

TIMPANI AND AUXILIARY PERCUSSION

W26TM

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

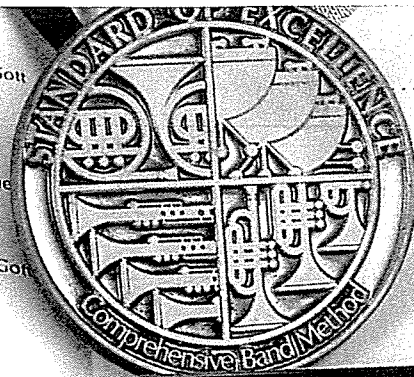
BY BRUCE PEARSON & BARRIE GOTT

PNBHS MUSIC DEPT

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TIMPANI AND AUXILIARY PERCUSSION

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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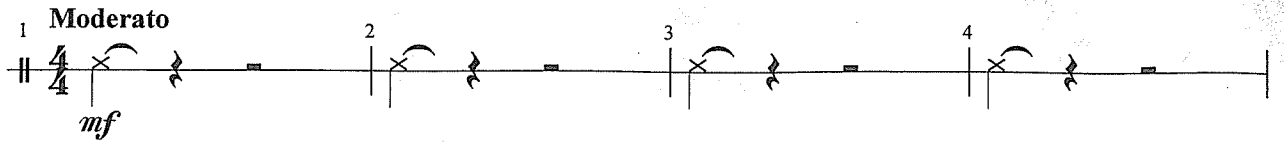
A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

