

1ST/2ND FLUTE

W26FL

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

BY BRUCE PEARSON & BARRIE GOTT

PNBHS MUSIC DEPT

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13 Pieces in a Variety of Styles for Beginning Band

BY BRUCE PEARSON & BARRIE GOTT

Dear Student:

Welcome to the STANDARD OF EXCELLENCE FIRST PERFORMANCE, a collection of thirteen songs written for beginning or young band. These selections represent a variety of musical styles such as rock, blues, marches, traditional folk songs, and transcriptions from classical music.

Each piece was composed or arranged especially for the first year band student and contains a limited range of musical notes as well as simple rhythms designed to provide beginning instrumentalists a repertoire of varied fun and exciting concert music.

Good luck with your First Performance!

Best wishes,



Bruce Pearson



Barrie Gott

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W26FL

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

1st Flute

J.A.P. Schulz/Magill

Musical score for 1st Flute, titled "O COME, LITTLE CHILDREN". The score is in 4/4 time, marked "Moderato", and features a key signature of one flat (Bb). The piece begins with a 3-measure rest (measures 1-3) followed by a 3-measure rest (measures 4-6). The first staff (measures 1-8) includes a dynamic marking of *mf* and a boxed measure number 5. The second staff (measures 9-14) includes a boxed measure number 13. The third staff (measures 15-20) includes a dynamic marking of *mp*. The fourth staff (measures 21-26) includes a boxed measure number 21 and a dynamic marking of *mp*. The fifth staff (measures 27-32) includes a boxed measure number 29. The sixth staff (measures 33-38) includes a boxed measure number 37 and a dynamic marking of *mf*. The seventh staff (measures 39-43) includes a boxed measure number 39 and a dynamic marking of *mf*. The score concludes with a double bar line at the end of measure 43.

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

2nd Flute

J.A.P. Schulz/Magill

Moderato

1-3 3 4 5 6 7 8 9

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

mf

mp

mf

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 Flute

Medieval French Melody

The musical score is written for 1st Flute in 3/4 time, featuring a medieval French melody. The tempo is marked 'Andante' and the key signature has two flats. The score consists of eight staves of music, with measures numbered 1 through 44. Measure numbers 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 indicated. The score includes dynamic markings: *mp* (mezzo-piano) at measures 1 and 21, *mf* (mezzo-forte) at measures 17 and 18, *f* (forte) at measure 37, and *p* (piano) at measure 44. Performance instructions include a crescendo from measure 16 to 20, a decrescendo from measure 20 to 24, and a decrescendo from measure 37 to 44. The piece concludes with a fermata over the final note in measure 44.

THE FRIENDLY BEASTS

2nd Flute

Medieval French Melody

The musical score is written for a 2nd Flute in 3/4 time, marked *Andante*. It consists of eight staves of music, numbered 1 through 44. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings: *mp* (mezzo-piano) at measures 1 and 21, *mf* (mezzo-forte) at measures 17-20, *f* (forte) at measures 37-38, and *p* (piano) at measures 43-44. There are also hairpins indicating crescendos and decrescendos. Measure numbers 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 indicated above the notes. Some measure numbers (5, 9, 17, 21, 25, 33, 37) are enclosed in boxes. The piece concludes with a double bar line at measure 44.

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 Flute

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

16 17 18 19 20 21 *f*

22 23 24 25 26 27

28 29 30 31 32 33 *mf*

34 35 36 37 38 39

40 41 42 43 44 45 *mf*

46 47 48 49 50 51

52 53 54 55 56 *f*

Detailed description: This is a musical score for the 1st Flute part of 'Rio Bravo'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro moderato'. The piece begins with measures 1-8, which are marked with a large '8' and a box around measure 9. Measures 9-12 are marked with a '4'. Measure 13 is boxed, and measures 14 and 15 are also marked. The dynamic is *mf*. The score continues with measures 16-21, where measure 21 is boxed and the dynamic is *f*. Measures 22-27 follow. Measures 28-33, with measure 29 boxed, are marked *mf*. Measures 34-39, with measure 37 boxed, follow. Measures 40-45, with measure 45 boxed, are marked *mf*. Measures 46-51 follow. The final line contains measures 52-56, with measure 52 marked *f* and measure 56 containing accents (> > >).

RIO BRAVO

2nd Flute

The musical score for the 2nd Flute part of "Rio Bravo" is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked "Allegro moderato". The score consists of eight staves of music, each containing measures 1 through 56. Measure numbers are placed above the notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are several boxed measure numbers: 9, 13, 21, 29, 37, and 45. The score ends with three accents (>) over the final notes in 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 Mavan. It features catchy melodies, infectious rhythms, and a wide use of percussion instruments.

