measure 44, marked 'p'.

The melody for **The Friendly Beasts** dates back to 12th century medieval France while the words were written at a later date. **The Friendly Beasts** is usually thought of as an old English carol.

RIO BRAVO

1st E♭ Alto Saxophone

1-8 **Allegro moderato** 8 9-12 4 13 14 15

mf

16 9 17 18 19 20 21

f

22 23 24 9 25 26 27

28 29 30 31 32 9 33

mf

34 35 36 37 38 39

40 41 42 43 44 45

mf

46 47 48 9 49 50 51

52 53 54 55 56

RIO BRAVO

2nd E♭ Alto Saxophone

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Allegro moderato". The score consists of eight staves of music, with measures numbered 1-8, 9-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like "8", "4", and "9" above certain measures, and a repeat sign at measure 13. The piece concludes with a double bar line and a fermata at measure 56.

Latin America is made up of South America, Central America, Mexico, and the West Indies. The music of this region is a combination of Spanish, Portuguese, and Italian traditions and has been influenced by the cultures of the native Indians like the Aztec, Incan, and Mayan. It features catchy melodies, infectious rhythms, and a wide use of percussion instruments. W26XE

BIG ROCK CANDY MOUNTAIN

1st E♭ Alto Saxophone

Traditional American Folk

The musical score is written for a 1st E♭ Alto Saxophone in the key of D major (one sharp) and 2/4 time. It consists of six staves of music, numbered 1 through 40. The tempo is marked 'Allegro'. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. Boxed numbers 5, 13, 21, 29, and 37 indicate specific measures. A double-headed arrow is placed below measures 24 and 25. The piece concludes with a final note in measure 40.

BIG ROCK CANDY MOUNTAIN

2nd E♭ Alto Saxophone

Traditional American Folk

1 **Allegro** 5

f *mf*

2 3 4 6

7 13

8 9 10 11 12

14 15 16 17 18 19

20 21 *mf* 22 23 24 25

26 27 28 29 30 31 32 *f*

33 34 35 36 37 38 39 40 *ff*

Detailed description: The musical score is written for a 2nd E♭ Alto Saxophone in the key of D major (one sharp) and common time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Allegro'. The first measure is numbered '1'. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12. The third staff contains measures 14 through 19. The fourth staff contains measures 20 through 25. The fifth staff contains measures 26 through 32. The sixth staff contains measures 33 through 40. The score includes various dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) at measure 3, *mf* at measure 21, and *ff* (fortissimo) at measure 37. There are also accents (>) over the final notes of measures 32 and 40. Rehearsal marks are indicated by boxed numbers: 5, 13, 21, 29, and 37. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The final measure (40) ends with a double bar line.

Folk songs are passed down from generation to generation through singing and listening. The common folk sing the songs to their children instead of writing them down. The original composers were forgotten as time passed and the words and places changed. These changes left many versions of the same song. **Big Rock Candy Mountain** originated in the late 1800's and was attributed to Harry "Haywire Mac" McClintock. The ballad tells of a hobo's life, riding the trains and traveling the country, in search of the perfect place for a "burly bum" to live.

ROYAL CROWN MARCH

1st E♭ Alto Saxophone

Musical score for 1st E♭ Alto Saxophone of 'Royal Crown March'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The piece begins with a dynamic of *f* (forte) and includes various dynamics such as *mf* (mezzo-forte) and *p* (piano). The score is divided into measures, with measure numbers 1 through 64 indicated. Rehearsal marks are placed in boxes at measures 5, 13, 21, 29, 37, 45, 53, and 61. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a final dynamic of *f*.

ROYAL CROWN MARCH

2nd E♭ Alto Saxophone

Moderato

f *mf* *p* *mf* *f* *mf* *f*

1 2 3 4 5 6 7 8 9 9 10 11 12 9 13 14 15 16 9 17 18 19 20 21 22 23 24 9 25 26 27 28 29 30 31 32 9 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 9 49 50 51 52 53 54 55 56 9 57 58 59 60 61 62 63 64

The history of the march has its beginnings in the military. Marches have a steady beat that is strongly accented. This beat was helpful for soldiers to stay in step. Many marches were written to commemorate a regal occasion such as the crowning of a king. It was with this in mind that **Royal Crown March** was composed.

