

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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PIANO/GUITAR ACCOMPANIMENT

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

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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A CHILDREN'S CHRISTMAS CAROL "O COME, LITTLE CHILDREN"

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

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

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.

BIG ROCK CANDY MOUNTAIN

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

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

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

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

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

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

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"

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

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

"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.

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

J.A.P. Schulz/Magill

Musical score for piano accompaniment of "O Come, Little Children". The score is in 4/4 time, marked *Moderato*, and begins with a *mf* dynamic. The key signature has two flats (Bb and Eb). The score is divided into systems of two staves (treble and bass clef) each. Measure numbers 1 through 43 are indicated above the staves. Chord symbols are placed above the treble staff: Bb, Cm11, Bb, F, F7, Bb (omit 5), Eb, Bb, Bbsus/Eb, Bb, Bb, F, C11/F, Bb (omit 5), Eb, Bb, Cm/Eb, Bb/F, F sus4, and Bb. A *mp* dynamic marking appears at measure 21. The score concludes with a double bar line at measure 43.

THE FRIENDLY BEASTS

Medieval French Melody

Andante

5

1 *mp* $B\flat$ 2 $E\flat$ Maj7 3 $B\flat$ 4 $E\flat$ Maj7 $B\flat$ 6 Gmin 7 F7

8 $B\flat/D$ $B\flat$ 9 10 $E\flat$ 11 F 12 $B\flat$ 13 14 $E\flat$ 15 F

16 $B\flat$ 17 F7 18 $B\flat/F$ Gmin 19 F 20 $B\flat$ 21 $B\flat$ 22 $E\flat$ Maj7 23 $B\flat$

mf *mp*

24 $E\flat$ Maj7 $B\flat$ 25 26 Gmin 27 F7 28 $B\flat/D$ $B\flat$ 29 30 $E\flat$

31 F 32 $B\flat$ 33 34 $E\flat$ 35 F $B\flat$ 36 37 F7

f

38 $B\flat$ $E\flat$ 39 F 40 41 $B\flat$ 42 $E\flat$ 43 $B\flat$ 44

p

BIG ROCK CANDY MOUNTAIN

Traditional American Folk

1 **Allegro** 2 3 **Bb** **Fmin** 4 **Bb** 5 **Bb** **Fmin**

6 **Bb** **Fmin** 7 **Bb** **Fmin** 8 **Bb** **Fmin** 9 **Bb** **Fmin** 10 **Bb** **Fmin** 11 **Bb** **Fmin**

12 **Bb** 13 **F7 Bb/D Cmin F7** 14 **Bb CminBb** 15 **F7 Bb/D Cmin F7** 16 **Bb** **F7** 17 **Bb** **Fmin**

18 **Bb** **Fmin** 19 **Bb** **Fmin** 20 **Bb** 21 **Bb/F** **F7/Eb** 22 **Bb/F** **F7/Eb** 23 **Bb/F** **F7/Eb**

24 **Bb/D Eb/D FminBb Cmin Bb/F** 25 **F7/Eb** 26 **Bb/F** **F7/Eb** 27 **Bb/F** **F7/Eb** 28 **Bb** 29 **F7/Eb Bb/D F7/C F7/Eb**

30 **Bb/D F7/C Bb** 31 **F7/Eb Bb/D F7/CF7/Eb Bb** 32 **F7** 33 **Bb** **Cmin** 34 **Bb/D** **Cmin** 35 **Bb/F**

36 **F** **F7** 37 38 39 40 **Bb**

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

RIO BRAVO

1-8 **Allegro moderato** 9

8 10 11 12

mf

13 B \flat Cmin F7 14 15 16 B \flat

17 Cmin/E \flat B \flat /D Cmin B \flat F7 18 19 20 B \flat

21 E \flat maj7 Dm7 Cm7 Dm7 Cm7 B \flat Cm7 Dm7 22 23 24

25 E \flat maj7 Dm7 B \flat F7 B \flat 26 27 28

29 Cmin F7 30 31 32 B \flat

33 Cm/Eb Bb/D Cmin 34 Bb 35 F7 36 Bb

37 Eb 38 Bb 39 F7 40 Bb

41 Eb 42 Bb 43 F 44 Bb

45 Cmin 46 F7 47 Bb 48

mf

49 Cm/Eb Bb/D Cmin 50 Bb 51 F7 52 Bb

53 F7 54 Bb 55 56

f

ROYAL CROWN MARCH

Moderato

1 *f* $B\flat$ 2 *Cmin* 3 $B\flat/F$ $F7$ $B\flat/F$ F 4 $B\flat$ (no chord) F (no chord) $B\flat$ *mf* $Gmin$ F 5