BIG ROCK CANDY MOUNTAIN

1st Flute

Traditional American Folk

The musical score is written for a 1st Flute in G major, 3/4 time, with an **Allegro** tempo. The piece consists of 40 measures. The notation includes various dynamics such as *f*, *mf*, and *ff*, as well as articulation marks like accents and slurs. Measure numbers 1-3, 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, 37-39, and 40 are indicated. A 3-measure rest is present in measure 37. A double bar line with repeat dots is at the end of measure 40. A small decorative graphic is located in the top right corner of the page.

BIG ROCK CANDY MOUNTAIN

2nd Flute

Traditional American Folk

1-3 **Allegro** 3 4 5 6 7

8 9 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 37-39 3 40

f *mf* *ff*

Detailed description: This is a musical score for a 2nd Flute part. It consists of six staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Measure numbers 1 through 40 are indicated above the notes. Boxed measure numbers 5, 13, 21, and 29 highlight specific sections. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A 3-measure rest is shown in measures 37-39. The piece concludes with a double bar line in measure 40.

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 Flute

Moderato

The musical score is written for a 1st Flute in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of ten staves of music, with measures numbered 1 through 64. Measure numbers 1, 5, 13, 21, 29, 37, 45, 53, and 61 are enclosed in boxes. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece begins with a forte (*f*) dynamic and concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and rests.

ROYAL CROWN MARCH

2nd Flute

1 **Moderato** 2 3 4 5 6

f *mf*

7 8 9 10 11 12 (b)

13 14 15 16 17 18

19 20 21 22 23 24 9

p

25 26 27 28 29 30

mf

31 32 33 34 35 36 (b)

37 38 39 40 41 42 43

f

44 45 46 47 48 49 50 51

mf

52 53 54 55 56 57

58 59 60 61 62 63 64

f

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

1st Flute

Ron Cowherd
Traditional American Folk

Allegro

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

8 9 10 11 12 13 14

15 16 17 18 19 20 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 Clap hands Slap knee Tap foot 65 66 67 68 Hey!

BOOT SCOOTIN' BARN DANCE

Ron Cowherd

Traditional American Folk

2nd Flute

The musical score is written for a 2nd Flute in 4/4 time, marked **Allegro**. It consists of 68 measures across eight staves. The key signature has one flat (B-flat). The score includes various performance instructions: **f** (forte) at measure 1, **mf** (mezzo-forte) at measure 5, and **f** again at measure 41. Performance techniques are indicated by 'x' marks: 'Tap foot' at measures 4, 21, and 67; 'Clap hands' at measures 22-24 and 65; and 'Slap knee' at measure 66. There are also 'Hey!' marks at measures 67 and 68. The score features several first endings, marked with boxed numbers: 5, 21, 25, 41, and 45. Measure numbers 1 through 68 are clearly marked above the notes. The piece concludes with a final 'Hey!' and a double bar line.

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 Flute

Musical score for 1st Flute, titled "BAG O' BLUES". The score is in 4/4 time, marked "Moderato". It begins with a treble clef and a key signature of one flat (Bb). The first line shows measures 1-4, 5-12, 13-16, and 17, with a 4-measure rest at the end. The second line starts at measure 17 with a dynamic marking of *f* and includes measures 18-21. The third line includes measures 22-26. The fourth line includes measures 27-31. The fifth line includes measures 32-36. The sixth line includes measures 37-41. The seventh line includes measures 42-46. The eighth line includes measures 47-51. The final line includes measures 52-56, ending with a fermata over a Bb note.

BAG O' BLUES

2nd Flute

1-4 **Moderato** 4 5 -12 8 13-16 4

17 *f* 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 56

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 Flute

Musical score for 1st Flute, titled "A Little Bit of Latin". The score is in 4/4 time, marked "Moderato". It consists of nine staves of music, numbered 1-4 through 50-56. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings: *mp* (mezzo-piano) at measures 5-12, *mf* (mezzo-forte) at measures 20-26, and *f* (forte) at measures 37-43. Measure numbers are indicated by boxed numbers: 5, 13, 21, 29, 37, 45. The piece concludes with a final cadence at measure 56.

A LITTLE BIT OF LATIN

2nd Flute

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

9 10 11 12 **13** 14

15 16 17 18 19 20 *mf*

21 22 23 24 25 26

27 28 **29** 30 31 32

33 34 35 36 **37** 38 *f*

39 40 41 42 43

44 **45** 46 47 48 49

50 51 52 53 54 55 56 >>>

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 Flute

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-8 4 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

mp

mf

f

A CLASSICAL CANON

2nd Flute

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-8 4 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

mp

mf

f

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 Flute

Chuck Elledge

1 **Allegro moderato** 2 3 4 5-12 8

13-20 8 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 36 37 8 f

38 39 40 41-48 8 49 50 f

51 52 53 54 55

DR. ROCK

2nd Flute

Chuck Elledge

Allegro moderato

1 **f** 2 3 4 5-12 8

13-20 8 21 22 23 24 25 **f**

26 27 28 29 30 31

32 33 34 35 36 37 **f**

38 39 40 41-48 8 49 50 **f**

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 Flute

George Frideric Handel

Moderato

1 *f*

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25 *mf* 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40