BOOT SCOOTIN' BARN DANCE

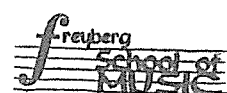
Ron Cowherd

Traditional American Folk

1st E♭ Alto Saxophone

Allegro

The musical score is written for a 1st E♭ Alto Saxophone in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of nine staves of music, with measures numbered 1 through 68. Performance instructions include dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents (>) and slurs. Specific performance techniques are indicated: 'Tap foot' at measures 5, 21, and 67; 'Clap hands' at measures 23-24 and 65; and 'Slap knee' at measure 66. The piece concludes with a 'Hey!' at measure 68. Rehearsal marks are placed in boxes at measures 5, 21, 25, 41, and 45. The score ends with a double bar line and repeat dots.



Freyberg High School
Freybera St

BOOT SCOOTIN' BARN DANCE

2nd E♭ Alto Saxophone

Ron Cowherd
Traditional American Folk

Allegro

1 **f** 2 3 4 Tap foot **mf** 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 **mf** 21 Tap foot

22 Clap hands 23-24 **2** 25 26 27 28 29

30 31 32 33 34 35 36 37

38 39 40 41 42 43-44 **2** **f**

45 **mf** 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60 61

62 63-64 **2** 65 Clap hands 66 Slap knee 67 Tap foot 68 Hey!

A significant part of a country's heritage and culture is found in its folk music. Using the language of the common folk, folk songs describe the lives and times of its people. This piece uses the folk song, **Ol' Joe Clark**. Joe Clark was a veteran from the war of 1812 who lived in the Appalachian Mountains. The numerous verses were made up from incidents in his life and expanded as time passed to include over 90 different verses.

BAG O' BLUES

1st E♭ Alto Saxophone

1-4 Moderato 4 5 *mf* 6 7 8 9

9 10 11 12 9 13

14 15 16 9 17 18 19 *f*

20 9 21 22 23 24 9 25

26 27 28 29 30 31

32 33 34 35 36 37 38

39 40 41 42 43 44 9 45

46 47 48 9 49 50 9 51

52 53 54 55 56

BAG O' BLUES

2nd $\text{E}\flat$ Alto Saxophone

1-4 **Moderato** $\frac{4}{4}$ 5

mf

9 13

14 17

f

20 25

26 29

32

39 41

46 49

52

The blues is a style of music developed from the African-American field hollers, work songs, and spirituals of the late 1800's to early 1900's. It is played at a slow to moderate tempo and usually written in 4/4 time. The third, fifth, and seventh notes of the scale in which the piece is written are lowered one half-step.

A LITTLE BIT OF LATIN

1st E♭ Alto Saxophone

Musical score for 1st E♭ Alto Saxophone, titled "A Little Bit of Latin". The score is in 4/4 time, marked "Moderato", and features a key signature of one sharp (F#). The piece begins with a dynamic marking of *mp* (mezzo-piano) and includes various articulations such as slurs and accents. The score is divided into measures, with measure numbers 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56. The score concludes with a final cadence marked with three slurs (v v v).

A LITTLE BIT OF LATIN

2nd E♭ Alto Saxophone

1-4 **Moderato** 4 5 6 7 8 9

mp

9 10 11 12 13 14

15 16 17 18 19 20

21 22 23 24 25 26

mf

27 28 29 30 31 32 9

33 34 35 36 9 37 38

f

39 40 41 42 43 44

45 46 47 48 9 49 50

51 52 53 54 55 56

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The music of Latin America, influenced by the many cultures and traditions of its people, uses lively rhythms for dances like the habanera, rumba, cha-cha, and tango. The music uses many percussion instruments such as the claves, maracas, and cowbell to keep the rhythm.

A CLASSICAL CANON

1st E♭ Alto Saxophone

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5 6 7 8 9 9

mp

10 11 12 13 14 15

mf

16 9 17 18 19 20 9 21 22

23 24 25 26 9 27

28 29 30 31 32 33 34

f

35 36 37 38 9 39 40 41 42

f

A CLASSICAL CANON

2nd E♭ Alto Saxophone

Franz Joseph Haydn/Magill

1-4 **Andante** $\frac{4}{4}$ 5 6 7 8 9

mp

10 11 12 13 14 15

mf

16 17 18 19 20 21 22

23 24 25 26 27

28 29 30 31 32 33 34

f

35 36 37 38 39 40 41 42

Franz Joseph Haydn (b.1732 - d.1809) was an Austrian composer who worked as the court composer for the royal Esterhazy family for over thirty years. "Papa Haydn," best known for his numerous symphonies and string quartets, also trained and conducted the other court musicians. **A Classical Canon** was originally called the *Nightingale Canon*. Words were added later describing children's anticipation to stay up on Christmas Eve while the parent sang for the children to go to bed. The title then became commonly known as the *Christmas Eve Canon*.