6 $B\flat$ $F7$ $B\flat/D$ 7 $E\flat$ 8 $B\flat$ 9 *Cmin* F 10 $B\flat$ $F7$

13

11 F F/C C $C7$ 12 $F7$ $B\flat$ $Gmin$ F 14 $B\flat$ $F7$ $B\flat/D$ 15 $E\flat$ $E\flat/G$ $E\flat$

16 $B\flat$ 17 *Cmin* F $F/E\flat$ $B\flat$ $F7$ 19 F $F7$ 20 $B\flat$

21

$B\flat$ F $B\flat/F$ 22 $Gmin$ F $B\flat/F$ 23 $E\flat/G$ $Gmin$ $E\flat/G$ 24 F $F7$ 25 $B\flat$ $E\flat$

29

26 $B\flat$ F $B\flat/D$ 27 $B\flat$ $E\flat/G$ F 28 $B\flat$ (no chord) $B\flat$ *mf* $Gmin$ F 30 $B\flat$ $F7/C$ $B\flat/D$

31 Eb Eb/G Eb 32 Bb Cmin 33 F 34 Bb F7 35 F F/C C C7

36 F7 37 38 39 40 41 Bb

42 Cmin 43 Bb/F F7 Bb/F F 44 Bb 45 Bb Gmin F 46 Bb F7 Bb/D 47 Eb

48 Bb 49 Cmin F 50 Bb F7 51 F F/C C C7 52 F7

53 Bb Gmin F 54 Bb F7 Bb/D 55 Eb Eb/G Eb 56 Bb 57 Cmin F F/Eb Bb F7 58

59 F F/C F 60 Bb 61 Bb 62 Cmin 63 Bb/F F7 Bb/FF 64 Bb

BOOT SCOOTIN' BARN DANCE

Ron Cowherd
Traditional American Folk

Allegro

1 *f* 2 3-4 2 5 B \flat E \flat 6 B \flat *mf*

7 E \flat 8 Fmin. 9 B \flat E \flat 10 B \flat 11 F7

12 B \flat 13 14 15 16 F7

17 B \flat 18 19 F7 20 B \flat 21-24 4

25 B \flat 26 27 28 29 E \flat *mf*

30 B \flat 31 F7 32 B \flat 33 34

Detailed description: This is a piano accompaniment score for the piece 'Boot Scootin' Barn Dance'. The music is in 4/4 time and begins with an 'Allegro' tempo marking. The score is written for a grand piano, with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The piece starts with a forte (*f*) dynamic and includes several measures of rests, indicated by a '2' above the staff. A first ending is marked with a box around measure 5, leading to a section with a mezzo-forte (*mf*) dynamic. The score continues with various chords such as E-flat, F minor, B-flat, and F7. There are several repeat signs and a section marked '21-24' with a '4' above the staff, indicating a four-measure repeat. The piece concludes with a final measure in measure 34.

35 36 37 B \flat 38 39 F7

40 B \flat 41 42 43-44 2 45 B \flat E \flat mf

46 B \flat 47 E \flat 48 Fmin. 49 E \flat 50 B \flat

51 F7 52 B \flat 53 54

55 56 F7 57 B \flat 58

59 F7 60 B \flat 61 62 63-68 6

BAG O' BLUES

Moderato

1-4 **Moderato** 4 **mf** 5 Fmin 6 Ab9/Bb 7 Fmin 8 F7

9 Ab9/Bb 10 11 Fmin 12 F7

13 C 14 Bb 15 Fmin 16 F7

17 Fmin 18 Ab9/Bb 19 Fmin 20 F7

21 Ab9/Bb 22 23 Fmin 24 F7

25 C 26 Bb 27 Fmin 28 F7

29 F7 30 Bb7 31 F7 32

33 Bb7 34 35 F 36 37 C7

38 Bb7 39 F 40 41 Gm11/C Fmin 42 Ab9/Bb

43 Fmin 44 F7 45 Ab9/Bb 46

47 Fmin 48 F7 49 C 50 Bb 51 C

52 Bb 53 C 54 Bb 55 56 F#9

A LITTLE BIT OF LATIN

Moderato

1 *B \flat* 2 *F7* 3 *B \flat* 4 *F7*

mp

5 *B \flat* 6 7 *Fsus* 8 *F7*

9 *B \flat* 10 11 *Fsus* 12 *F7*

13 *B \flat* 14 15 *Fsus* 16 *F7*

17 *B \flat* 18 *F7* 19 20 *B \flat* 21 *E \flat*

mf

22 23 *Dmin* 24 25 *Cmin* 26 *C*

mf

Piano

DR. ROCK

Chuck Elledge

1 **Allegro moderato** 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

f

$E\flat$ $B\flat/F$ $C\text{min}$ $D\text{dim}$ $A\flat$ $A\flat\text{maj}7$ $G\text{min}7$ $B\flat/D$