41 *f* 42 43 44 45

46 47 48 49 50 51 52 *ff*

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

2nd Flute

George Frideric Handel


Moderato

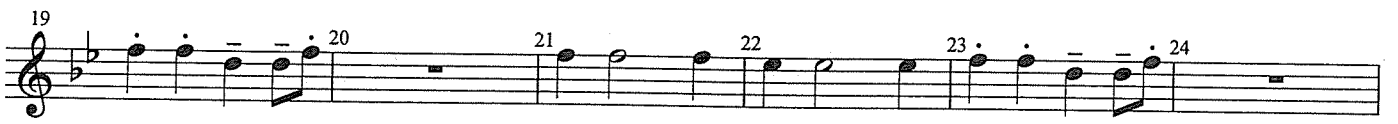
The musical score is written for a 2nd Flute in B-flat major, 3/4 time. It begins with a **Moderato** tempo and a forte (**f**) dynamic. The piece consists of 52 measures, with measure numbers 1 through 52 indicated above the notes. The score is divided into systems of four staves each. Key performance markings include accents (>) and slurs. The dynamics vary throughout, including mezzo-forte (**mf**) and fortissimo (**ff**). The piece concludes with a double bar line and a **ff** dynamic marking.

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 Flute


Allegro moderato 



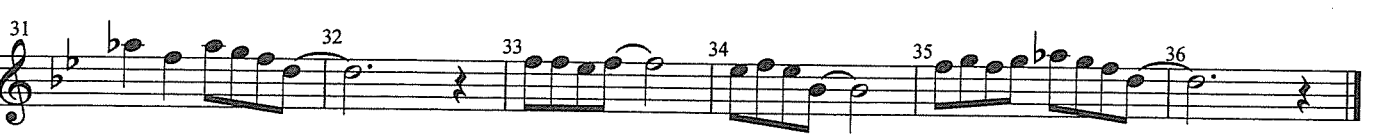
25 Solos (repeat as necessary)



37



Ad lib solo



BOOGIE BLUES

2nd Flute

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

mf

f

Solos (repeat as necessary)

mf

Repeat as necessary

f

mf

Ad lib solo

mf

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 Flute

Allegro
mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25-28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

f

Detailed description: This is a musical score for the 1st Flute part of a piece titled "Minor Rock". The score is written in treble clef, 4/4 time, and B-flat major. It begins with a tempo marking of "Allegro" and a dynamic marking of "mf". The music consists of a series of eighth-note patterns, often beamed in groups of four. There are several measures with repeat signs, specifically measures 25-28 and 29. Dynamic markings include "mf" at the beginning and "f" later in the piece. Measure numbers 1 through 47 are indicated at the start of each line. The score ends with a fermata over the final note.

MINOR ROCK

2nd Flute

1 **Allegro** *mf*

2 3 4 9

5 6 7 8

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 -28 29 30 31 32



















33 34 35 36 37 *f*

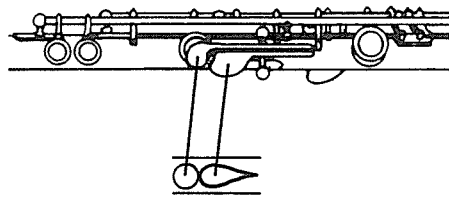
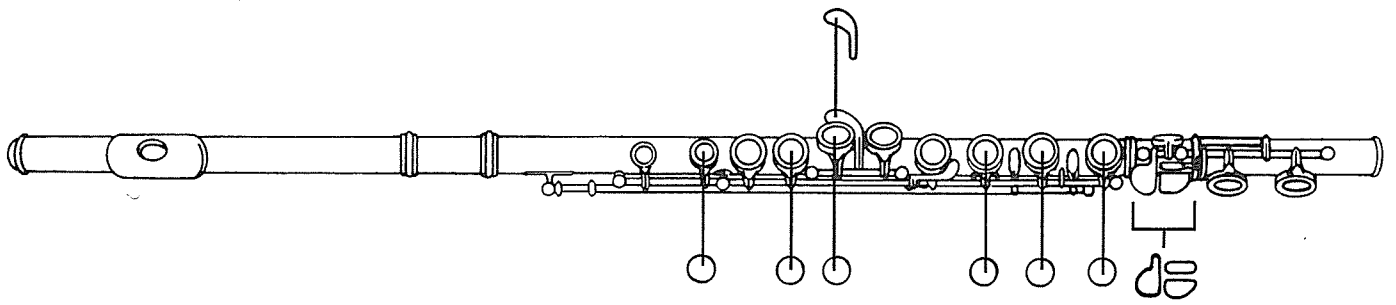
38 39 40 41 42

43 44 45 46 47

"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.

