

B \flat TENOR SAXOPHONE

W26XB

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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BAG O' BLUES



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B♭ TENOR SAXOPHONE

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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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 NEIL A. KJOS MUSIC COMPANY • PUBLISHER

W26XB

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

Tenor Sax.

J.A.P. Schulz/Magill

1 **Moderato** 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

The musical score is written for Tenor Saxophone in 4/4 time, marked Moderato. It consists of 43 measures. The first measure is marked with a dynamic of *mf*. Measures 1, 5, 13, 21, 29, and 37 are boxed. Measure 21 is marked with a dynamic of *mp*. Measure 35 is marked with a dynamic of *mf*. The score ends with a double bar line and repeat dots 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

Tenor Sax.

Medieval French Melody

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

6 7 8 9 10

11 12 13 14 15 16 9

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

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 *f* 38 39

40 41 42 43 44 *p*

Detailed description: This is a musical score for Tenor Saxophone, titled 'THE FRIENDLY BEASTS'. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of 'Andante' and a dynamic of 'mp'. The melody consists of 44 measures, with measure numbers 1 through 44 indicated above the notes. There are several boxed measure numbers: 5, 9, 17, 21, 25, 33, and 37. The dynamics vary throughout the piece, including 'mf', 'f', and 'p'. The score includes various musical notations such as slurs, hairpins, and a fermata over the final measure.

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.

Tenor Sax. RIO BRAVO

Allegro moderato

1-8 8 9 -12 4 13 14 15 16 9

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 56

mf

f

mf

mf

f

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

Tenor Sax.

Traditional American Folk

1-2 Allegro

mf

f

ff

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

Tenor Sax.

1 Moderato

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

44 45 46 47 48 49 50

51 52 53 54 55 56 57

58 59 60 61 62 63 64

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

Tenor Sax.

Ron Cowherd
Traditional American Folk

1 **Allegro**

f *mf*

2 3 4 Tap foot 5 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 46 47 48 49 50 51

mf

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!

f

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

Tenor Sax.

1-4 Moderato 4 5 6 7 8 9

mf

10 11 12 13 14 15

16 17 18 19 20 21

f

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

Tenor Sax.

1 **Moderato** 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 44

45 46 47 48 49 50

51 52 53 54 55 56 >>>

mp *mf* *f*

Detailed description: This is a musical score for Tenor Saxophone in 4/4 time, marked 'Moderato'. The piece consists of 56 measures. The score is written on a single treble clef staff. It begins with a dynamic marking of *mp* (mezzo-piano) and a tempo marking of 'Moderato'. The music features a rhythmic pattern of eighth notes with rests, characteristic of Latin dance music. There are several dynamic changes: *mf* (mezzo-forte) at measure 21, *f* (forte) at measure 37, and *mp* at measure 29. The score includes various musical notations such as slurs, accents (>), and dynamic hairpins. Measure numbers 1 through 56 are indicated above the staff. Boxed measure numbers (1, 5, 11, 13, 16, 21, 27, 29, 33, 37, 45) likely indicate rehearsal points. The piece concludes with three accents (>>>) over the final measure.

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

Tenor Sax.

Franz Joseph Haydn/Magill

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

mp

10 11 12 13 14 15 16 9

mf

17 18 19 20 21-22 2 23

mf

24 25 26 27 28 29

30 31 32 33 34 35 36

f

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

Tenor Sax.

Chuck Elledge

Allegro moderato

1 *f* 2 3 4 5 *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 *f* 22 23

24 25 26 27 28 29

30 31 32 33 34 35

36 37 *f* 38 39 40 41 *p*

42 43 44 45 46 47 48

49 *f* 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"

Tenor Sax.

George Frideric Handel

1 Moderato
f

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
mf

28 29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46 47
f

48 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

Tenor Sax.

Allegro moderato ♩ = ♩³ ♩

1 *mf* 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19

25 Solos (repeat as necessary) *mf* 26 27 28 29 30

31 Repeat as necessary 32 33 34 35 36

37 *f* 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52

Ad lib solo *mf* 25 26 27 28 29 30

31 32 33 34 35 36

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

Tenor Sax.

