

# Curtain Up!

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Grade 1/2

STARTER SERIES

Complete Concert Vol. I

## I. "SYNERGY" MARCH

William Owens

## II. COURT OF THE NOBLE TRUMPETEERS

Timothy Loest

## III. MIDNIGHT MISSION

Brian Balmages

## IV. SAMBA LA BAMBBA

William Owens

### Instrumentation

- |                                  |                       |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score       | 4 - Tuba              |
| 8 - Flute                        | 2 - Mallet Percussion |
| 2 - Oboe                         | Bells                 |
| 2 - Bassoon                      | Xylophone             |
| 10 - B $\flat$ Clarinet          | 1 - Opt. Timpani      |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 1      |
| 4 - E $\flat$ Alto Saxophone     | Snare Drum            |
| 2 - B $\flat$ Tenor Saxophone    | Bass Drum             |
| 2 - E $\flat$ Baritone Saxophone | 4 - Percussion 2      |
| 8 - B $\flat$ Trumpet            | Crash Cymbals         |
| 4 - F Horn                       | Triangle              |
| 4 - Trombone                     | Wood Block            |
| 2 - Baritone/Euphonium           | Temple Blocks         |
| 2 - Baritone T.C.                | Vibraslap             |
|                                  | Claves                |
|                                  | Maracas               |

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Frank J. Hackinson

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# About the Composers



**Brian Balmages** (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, members of the U.S. Marine Band, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.



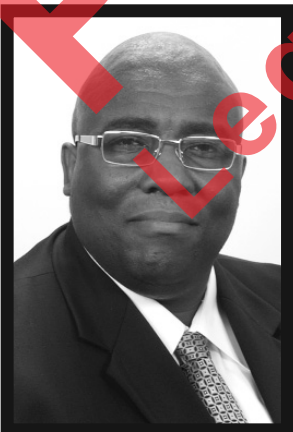
**Timothy Loest** is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995. Today he is an exclusive composer and arranger for The FJH Music Company Inc. His bestselling FJH supplemental methods include *Warm-ups and Beyond* and *Rhythms and Beyond*. He is also co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.



**William Owens** (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is a winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.

# About the Music

## “Synergy” March ..... 4

Synergy is the cooperative interaction of two or more entities to produce a greater effect than the sum total of their individual effects. This spirited concert march begins with a crisp melody and bold accompaniment. The middle section features woodwinds and brass separately, with percussion serving as a link between both sections. Finally, the three entities combine again and drive forward to an energetic, synergistic finish.

As with most marches, this work should be played in a bounce style from beginning to end. Placing a slight space between notes will yield a spirited quality. Percussion should perform tastefully at all times, avoiding heavy accents. In measures 13–17, woodwinds should play smoothly for contrast in style.

## Court of the Noble Trumpeters ..... 14

*Court of the Noble Trumpeters* is a ceremonial work for band utilizing the first six notes learned by novice instrumentalists. Because this work features antiphonal trumpets, the trumpet section should be divided into two groups. Group 1 (call) should stand in front of the band and to the conductor’s left. Group 2 (response) should stand in front of the band and to the conductor’s right. Both groups should face the audience. For added splendor, trumpeters may hang colorful pennants from their instruments.

This work uses two dynamic levels: *forte* and *mezzo forte*. The composition also uses two articulation marks: accent and *staccato*. Dynamics, articulations, and breath marks should be demonstrated as indicated in the music.