GLOSSARY

- Accent** > play the beginning of the note louder
- Accidentals** #, b, k sharp, flat, or natural
- Allegro** quick and lively
- Andante** moderately slow
- Articulation** type of attack used to play a note or group of notes
- Bar Line**  divides the music staff into measures
- Bass Clef**  F Clef, read by bassoon, trombone, baritone, tuba, timpani, and electric bass
- Blues** American genre of popular vocal music, developed from African-American field hollers, work songs, and spirituals; characterized by a harmonic structure that is made up of a 12-measure phrase
- Breath Mark** ' take a breath
- Canon** a style of contrapuntal music, similar to a round
- Carol** song usually associated with Christmas
- Common Time** C same as 4/4
- Crescendo** < gradually play louder
- Decrescendo** > gradually play softer
- Double Bar**  marks the end of the music
- Dynamics** loudness or softness of music
- Fermata**  hold note or rest longer than its usual value
- Flat** b lowers the pitch of a note by a half step
- Forte** f loud
- Fortissimo** ff very loud
- Harmony** result of two or more different notes played or sung at the same time
- Improvise** to create music as it is being performed
- Jazz** style of American popular music that emerged at the turn of the 20th century and continued to evolve throughout the 20th century
- Key Signature** sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Ledger Lines**  short lines added above or below the staff used to extend the staff to notate pitches that are beyond the range of the staff
- Long Rest**  rest the number of measures indicated
- Maestoso** majestically
- Measure**  space between two bar lines; also known as a "bar"
- Medieval** (also known as Middle Ages, 400-1400AD) a time in European history of warfare, religious devotion, and royal pageantry
- Melody** organized succession of tones
- Mezzo Forte** mf medium loud
- Mezzo Piano** mp medium soft
- Moderato** moderate speed
- Natural** k cancels a flat or sharp
- One-Measure Repeat**  repeat the previous measure
- Percussion Clef**  indicates that the lines and spaces on the staff do not designate specific pitches; also called neutral clef or no-pitch clef; read by snare drum, bass drum, cymbals, and most other auxiliary percussion instruments
- Phrase** musical thought or sentence
- Piano** p soft
- Pick-Up Note(s)**  note or notes that come before the first full measure of a piece
- Popular Music** music of everyday life, it has played a role in each historical period
- Repeat Sign**  repeat from beginning or repeat the section of music between repeat signs
- Rhythm and Blues** American style of popular music often described as an urban style of blues; instrumentation included drums, piano, electric guitar and bass, saxophone, brass, and vocalists
- Rock** style of American popular music that developed in the 1960's from rock and roll, with more amplification and distortion of sound and more room for improvisation
- Rock and Roll** style of American popular music that developed from rhythm and blues in the 1950's and was especially popular among young people
- Sharp** # raises the pitch of a note 1/2 step
- Slur**  curved line connecting two or more notes of different pitches
- Solo/Soli** one person plays/whole section plays
- Staccato**  dot placed above or below a note meaning to play short and detached
- Staff**  lines and spaces on which music is written
- Swing** style of American popular music that was played by the "big bands" of the 1930's and 1940's
- Tempo** speed of music
- Tenuto**  line placed above or below a note meaning to sustain for full value
- Tie**  curved line that connects two notes on the same line or space
- Time Signature** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ top number tells the number of counts in each measure; bottom number tells the type of note that receives one count
- Treble Clef**  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn, and mallet percussion
- Two-Measure Repeat**  repeat the two previous measures



FLUTE CHECKLIST

- Sitting up straight
- Flute positioned to the right of body
- Left hand forms a "C"
- Left and right thumbs correctly placed
- Fingers gently curved
- Right little finger on Eb key
- Elbows away from body
- Flute pointing slightly downward
- Hole in lips centered on embouchure plate
- Proper amount of embouchure hole covered
- Lips parallel with flute
- Air stream properly directed over the hole
- Breathing correctly
- Good tone produced

FLUTE SURVIVAL KIT

- 2 soft, clean cloths
- key oil
- pencil
- band music
- method book
- music stand

FLUTE FINGERING CHART

○ = open

● = pressed down

When more than one fingering is shown, the first is the most commonly used. Additional fingerings, known as "alternate" fingerings, are used in certain situations to allow for better technique.

C	C#	D ^b	D	D#	E ^b	E	F ^b
E#	F	F#	G ^b	G	G#	A ^b	A
A#	B ^b	B	C ^b	B#	C	C#	D ^b
D#	E ^b	E	F ^b	E#	F	F#	G ^b
G#	A ^b	A	A#	B ^b	B	C ^b	B#
C#	D ^b	D	D#	E ^b	E	F ^b	E#