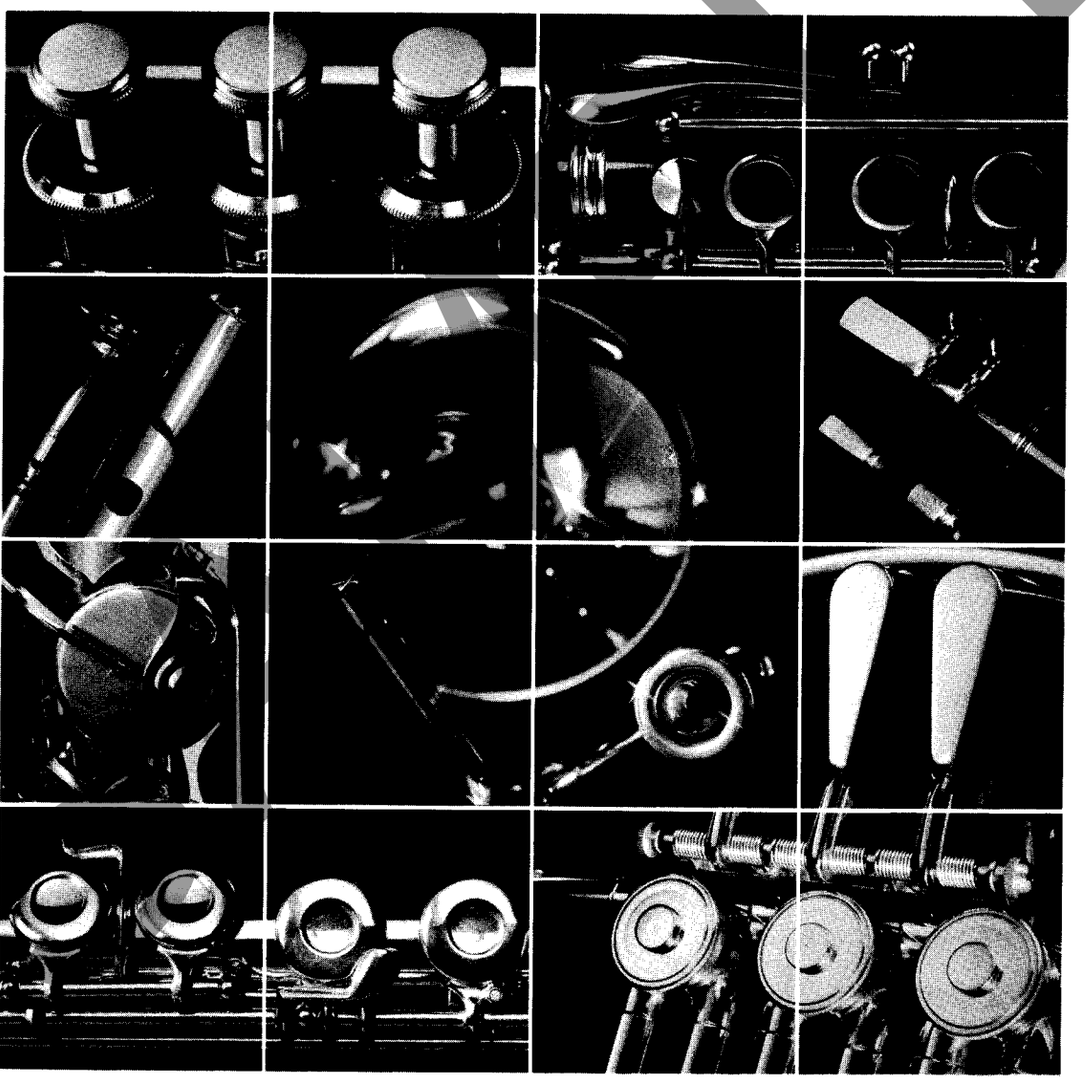
KJOS CONCERT BAND
GRADE 2½
GB853

CREED

Correlated with BEST IN CLASS Book 2, page 32

William Himes

BEST IN CLASS PERFORMANCE SELECTIONS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

COPY

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are exceptional concert pieces by today's top young band writers. Each selection is correlated with a specific page from the BEST IN CLASS Comprehensive Band Method to carefully reinforce the musical skills and concepts from BEST IN CLASS—Book 1 and Book 2. LEARNING CONCEPTS written in the score and student parts provide valuable teaching ideas and outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and important themes in every part are just a few of the quality musical features found in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company:

GRADE 1

CABO RICO
Chuck Elledge • 2:15 • *WB109*
Correlated with Book 1, page 18

CHESAPEAKE MARCH
Hilliard/Elledge • 2:50 • *GB850*
Correlated with Book 1, page 15

A CHRISTMAS SUITE
I. O Come, Little Children
II. Christmas Eve Canon
arr. Eugene Magill • 3:15 • *WB81*
Correlated with Book 1, pages 10 & 14

CROWN POINT MARCH
Bruce Pearson • 2:00 • *WB102*
Correlated with Book 1, page 12

HOEDOWN HAYRIDE
Pearson/Elledge • 1:45 • *WB104*
Correlated with Book 1, page 20

LIBERTY BELL OVERTURE
Chuck Elledge • 2:50 • *WB103*
Correlated with Book 1, page 17

SONGS OF OLD EIRE
I. Cockles and Mussels
II. The Wearing of the Green
arr. Chuck Elledge • 4:40 • *GB855*
Correlated with Book 1, page 13

TRUMPET VOLUNTARY
arr. Bruce Pearson • 3:00 • *WB115*
Correlated with Book 1, page 18

GRADE 1½

AS LATELY WE WATCHED
Pearson/Elledge • 2:15 • *WB100*
Correlated with Book 1, page 29

BRITISH ISLES SUITE
I. Men of Harlech
II. Henry Martin
III. Sweet Banks of Dundee
arr. Chuck Elledge • 8:10 • *WB105*
Correlated with Book 1, page 23

CARILLON
Ron Cowherd • 2:25 • *WB116*
Correlated with Book 2, page 5

FANTASY ON A MEDIEVAL CAROL
Pearson/Halferty • 2:35 • *WB92*
Correlated with Book 2, page 7

FROM SEA TO SHINING SEA
arr. Eugene Magill • 2:45 • *WB84*
Correlated with Book 1, page 26

IN DULCI JUBILO
arr. John Zdechlik • 2:50 • *WB114*
Correlated with Book 1, page 24

KINGSBURY MARCH
Pearson/Elledge • 2:00 • *WB94*
Correlated with Book 1, page 20

GRADES 2 and 2½

AMERICAN ANTHEMS (2)
arr. Hill/Elledge • 4:00 • *GB854*
Correlated with Book 2, page 19

CREED (2½)
William Himes • 4:40 • *GB853*
Correlated with Book 2, page 32

HOMESTEAD 1850 (2½)
arr. Ron Cowherd • 3:05 • *WB90*
Correlated with Book 2, page 32

JUBILATIONS (2)
Bruce Pearson • 4:00 • *WB107*
Correlated with Book 2, page 23

MARCH FOR DEE (2)
Root/Pearson • 2:00 • *WB93*
Correlated with Book 2, page 29

MIRAGE (2)
Chuck Elledge • 6:30 • *WB101*
Correlated with Book 2, page 29

SUMMER'S RAIN (2)
Chuck Elledge • 4:10 • *WB95*
Correlated with Book 2, page 13

VOYAGEUR MARCH (2)
Frank Halferty • 2:30 • *WB106*
Correlated with Book 2, page 13

WIND RIVER OVERTURE (2)
Bruce Pearson • 3:30 • *WB96*
Correlated with Book 2, page 23

SAMPLE

THE COMPOSITION

A creed is a statement of belief. This piece, while not literally programmatic, seeks to convey a sense of affirmation and trust—those ideals considered to be the basis of humanity. The result is music which is descriptive and atmospheric, conjuring a variety of moods ranging from reflection to exultation.

The performance of **Creed** will be enhanced if the conductor keeps in mind these rehearsal suggestions: In measures 1-15, the solemnity of the introduction is best achieved with a style that is sustained and flowing, yet firm and supported. Measures 16-22 depart from the somber opening into a joyful spirited section. Concentration on accents and an energetic percussive style will help convey the spirit of this section. Give special attention to the agogic (percussive) accents in measures 23-26. Play these accents by combining the impact of a marcato accent with the separation of a staccato. By contrast, the *leggiero* style in measures 29-36 should be played in a light and bouncy style, without the weight of accents. Strive for an expressive, lyrical quality while playing the melody in measures 37-56. (Refer to score page 8 for suggestions on teaching the performance style of this significant theme.)