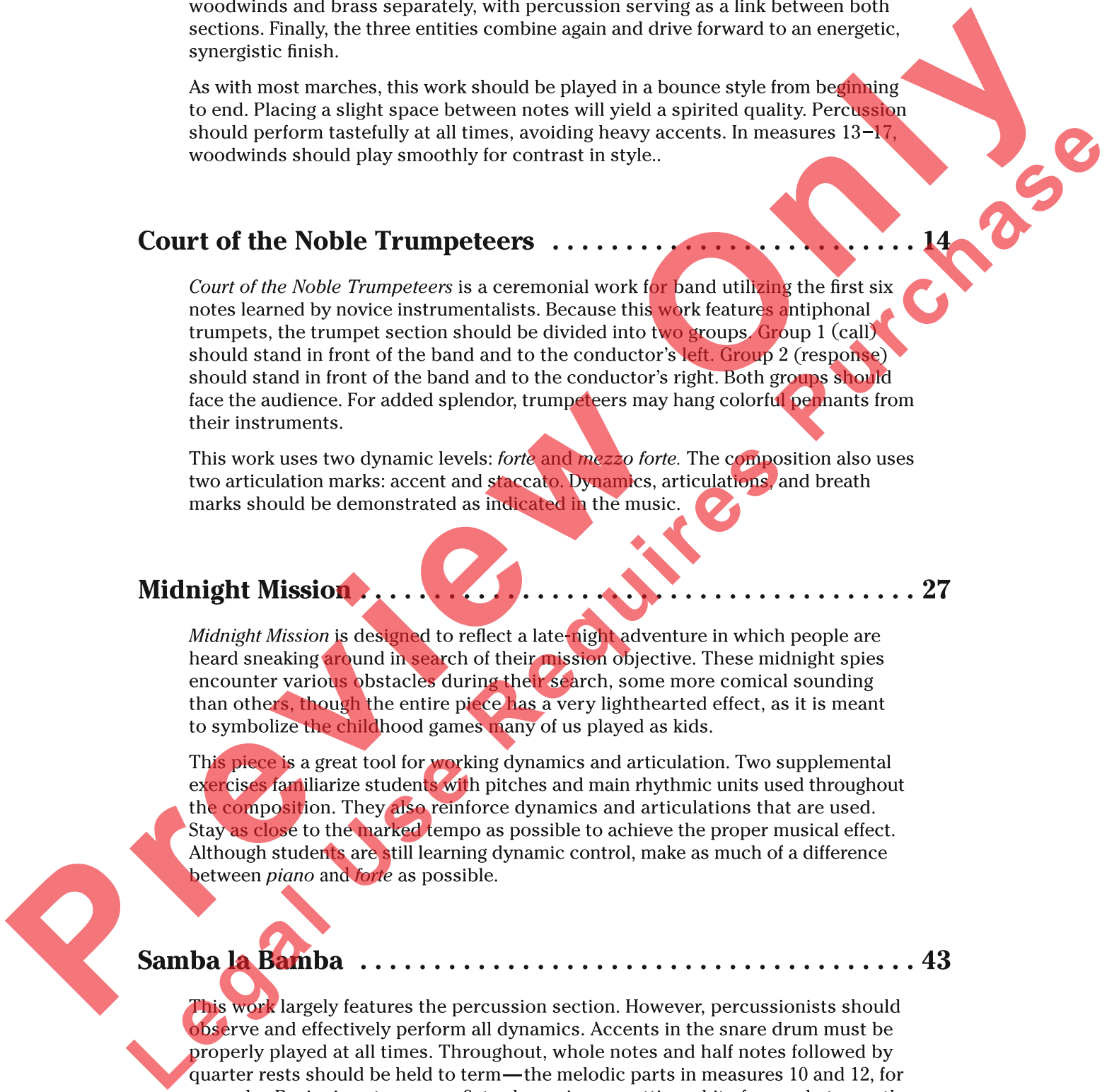
## Midnight Mission ..... 27

*Midnight Mission* is designed to reflect a late-night adventure in which people are heard sneaking around in search of their mission objective. These midnight spies encounter various obstacles during their search, some more comical sounding than others, though the entire piece has a very lighthearted effect, as it is meant to symbolize the childhood games many of us played as kids.

This piece is a great tool for working dynamics and articulation. Two supplemental exercises familiarize students with pitches and main rhythmic units used throughout the composition. They also reinforce dynamics and articulations that are used. Stay as close to the marked tempo as possible to achieve the proper musical effect. Although students are still learning dynamic control, make as much of a difference between *piano* and *forte* as possible.

## Samba la Bamba ..... 43

This work largely features the percussion section. However, percussionists should observe and effectively perform all dynamics. Accents in the snare drum must be properly played at all times. Throughout, whole notes and half notes followed by quarter rests should be held to term—the melodic parts in measures 10 and 12, for example. Beginning at measure 9, try bouncing or putting a bit of space between the quarter notes in the low brass and low reeds parts to add excitement to performances.



# I. "SYNERGY" MARCH

WILLIAM OWENS  
(ASCAP)

With spirit! (♩ = 124-132)

Flute *f*

Oboe *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

With spirit! (♩ = 124-132)

B♭ Trumpet *f*

F Horn *f*

Trombone Baritone/Euphonium Bassoon *f*

Tuba *f*

Mallet Percussion (Bells) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*  
S.D.  
B.D.

Percussion 2 (Crash Cymbals, Triangle) *f*  
Cr. Cym.

2 3 4 *ff*

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5

FL.

Ob.