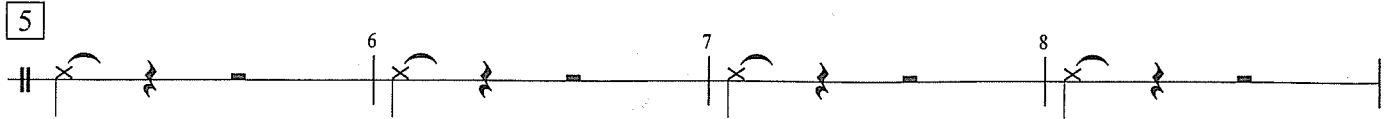
Finger Cymbals

J.A.P. Schulz/Magill

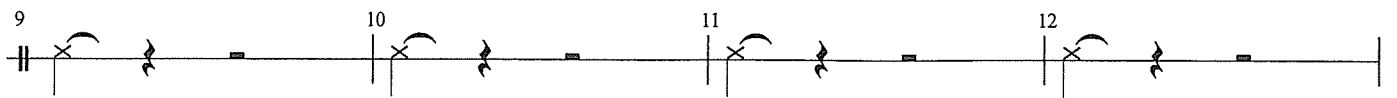
1 **Moderato**
mf



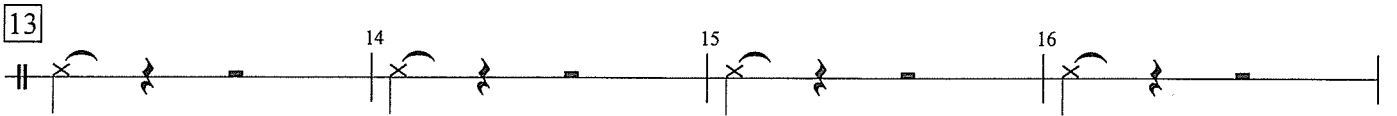
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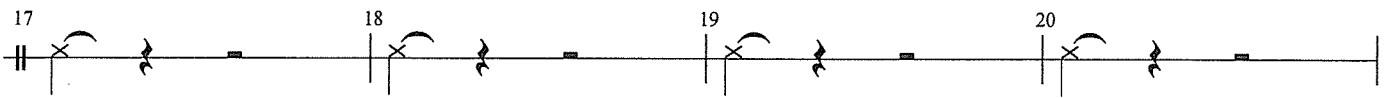
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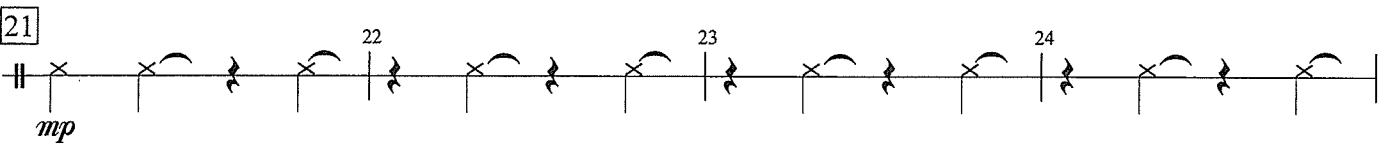
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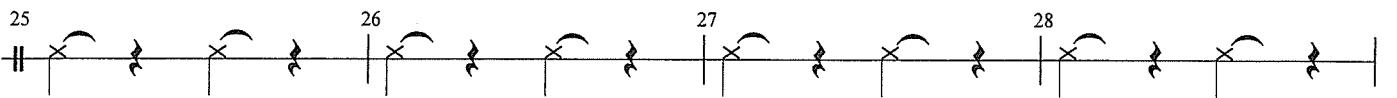
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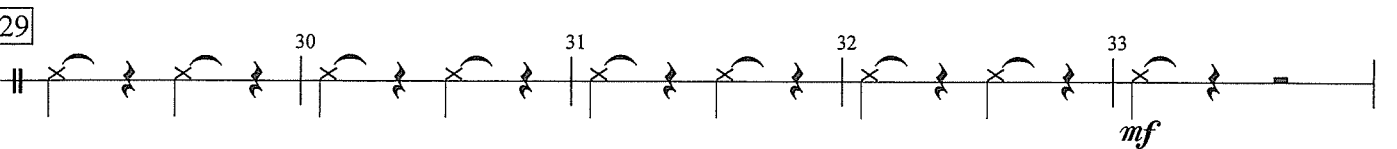
21
mp



25

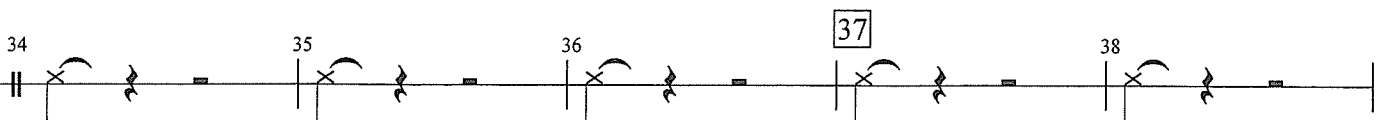


29
mf

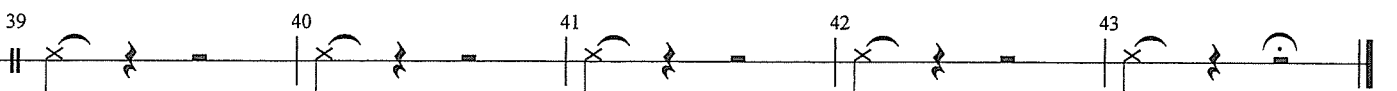


34

37



39



A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

Timpani

J.A.P. Schulz/Magill

Moderato

The musical score is written on a single bass clef staff in 4/4 time. It begins with a dynamic marking of *mf*. The score is divided into measures, with some measures containing rests or longer note values. Measure numbers are indicated above the staff: 1, 2, 3, 4, 5, 6-12, 7, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25-28, 29-32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43. There are four boxed measure numbers: 5, 13, 21, and 37. A *mp* dynamic marking appears at measure 21. A fermata is placed over measure 43. The piece concludes with a double bar line at the end of 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