G

25 Eb 26 Bb/F Cmin G Ddim Ab 27 Gmin7 28 Bb/F Eb/G Bb/D

29 Eb 30 Bb/F Cmin G Ddim Ab 31 Abmaj7 32 Gmin7 Bb/D

33 Eb 34 Cmin7 35 36 Gmin7 37

38 39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 Cmin 54 Bb Cmin 55 Cmin Bb Cmin

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

George Frideric Handel

Moderato

1 **B \flat** 2 **F B \flat** 3 **E \flat** 4 **B \flat /F E \flat**

5 **B \flat /F F7** 6 **B \flat /F F7** 7 **B \flat /F F7** 8 **B \flat /F F**

9 **B \flat** 10 11 12

13 **F** 14 **B \flat F7/A B \flat** 15 **F** 16

17 **B \flat** 18 19 20

21 **F** 22 **B \flat F7/A B \flat** 23 **F** 24

25 *mf* B \flat Eb F Dmin

29 Eb B \flat /D Cmin F B \flat 31 32

33 B \flat Eb F Dmin Eb B \flat /D

38 Cmin F B \flat 39 F 40 B \flat 41 42 F B \flat

43 Eb 44 B \flat /F Eb 45 B \flat /F F7 46 B \flat /F F7 47 B \flat /F F7

48 B \flat /F F 49 B \flat 50 51 52

A CLASSICAL CANON

Franz Joseph Haydn/Magill

1-4 **Andante** 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

mp

mf

f

MINOR ROCK

Allegro

1 Cmin 2 Gmin Cmin 3 4 Gmin Cmin 5 Bb Cmin 6 Bb Cmin

7 8 9 10 11 12

13 14 15 16 17 Cmin 18 Gmin Cmin 19

20 Gmin Cmin 21 Bb Cmin 22 Bb Cmin 23 24 Gmin

25-28 29 Cmin Bb Eb/Bb Cmin 30 31 Bb Eb/Bb Cmin 32 Cmin/G Gmin Cmin 33 34

35 Gmin 36 37 Cmin 38 Gmin Cmin 39 40 Gmin Cmin 41 Bb Cmin

42 Bb Cmin 43 44 Gmin/D Eb/G 45 Gmin Eb/G Gmin 46 47

mf

f

BOOGIE BLUES

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

1 $B\flat 7$ 2 3 4

5 $E\flat$ 6 7 $B\flat 7$ 8

9 F 10 $E\flat$ 11 $B\flat$ 12

13 $B\flat 7$ 14 15 16

17 $E\flat$ 18 19 $B\flat 7$ 20

21 F 22 $E\flat$ 23 $B\flat 7$ 24

25 Solos (repeat as necessary)

Musical notation for measures 25-28. The key signature has two flats (Bb7). Measure 25 starts with a *mf* dynamic. The notation shows chords and melodic lines in both treble and bass staves.

Musical notation for measures 29-32. The key signature changes to three flats (Eb). Measure 31 is marked with Bb7. The notation shows chords and melodic lines in both treble and bass staves.



















Musical notation for measures 33-36. The key signature changes to one flat (F). Measure 34 is marked with Eb. Measure 35 is marked with Bb7. The notation shows chords and melodic lines in both treble and bass staves. The phrase "Repeat as necessary" is written above measure 36.

Musical notation for measures 37-40. The key signature has two flats (Bb7). Measure 37 starts with a *f* dynamic. The notation shows chords and melodic lines in both treble and bass staves.

Musical notation for measures 41-44. The key signature has three flats (Eb). Measure 43 is marked with Bb7. The notation shows chords and melodic lines in both treble and bass staves.

Musical notation for measures 45-48. The key signature has one flat (F). Measure 46 is marked with Eb. Measure 47 is marked with Bb7. The notation shows chords and melodic lines in both treble and bass staves.

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