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

5

Tpt. *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Hn.  
Tbn.  
Bar./  
Euph.  
Bsn.  
Tuba  
Mlt. Perc.  
Perc. 1  
Perc. 2

*mf*  
*mf*

9 10 11 12

13

Fl. Ob. Cl. B. Cl. A. Sax. T. Sax. B. Sax.

Cl. B. Cl. A. Sax. T. Sax. B. Sax.

A. Sax. T. Sax. B. Sax.

B. Sax. Tpt. Hn. Tbn. Bar./Euph. Bsn. Tuba

13

Tpt. Hn. Tbn. Bar./Euph. Bsn. Tuba

Tbn. Bar./Euph. Bsn. Tuba

Mlt. Perc. Perc. 1 Triangle Perc. 2

13 *mf*

14

15

16

“Synergy” March

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

Tpt.

Hn. *mf*

Tbn. Bar./ Euph. Bsn.

Tuba

Mlt. Perc. *mf*

Perc. 1

Perc. 2

17 *mf* 18 19 20



21

FL. *f*

Ob. *f*

Cl. *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

21

Tpt.

Hn. *f*

Tbn. Bar./ Euph. Bsn.

Tuba

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2

21 *f* 22 23 24 25

“Synergy” March

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

26 27 28 29 *f* 30

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Long Tones are Cool!

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 1: Long Tones are Cool!

Tpt. *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 S.D. B.D. *mf*

Perc. 2 Tri. *mf*

2 3 4 5 6 7 8

No. 2: Accents Rule!

This musical score is for the second part of the 'Synergy' March, titled 'No. 2: Accents Rule!'. It is written in 4/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Snare Drum (S.D.), Bass Drum (B.D.), and Crash Cymbal (Cr. Cym.). The score begins with a dynamic marking of *f* (forte) and includes numerous accents throughout. A large red watermark reading 'Preview Only! Requires Purchase' is overlaid diagonally across the page. The score is divided into two systems, with the second system starting at measure 5. The bottom of the page shows measure numbers 1 through 8.





9

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

Group 2 (response)

Tpt.

Hn.

Tbn.

Bar./ Euph.

Tuba

Mlt. Perc.

Opt. Timp.

Perc. 1

Perc. 2

5 6 7 *f* 8 9

This musical score is for the piece "Court of the Noble Trumpeteers" and is page 16 of a larger work. The score is arranged for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Optional Timpani (Opt. Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The dynamic marking *mf* (mezzo-forte) is used throughout the piece. The score is divided into measures 10 through 14. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark reading "Legal Use Requires Purchase" is also present.





Court of the Noble Trumpeteers

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Opt. Timp.

Perc. 1 *mf*

Perc. 2 Triangle *mf*

20 *f* 21 *mf* 22 23 24 *mf*

25

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25

Group 1 (call)

Group 2 (response)

tutti

Tpt.

Hn.

Tbn.

Bar./ Euph.

Tuba

Mlt. Perc.

Opt. Timp.

Perc. 1

Perc. 2

Cr. Cym.

head

*f* *mf*

25 26 27 28 29

Court of the Noble Trumpeteers

31

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

31

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Mlt. Perc.

Opt.  
Timp.

Perc. 1

Perc. 2

*mf*

*f*

dampen dampen

dampen dampen

dampen dampen

choke choke

30 31 32 33 34

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Notes To Know!

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 1: Notes To Know!

Tpt. *f*

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Opt. Timp. (F, Bb) *f*

Perc. 1 S.D. *f*  
B.D. *f*

Perc. 2 Cr. Cym. *f*  
W.B. *f*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Opt. Timp. *mf*

Perc. 1 *mf* dampen

Perc. 2 *mf* Tri.

*Legal Use Requires Purchase*

No. 2: Notes To Know On the Go!

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 2: Notes To Know On the Go!

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Opt. Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

This musical score is for the piece "Court of the Noble Trumpeteers" and is page 24 of the score. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Opt. Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking *f* (forte) is present at the beginning of each instrument's part. The percussion parts include specific instructions: "head" for Perc. 1 and "dampen" for Perc. 2. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, and "Legal Use Requires Purchase" is written below it.



No. 3: Leaps and Chords

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Opt. Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). A dynamic marking of *f* (forte) is present at the beginning of each instrument's part. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

This musical score is for the piece "Court of the Noble Trumpeteers" and is arranged for a full orchestra. The score is written in 3/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Opt. Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The dynamic marking *mf* (mezzo-forte) is used throughout the score. The score is divided into four measures. A large red watermark "Preview Only" is overlaid diagonally across the page. The word "dampen" appears at the end of the Mlt. Perc. and Perc. 1 staves. The Perc. 1 staff includes a "rim" marking and a "mf" dynamic marking. The Perc. 2 staff includes a "mf" dynamic marking.