DR. ROCK

1st E♭ Alto Saxophone

Chuck Elledge

1 **Allegro moderato**

5

6 7 8 9 10 9 11

12 13 14 15 16 17

18 9 19 20 21 9 22 23 24 9

25 26 27 28 9 29 30 31

32 9 33 34 35 36 37

38 39 40 41 42 43

44 45 46 9 47 48 49

50 51 52 53 54 55

f *mf* *f* *p* *f*

DR. ROCK

2nd E♭ Alto Saxophone

Chuck Elledge

1 **Allegro moderato** 5

6 7 8 9 10 9 11

12 13 14 15 16 17

18 9 19 20 21 9 22 23 24 9

25 26 27 28 9 29 30 31

32 9 33 34 35 36 37

38 39 40 41 42 43

44 45 46 9 47 48 49

50 51 52 53 54 55

Rock music evolved into a distinctive style of music with songs like *Rock Around the Clock* and *You Ain't Nothin' But a Hound Dog*. During the 1960's, a British band called the Beatles became very popular. In the 1970's and 1980's, electronic instruments and advanced recording techniques were developed to enhance the music.

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

1st E♭ Alto Saxophone

George Frideric Handel

1 **Moderato** 2 3 4 5 9 6

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 9 25 26

27 28 9 29 30 > > > 31 32 9 33

34 35 36 9 37 38 > > > 39 40 9

41 42 43 44 45 9 46

47 48 9 49 50 51 > 52

f *mf* *ff*

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

2nd E♭ Alto Saxophone

George Frideric Handel

Moderato

1 *f*

2 3 4 5 9 6

7 8 **9** 10 11 12

13 14 15 16 **17** 18 19

20 21 22 23 24 9 **25** 26 *mf*

27 28 9 29 30 31 32 9 **33**

34 35 36 9 37 38 39 40 9

41 42 43 44 45 9 46 *f*

47 48 9 49 50 51 52 *ff*

George Frideric Handel (b.1685 - d.1759) was a popular German composer who traveled widely throughout his life and settled in England. The English royalty paid him well for his many compositions. The **Music for the Royal Fireworks**, written in 1749, originally called for a huge ensemble of brass, woodwinds, timpani, and a cannon. Handel wrote the piece to accompany a fireworks celebration for the King of England. Just as the music began, the fireworks exploded accidentally. In spite of the accident, Handel's piece was a great success.

BOOGIE BLUES

1st $\text{E}\flat$ Alto Saxophone

Allegro moderato $\text{♩} = \overset{\sim}{\text{J}} \overset{\sim}{\text{J}} \overset{\sim}{\text{J}}$

mf

13

f

25 Solos (repeat as necessary)

mf

Repeat as necessary

37

f

45

25 Ad lib solo

mf

BOOGIE BLUES

2nd E♭ Alto Saxophone

Allegro moderato $\text{♩} = \overset{\sim}{\text{3}}\text{♩}$

mf

f

25 Solos (repeat as necessary)

mf

Repeat as necessary

f

45

mf

25 Ad lib solo

Blues music evolved throughout the early 20th century. "Boogie-woogie," a popular style developed during this time, was normally played at a fast tempo, had a repeated melodic pattern in the bass (called a "walking bass"), swinging eighth notes, and a series of improvised variations in the upper melody.

MINOR ROCK

1st E♭ Alto Saxophone

1 **Allegro**
mf

MINOR ROCK

2nd $\text{E}\flat$ Alto Saxophone

1 **Allegro**

mf

2 3 4 9

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25-28 29 30 31 32 9

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

f

"Rock and Roll" was a phrase used by disk jockey, Allan Freed, in the early 1950's. He wanted to attract teenagers to his Rhythm and Blues concerts. The name caught on and rock and roll replaced American "pop" music. Rock music has a heavy dance beat with strong accents on beats 2 and 4 and lyrics that relate well to young people.