Suspended Cymbal

Medieval French Melody

Andante

1 strike w/S.D. stick 2

3 4 5 6

mp

7 8 9 10 11 12 13

14 15 16 17 18 19 20

mf

21 w/mallets 22 23 24 25-32 8 33-35 3 36 37

mp < mf *mp < mf* *f*

38-40 3 41 w/S.D. stick 42 43 44

f *p*

Triangle

1 Andante 2 3 4 5 6 7 8

mp

9 10 11 12 13 14 15

16 17 18 19 20 21 22

mf *mp*

23 24 25 26 27 28 29 30

31 32 33-36 4 37-40 4 41 42 43 44

f *p*

THE FRIENDLY BEASTS

Timpani

Medieval French Melody

Andante

1 *mp* 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 *mf* 18 19 20

21 *mp* 22-32 **11** 33-35 **3** 36 *mf*

37 *f* 38 39 40

41 42 43 44 *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

Maracas/Claves

Allegro moderato

The score is written for Maracas and Claves in 4/4 time. It begins with a *mf* dynamic. The Maracas part consists of eighth-note patterns, while the Claves part consists of quarter-note patterns. The score is divided into measures, with some measures containing rests. Dynamics include *mf*, *f*, and *mf*. There are several repeat signs and first/second endings. 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, 37-44, 45, 46, 47-48, 49-50, 51, 52, 53, 54, 55, and 56 are indicated. The score ends with a final double bar line.

RIO BRAVO

Cowbell

Allegro moderato

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

9 10 11-12 2

13 14 15-16 2

17-18 2 19-20 2

21 *f* 22 23 24

25 26 27 28

29 *mf* 30 31-32 2

33-34 2 35 36 37-44 8

45 *mf* 46 47-48 2

49-50 2 51 52

53 *f* 54 55 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.

BIG ROCK CANDY MOUNTAIN

Tambourine

Traditional American Folk

Allegro
1-2 **2** 3 4
mf

5 6 7 8

9 10 11 12 13-16 4

17 18 19 20 mf

21-28 8 29-32 4 33 34 f

35 36 37-39 3 40 ff

BIG ROCK CANDY MOUNTAIN

Timpani

Traditional American Folk

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

13-15 3 16 17 18

19 20 21-28 8 29-31 3

32 33 34 35

36 37-39 3 40

mf

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

Suspended Cymbal/Triangle

Moderato

S. Cym.

(strike w/S.D. stick)

1 2 3 4

f

5 -12 8 13 -20 8 21 Tri. p 22

23 24 25 26

27 28 29 -36 8 37

38 S. Cym. f 39 40 41

42 43 44 45 -52 8

53 -60 8 61 62 63 64

ROYAL CROWN MARCH

Timpani

Moderato

1-2 **B♭ & F** 2 3 4 5 6

f

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

p

25 26 27 28 29 30

mf

31 32 33 34 35 36

37-40 41 42 43 44 45

f *mf*

46 47 48 49 50 51

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

Ron Cowherd

Temple Blocks

Traditional American Folk

Allegro

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

8 9 10 11 12 13-20 8 21-22 2

23 *mf* 24 25 26 27 28 29 30

31 32 33-40 8 41 *f* 42 43 44

45 *mf* 46 47 48 49 50 51

52 53-62 10 63 64 65-66 2 67 68 Hey!

BOOT SCOOTIN' BARN DANCE

Cowbell

Ron Cowherd
Traditional American Folk

Allegro

The musical score is written on a single staff with a 4/4 time signature. It begins with a double bar line and a 4/4 time signature. The first measure is marked '1-2' and contains a quarter note. The second measure is marked '2' and contains a half note. The third measure is marked '3' and contains a quarter note. The fourth measure is marked '4' and contains a quarter note. The fifth measure is marked '5-12' and contains a quarter note. The sixth measure is marked '8' and contains a half note. The seventh measure is marked '13' and contains a quarter note. The eighth measure is marked '14' and contains a quarter note. The score continues with measures 15-20, 21-22, 23-24, 25-32, 33-35, 36-40, 41-42, 43-44, 45-52, 53-57, 58-60, 61-66, 67-68, and ends with a double bar line and the word 'Hey!'.