1 **Allegro**
mf

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 4

29 30 31 32 33



















34 35 36 37 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

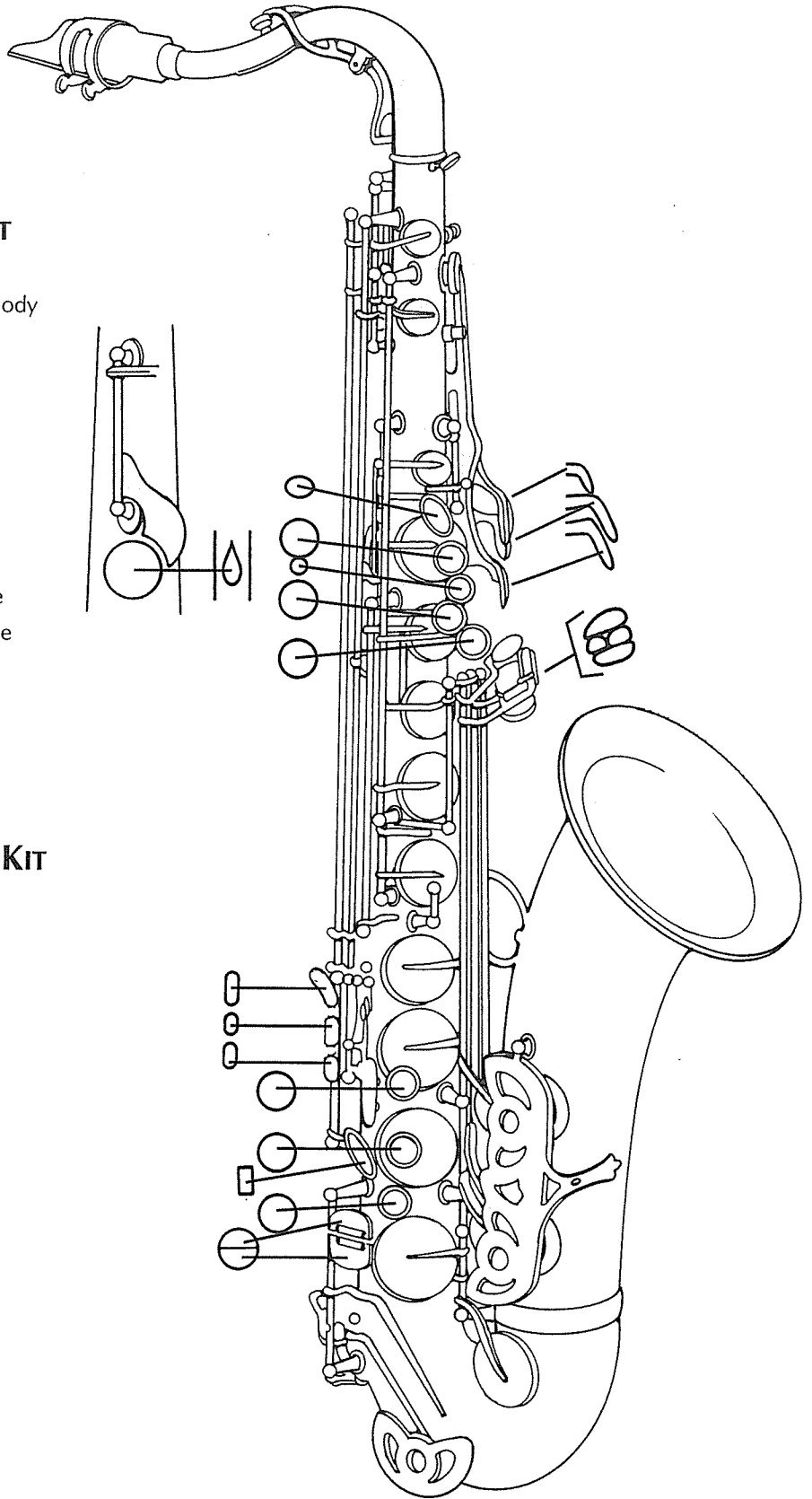
- Accent** > play the beginning of the note louder
- Accidentals** #, b, ♮ sharp, flat, or natural
- Allegro** quick and lively
- Andante** moderately slow
- Articulation** type of attack used to play a note or group of notes
- Bar Line**  divides the music staff into measures
- Bass Clef**  F Clef, 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** ♮ 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

TENOR SAXOPHONE CHECKLIST

- Sitting up straight
- Saxophone positioned on right side of body
- Neck strap properly adjusted
- Right and left thumbs correctly placed
- Head erect
- Fingers gently curved
- Wrists straight
- Elbows away from body
- Mouthpiece proper distance in mouth
- Top teeth resting directly on mouthpiece
- Equal pressure on all sides of mouthpiece
- Chin flat and pointed
- Breathing correctly by inhaling through corners of mouth
- Good tone produced

TENOR SAXOPHONE SURVIVAL KIT

- swab
- neck strap
- reed holder
- soft, clean cloth
- extra reeds
- cork grease
- pencil
- band music
- method book
- music stand



TENOR SAXOPHONE FINGERING CHART

○ = open 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.
 ● = pressed down

A#	Bb	B	Cb	B#	C	C#	Db	D	D#	Eb	E	Fb

E#	F	F#	Gb	G	G#	Ab	A	A#	Bb

B	Cb	B#	C	C#	Db	D	D#	Eb	E	Fb	E#	F

F#	Gb	G	G#	Ab	A	A#	Bb	B	Cb

B#	C	C#	Db	D	D#	Eb	E	Fb	E#	F