There is an important transition in style and tempo from measures 57-62. The gradual *rallentando* is regulated by the eighth note rhythms in the low woodwinds and low brass. The cornet solo in measures 64-79 should be played in a very legato style, showing much warmth and expression. From measure 80 to the end, progressively increase energy, tempo, and volume to bring the work to a bright, crisp finish.

INSTRUMENTATION LIST

3 - 1st Flute
3 - 2nd Flute
2 - Oboe
2 - 1st B♭ Clarinet
2 - 2nd B♭ Clarinet
2 - 3rd B♭ Clarinet
1 - E♭ Alto Clarinet
2 - B♭ Bass Clarinet
2 - 1st E♭ Alto Saxophone
2 - 2nd E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
2 - Bassoon
2 - 1st B♭ Cornet/Trumpet
2 - 2nd B♭ Cornet/Trumpet
2 - 3rd B♭ Cornet/Trumpet
2 - 1st F Horn
2 - 2nd F Horn
3 - 1st Trombone
3 - 2nd Trombone
1 - Baritone T.C.
2 - Baritone B.C.
4 - Tuba
1 - Timpani
1 - Percussion I:
Chimes
Bells
1 - Percussion II:
Suspended Cymbal
2 - Percussion III & IV:
Snare Drum
Bass Drum
Triangle
Tambourine
1 - Full Conductor Score

Approximate Performance Time - 4:40

SAMPLE

THE COMPOSER

William Himes earned his Bachelor and Master of Music degrees from the University of Michigan. He taught instrumental music in Flint, Michigan, where he was also the Bandmaster of the Flint Citadel Band of The Salvation Army and an adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes has travelled as a guest euphonium soloist, composer, and conductor throughout the United States and Canada, England, Scotland, Norway, Sweden, and Australia. Currently, Mr. Himes serves as the Bandmaster of the Chicago Staff Band, and as Music Director for The Salvation Army's Central Territory, which includes 11 midwestern states. He has led the ensemble on successful tours of Panama, Mexico, Singapore, the Philippines, and Hong Kong. Mr. Himes continues to be in great demand as a composer, clinician, lecturer, soloist, and guest conductor.

SAMPLE

LEARNING CONCEPTS—CREED

Learning Concepts outline the basic musical skills and terms found in **Creed**. Scale, Rhythm, Melody and Phrasing, and Tuning and Harmony Skills are all printed on the back of the student parts. Play through Learning Concepts before sightreading **Creed**, and use them as warm-up exercises to isolate rhythms, teach phrasing, and improve aural awareness.

New Ideas are performance instructions for musical elements found in **Creed**. To reinforce understanding of these new concepts, we encourage you to supplement these instructions with your own definitions of these terms. The New Ideas box appears on the top of the student Learning Concepts as shown here:

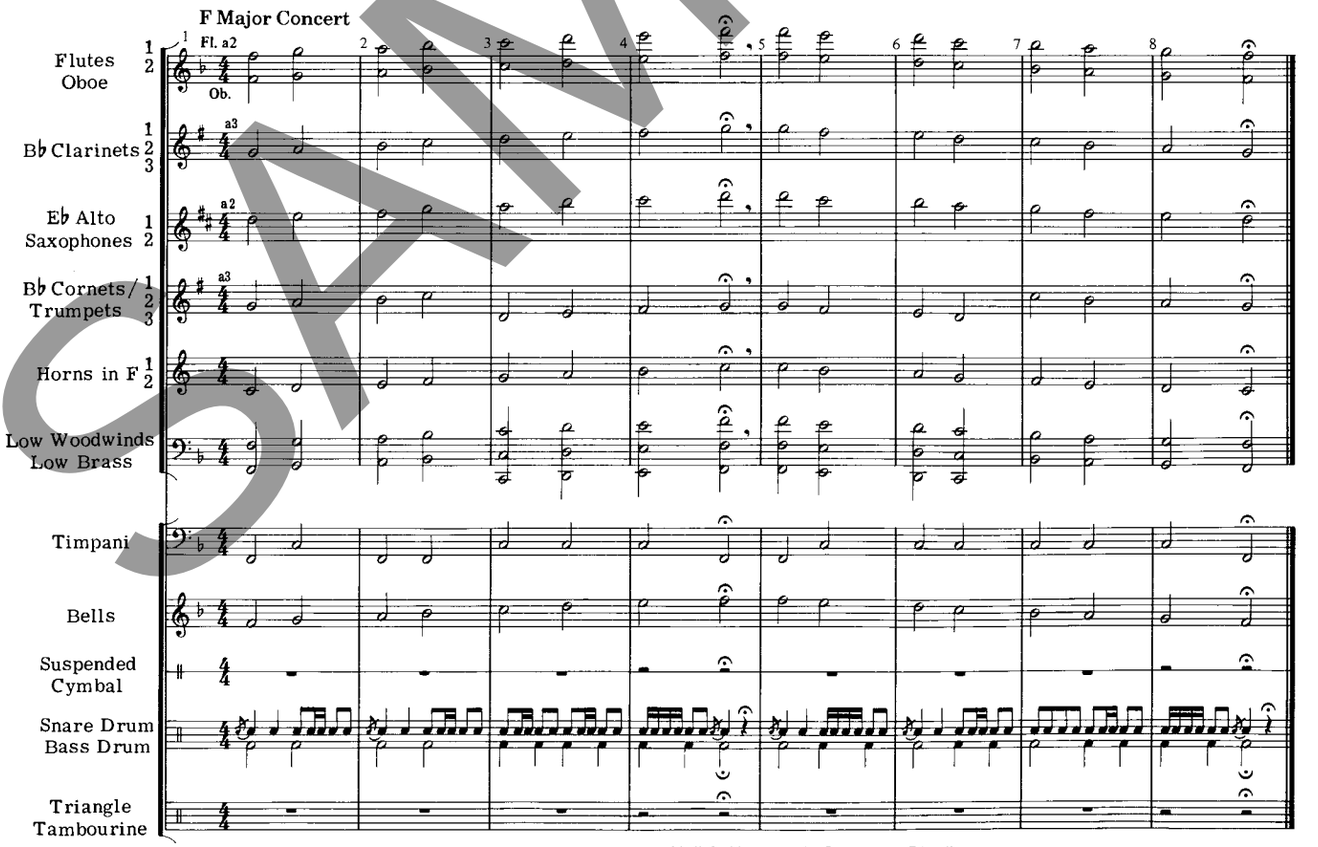
New Ideas

Solemne e misterioso = Play in a solemn and mysterious style.
Allegro giocoso = Fast, playful tempo and style.
leggiero = Play in a light and spirited style (non-legato).
calore = Play with warmth and sensitivity.
Tempo I (Tempo primo) = Return to the first tempo of the piece.
Poco meno mosso = A little slower (less motion).
Più mosso = A little faster (more motion).
Con spirito = With spirit.
Allegro vivo = Fast, lively tempo and style.
∧ or ∨ (Percussive accent) = Loud, staccato accent.
Rallentando *(rall.)* = Watch conductor for a gradual slowing of the tempo.
Festivo = Festive, joyful tempo and style.

SCALE SKILL

ACTIVITY

1. Play the F Major Concert scale with the full band. Divide the band into two groups, and ask one group to sing the scale on "loo" while the others play the scale. Repeat the exercise, and switch parts.
2. Play the scale in half notes, quarter notes, and eighth notes.
3. Instruct the students to memorize the scale.