1-2 2 3 4 5-12 8 13 14

f *mf*

15 16 17 18 19 20

21-22 23 24 25-32 33 34 35

mf

36 37 38 39-40 41-42 43 44

f

45-52 53 54 55 56 57

f

58 59 60 61-66 67 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

Suspended Cymbal

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

BAG O' BLUES

Cowbell

1 **Moderato** *mf*

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18 *f*

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

Maracas/Claves

Moderato

Maracas

Claves

mp

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

A LITTLE BIT OF LATIN

Timpani

Moderato

1 **Moderato** 2 3 4 5

6-11 **6** 12 **13** 14-20 **7** 21-26 **6**

27 28 **29** 30-33 **4** 34 **mf**

35 36 **37-42** **6** 43 44 **f**

45 46-49 **4** 50 51 52 **f**

53 54 55 56 **f**

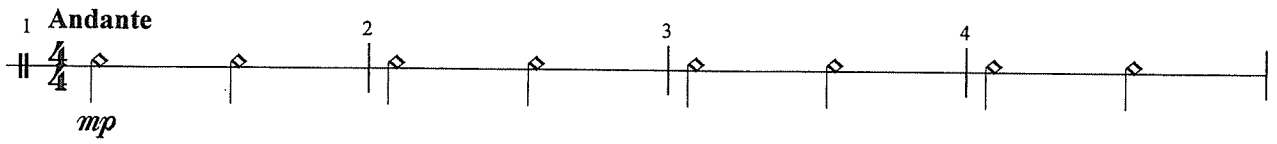
The music of Latin America, influenced by the many cultures and traditions of its people, uses lively rhythms for dances like the habanera, rumba, cha-cha, and tango. The music uses many percussion instruments such as the claves, maracas, and cowbell to keep the rhythm.

A CLASSICAL CANON

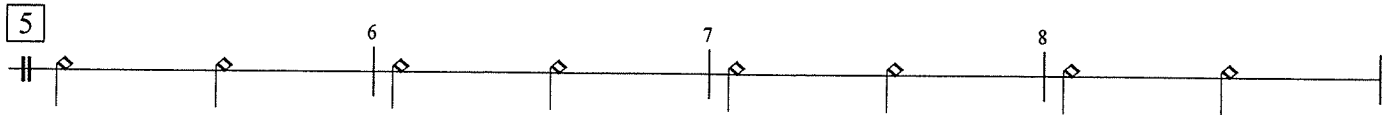
Finger Cymbals

Franz Joseph Haydn/Magill

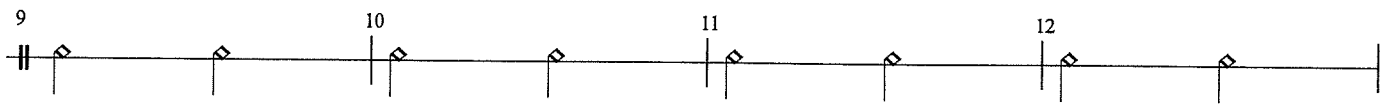
1 **Andante**
4/4 *mp*



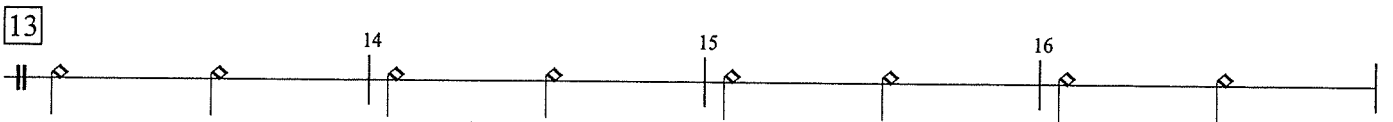
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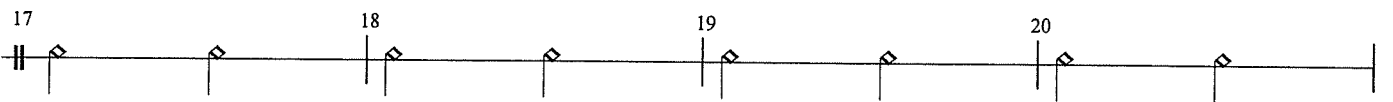
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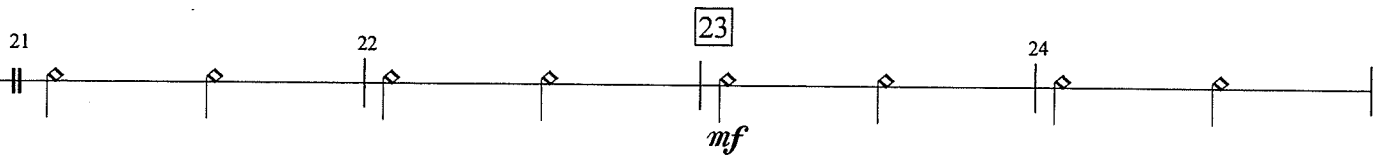