# III. MIDNIGHT MISSION

(from *Midnight Suite*)

BRIAN BALMAGES  
(ASCAP)

Sneaky (♩ = 144-152)

Flute *p*

Oboe *p*

Bassoon *p*

B♭ Clarinet *p*

B♭ Bass Clarinet *p*

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p*

E♭ Baritone Saxophone *p*

B♭ Trumpet *p* Sneaky (♩ = 144-152) div.

F Horn *p*

Trombone *p*

Baritone/Euphonium *p*

Tuba *p*

Mallet Percussion (Xylophone) *p*

Percussion 1 (Snare Drum, Bass Drum) *p* S.D. B.D.

Percussion 2 (Temple Blocks, Triangle, Crash Cymbals, Vibraslap) *p* Temple Blocks



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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Triangle

5 6 7 8

11

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), Bar./Euph. (Baritone/Euphonium), Tuba, Mlt. Perc. (Multiple Percussion), Perc. 1, and Perc. 2. The score spans measures 9 to 12. A large red watermark reading "Preview Only" is oriented diagonally across the page. The dynamic marking *p* (piano) is used in several parts, notably in measures 11 and 12. Measure numbers 9, 10, 11, and 12 are indicated at the bottom of the score.

Fl.  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Hn.  
Tbn.  
Bar./Euph.  
Tuba  
Mlt. Perc.  
Perc. 1  
Perc. 2

13 14 15 *p* 16



Fl. *p*

Ob. *p*

Bsn. *p*

Cl. *p* div.

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. *p* div.

Hn. *p*

Tbn. *p*

Bar./Euph. *p*

Tuba *p*

Mlt. Perc. *p*

Perc. 1 *p* LR RL LR RL

Perc. 2 *p* Vibraslap

21 22 23 24



25

This musical score is for the piece "Midnight Mission" and covers measures 25 through 28. The instrumentation includes:

- Flute (Fl.)** and **Oboe (Ob.)**: Both play a melodic line in the upper register, primarily consisting of eighth and quarter notes.
- Bassoon (Bsn.)**: Provides a rhythmic accompaniment with eighth notes.
- Clarinets (Cl. and B. Cl.)**: The Clarinet plays a steady eighth-note accompaniment, while the Bass Clarinet plays a similar line in a lower register.
- Saxophones (A. Sax., T. Sax., B. Sax.)**: The Alto and Tenor saxophones play a consistent eighth-note accompaniment. The Baritone saxophone plays a similar line in a lower register.
- Brass (Tpt., Hn., Tbn., Bar./Euph., Tuba)**: The Trumpets and Horns play a melodic line with some rests. The Trombones, Baritone/Euphonium, and Tuba provide a rhythmic accompaniment with eighth notes.
- Percussion (Mlt. Perc., Perc. 1, Perc. 2)**: Multiple percussion parts are present, including a snare drum (Perc. 1) and a tom-tom (Perc. 2), both playing eighth-note patterns.

25

25

T.B.

26

27

28

Fl.  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Hn.  
Tbn.  
Bar./Euph.  
Tuba  
Mlt. Perc.  
Perc. 1  
Perc. 2

29 30 31 32

33

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

33

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

33

34

35

36

37

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

37

Tpt. *div.*

Hn.

Tbn.

Bar./ Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

37 *f* 38 39 40

45

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

41 42 43 44 Vbslp. p

choke

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

*p*

46 47 48 49 50

This musical score is for the piece "Midnight Mission" and covers measures 51 through 55. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, and Multiple Percussion (Mlt. Perc.), with two specific percussion parts (Perc. 1 and Perc. 2). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like "choke" for Perc. 2. Measure numbers 51, 52, 53, 54, and 55 are indicated at the bottom of the page.