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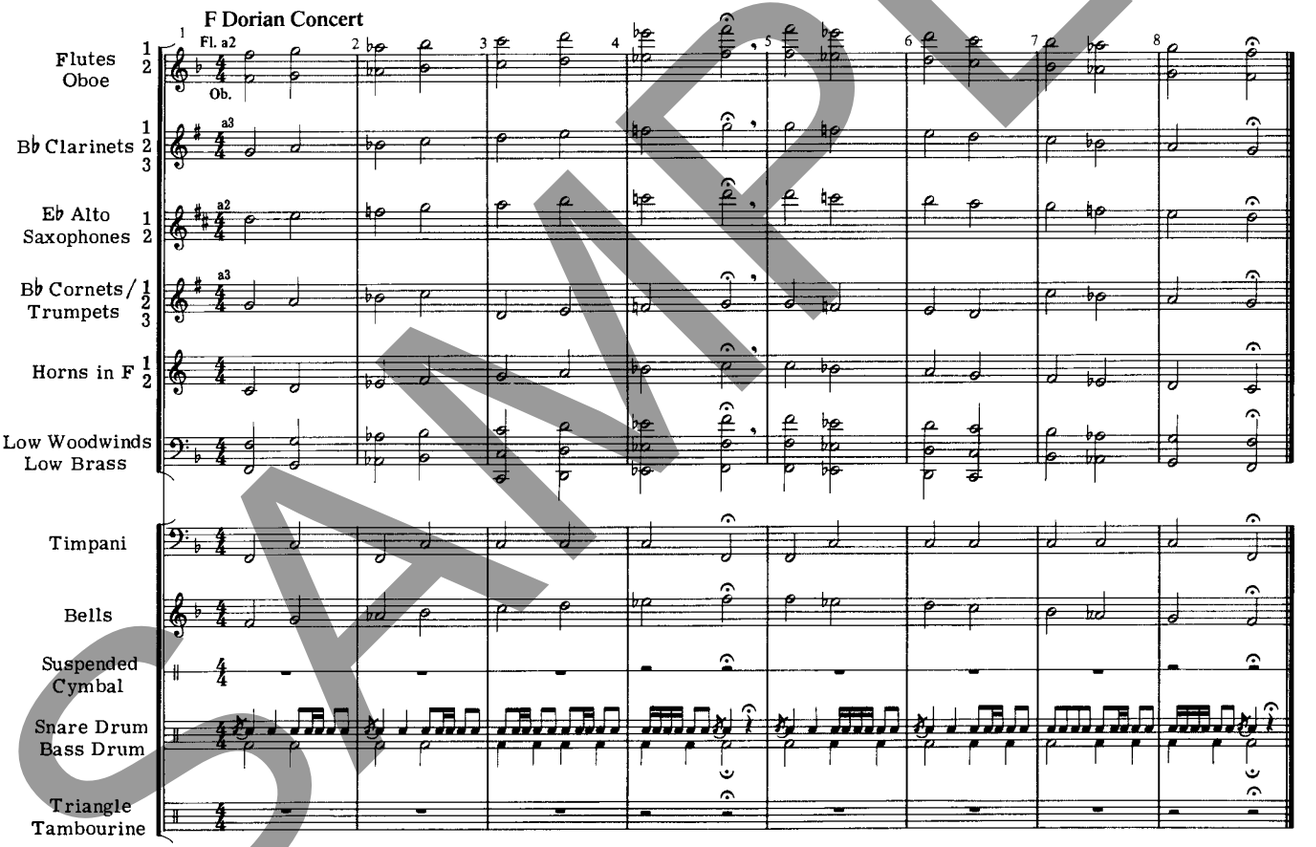
SAMPLE

ADDITIONAL ACTIVITY

1. The melodic and rhythmic ideas found in **Creed** develop from the tonal center of **F**. These motives use notes from the F Major and F Dorian concert scales. You may wish to briefly explain the history of scales and modes to your class. Major and minor scales, which we now take for granted, were not named and recognized until the end of the Baroque era (approximately 1700). Modes are the scale patterns used by Greeks more than 2000 years ago. They were named after early Greek tribes. The 20th century has brought about a renewed interest in modes by composers and jazz performing artists.
2. The seven basic modes are all found within the major scale. We can discover these modes by counting up from the first note of any major scale, and using the key signature from that major scale. The Dorian mode begins on the second note of a major scale, and uses the accidentals from that major scale. In the exercise below, the F Dorian mode uses the accidentals from the E♭ Major scale. (F is the second note of the E♭ Major scale.) The Dorian mode is commonly used today in jazz and other forms of popular music.
3. Play the F Dorian concert scale with the full band. Divide the band into two groups, and ask one group to sing the scale on "l$\overline{oo}$" while the others play the scale. Repeat the exercise, and switch parts.
4. Play the scale in half notes, quarter notes, and eighth notes.