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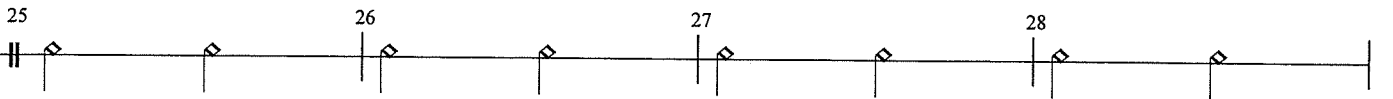


21

23 *mf*



25

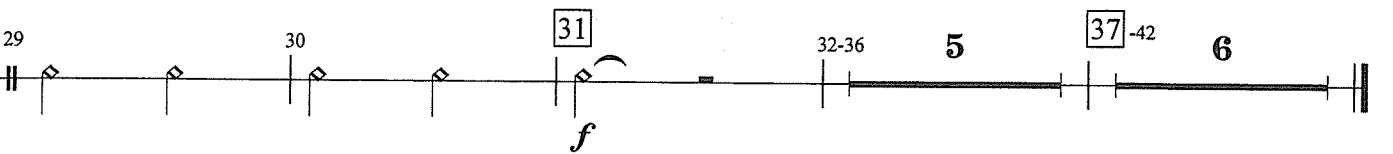


29

31 *f*

32-36 5

37-42 6



A CLASSICAL CANON

Timpani

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-12 8

13 14 15 16

mf

17 18 19 20

21-22 2 23-30 8 31

f

32-36 5 37 38 39

f

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

Suspended Cymbal

Chuck Elledge

Allegro moderato

1-4 4 5-12 8 13-20 8

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41-48 8 49-55 7

DR. ROCK

Cowbell

Chuck Elledge

1 **Allegro moderato**

f

5

mf

9

13

17

21-28 8 29-36 8 37-40 4 41

p

43

47

f

51

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"

Suspended Cymbal/Triangle

George Frideric Handel

Moderato

S. Cym. (strike w/S.D. stick)

1 $\frac{3}{4}$ *f*

2

3

4

5

6

7

8

9

10-16 **7**

17

18

19

20-24 **5**

25 **Tri.** *mf*

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41 **S. Cym.** *f*

42

43

44

45

46

47

48

49

50

51

52

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

Timpani

George Frideric Handel

Moderato
B♭ & F

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 26-31 6

32 33 34-39 6 40 41

42 43 44 45 46 47

48 49 50 51 52

f

mf

f

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

Suspended Cymbal/High Hat

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

1 *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 **Solos (repeat as necessary)** 26 *mf*

27 28 29 30 31

32 33 34 35 36 **Repeat as necessary**

37 38 39 40 41

42 43 44 45 46

47 48 49 50 51 52

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

Suspended Cymbal

1 **Allegro** 2 3 4 5 6

mf

7 8 9 10 11 12-13 14

15 16 17 18 19 20

21 22 23 24 25-27 28

29-36 37 38 39 40 41

f

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.

MINOR ROCK

Cowbell/Triangle

1 **Allegro**
4/4
Cowbell *mf*

Musical notation for the Cowbell part, measures 1 through 9. The notation is on a single staff with a 4/4 time signature. Measures 1-4 contain rhythmic patterns of cowbell strikes (represented by 'x' marks). Measures 5-8 contain rests with a slash and a vertical line, indicating a change in the pattern. Measure 9 is a whole rest.