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Soft and Sneaky

This musical score is for a piece titled "No. 1: Soft and Sneaky". It is written for a full orchestra and is in 4/4 time with a key signature of one flat (B-flat major or D minor). The score is divided into two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, and Mallet Percussion (Mlt. Perc.). The percussion section is further divided into Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The score begins with a dynamic marking of *p* (piano) and features a consistent rhythmic pattern of quarter notes across all instruments. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page. The page number "40" is in the top left corner, and the title "Midnight Mission" and "Musical Jump Start" are at the top center. Below the title, it says "SUPPLEMENTARY MATERIAL". The piece title "No. 1: Soft and Sneaky" appears above the first and second systems of staves. The percussion parts include specific instrument labels: S.D. (Snare Drum), B.D. (Bass Drum), Cr. Cym. (Cymbal), and T.B. (Tom Tom). The percussion notation uses standard symbols for these instruments. The woodwind and brass parts are written in treble and bass clefs as appropriate. The flute, oboe, and bassoon parts are in the first system, while the clarinet, bass clarinet, and saxophones are in the second system. The trumpet, horn, trombone, baritone/euphonium, and tuba parts are in the third system. The mallet percussion part is in the fourth system. The score is numbered 1 through 5 at the bottom, corresponding to the measures.



No. 2: Playing in Style

This musical score is for the piece "No. 2: Playing in Style" from the "Midnight Mission" collection. It is written for a full symphony orchestra and is in 4/4 time with a key signature of one flat (B-flat major or D minor). The score is divided into two systems. The first system includes the Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes the Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The percussion parts are specifically labeled with S.D. (Snare Drum), B.D. (Bass Drum), Cr. Cym. (Cymbal), and T.B. (Tom Tom). The dynamic marking *f* (forte) is used throughout the score. The score is presented as a preview, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid across the page. The page number 41 is located in the top right corner, and the code B1495 is in the bottom right corner.

This musical score is for the piece "Midnight Mission" and is arranged for a full orchestra. The score is divided into four systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The third system includes Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 3/4 time with a key signature of one flat (B-flat major or D minor). The dynamics range from piano (*p*) to fortissimo (*f*). A large red watermark "Preview Only" is overlaid diagonally across the score. A red diagonal watermark "Legal Use Requires Purchase" is also present. The score includes performance markings such as *p*, *f*, and *choke*. The percussion parts include specific instructions for mallet patterns (LR, RL) and a "choke" instruction for Perc. 2. The score is numbered 5, 6, 7, and 8 at the bottom, corresponding to measures.

# IV. SAMBA LA BAMBA

WILLIAM OWENS  
(ASCAP)

Tempo de samba! (♩ = 108-120)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Tempo de samba! (♩ = 108-120)

B♭ Trumpet *f*

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

Opt. Timpani  
(B♭, F) *mf*  
snare off

Percussion 1  
(Snare Drum, Bass Drum)  
S.D. *mf*  
B.D. *mf*

Percussion 2  
(Claves, Maracas)  
Claves *mf*

*mf* 2 3 *f* Maracas (opt. Tambourine) 4



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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

5

6 *mf*

7 *f*

8

*mf*

*f*

*ff*

rim shot

9

2nd time only

Fl. *f*

Ob. *f*

Bsn. *mf-f*

Cl. *mf-f*

B. Cl. *mf-f*

A. Sax. *mf-f*

T. Sax. *mf-f*

B. Sax. *mf-f*

9

Tpt. *mf-f*

Hn. *mf-f*

Tbn. *mf-f*

Bar./Euph. *mf-f*

Tuba *mf-f*

Opt. Timp. *mf-f*

Perc. 1 *mf-f*

Perc. 2 *mf-f*

9 10 11 12

1.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

*mf*

13 14 15 16

2. 19

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

2. 19

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Opt. Timp. *f*

Perc. 1 *f*

Perc. 2

17 18 19 20

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

21 22 23 24



27

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

27

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar./ Euph. *f* *mf*

Tuba *f* *mf*

Opt. Timp. *mf*

Perc. 1 *ff* *mf* r.s.

Perc. 2 *mf*

25 26 27 28

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

mf

29 30 31 32 33

35

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

34 35 *f* 36 37 *f* 38

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Ladies and Gentlemen In This Corner... Accents!

This musical score is for a 4-measure piece in 4/4 time, featuring a variety of instruments. The key signature has two flats (Bb and Eb). The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, and optional instruments: Timpani (Opt. Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). All instruments play a rhythmic pattern of quarter notes with accents, starting with a forte (*f*) dynamic. The melody for the woodwinds and saxophones is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The brass instruments play: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The percussion parts include a bass drum pattern and a snare drum pattern.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

5 6 7 8

Samba la Bamba

No. 2: And In This Corner... Long Tones!  
No. 3: And Now... Combine Both Lines!

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 2: And In This Corner... Long Tones!  
No. 3: And Now... Combine Both Lines!

Tpt. *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Opt. Timp. *f*

Perc. 1 *f*

Perc. 2

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./  
Euph.

Tuba

Opt. Timp.

Perc. 1

Perc. 2

5 6 7 8