Triangle

Musical notation for the Triangle part, measures 10 through 24. The notation is on a single staff. Measures 10-14 and 15-16 contain rhythmic patterns of triangle strikes (represented by upward-pointing triangles). Measures 17-18 contain cowbell strikes. Measures 19-24 contain rests with a slash and a vertical line.

Musical notation for the Cowbell part, measures 25 through 36. Measures 25-28 contain rhythmic patterns of cowbell strikes. Measures 29-36 are a single long horizontal line with the number 8 above it, indicating an 8-measure rest.

Musical notation for the Cowbell part, measures 37 through 41. Measures 37-41 contain rhythmic patterns of cowbell strikes. The notation is labeled 'C.B.' and '*f*'.

Musical notation for the Triangle part, measures 42 through 47. Measures 42-44 contain rests with a slash and a vertical line. Measure 45 is labeled 'Tri.' and contains rhythmic patterns of triangle strikes. Measures 46-47 contain cowbell strikes.

MINOR ROCK



















Timpani

Allegro

The musical score is written for Timpani in 4/4 time, marked **Allegro** and *mf*. It consists of seven staves of music. The first staff contains measures 1-4. The second staff contains measures 5-6 (a whole rest), 7, 8, 9-16 (a whole rest), and 17. The third staff contains measures 18, 19, and 20. The fourth staff contains measures 21-22 (a whole rest), 23, 24, 25-28 (a whole rest), and 29. The fifth staff contains measures 30-36 (a whole rest), 37, 38, and 39. The sixth staff contains measures 40, 41-42 (a whole rest), and 43. The seventh staff contains measures 44, 45, 46, and 47. The score includes various rests and accents, such as a > accent on the final note of measure 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	Mezzo Piano <i>mp</i>	medium soft
Accidentals #, b, ♮	sharp, flat, or natural	Moderato	moderate speed
Allegro	quick and lively	Natural ♮	Cancels a flat or sharp
Andante	moderately slow	One-Measure Repeat 	repeat the previous measure
Articulation	type of attack used to play a note or group of notes	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
Bar Line 	divides the music staff into measures	Phrase	musical thought or sentence
Bass Clef 	F Clef, read by bassoon, trombone, baritone, tuba, timpani, and electric bass	Piano <i>p</i>	soft
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	Pick-Up Note(s) 	note or notes that come before the first full measure of a piece
Breath Mark ′	take a breath	Popular Music	music of everyday life, it has played a role in each historical period
Canon	a style of contrapuntal music, similar to a round	Repeat Sign 	repeat from beginning or repeat the section of music between repeat signs
Carol	song usually associated with Christmas	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
Common Time C	same as 4/4	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
Crescendo <	gradually play louder	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
Decrescendo >	gradually play softer	Sharp #	raises the pitch of a note 1/2 step
Double Bar 	marks the end of the music	Slur 	curved line connecting two or more notes of <u>different</u> pitches
Dynamics	loudness or softness of music	Solo/Soli	one person plays/whole section plays
Fermata 	hold note or rest longer than its usual value	Staccato 	dot placed above or below a note meaning to play short and detached
Flat b	lowers the pitch of a note by a half step	Staff 	lines and spaces on which music is written
Forte <i>f</i>	loud	Swing	style of American popular music that was played by the "big bands" of the 1930's and 1940's
Fortissimo <i>ff</i>	very loud	Tempo	speed of music
Harmony	result of two or more different notes played or sung at the same time	Tenuto 	line placed above or below a note meaning to sustain for full value
Improvise	to create music as it is being performed	Tie 	curved line that connects two notes on the <u>same</u> line or space
Jazz	style of American popular music that emerged at the turn of the 20th century and continued to evolve throughout the 20th century	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
Key Signature	sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music	Treble Clef 	G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn, and mallet percussion
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	Two-Measure Repeat 	repeat the two previous measures
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 <i>mf</i>	medium loud		