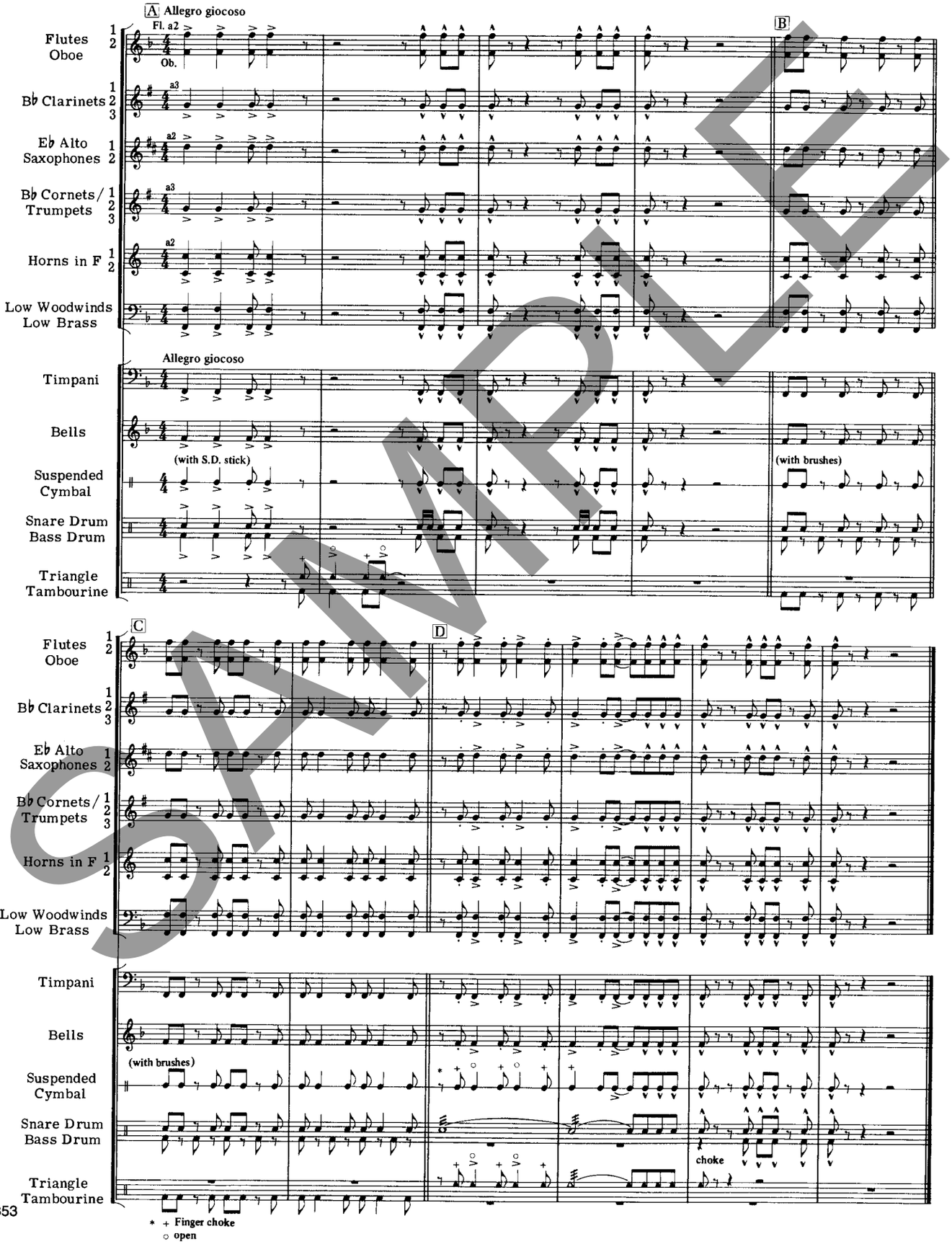


SAMPLE

RHYTHM SKILL

ACTIVITY

1. Following the teacher's demonstration, instruct students to count and clap these rhythm patterns before rehearsing **Creed**. Begin with slower tempos, and repeat as necessary.
2. Subdividing the quarter note pulse into eighth notes is essential throughout **Creed**. To correctly clap these rhythms, encourage students to subdivide out loud by saying, "one-and-two-and-three-and-four-and," clapping on the correct note patterns.
3. Try these exercises with and without percussion.
4. Play these rhythm patterns after counting and clapping have been mastered.

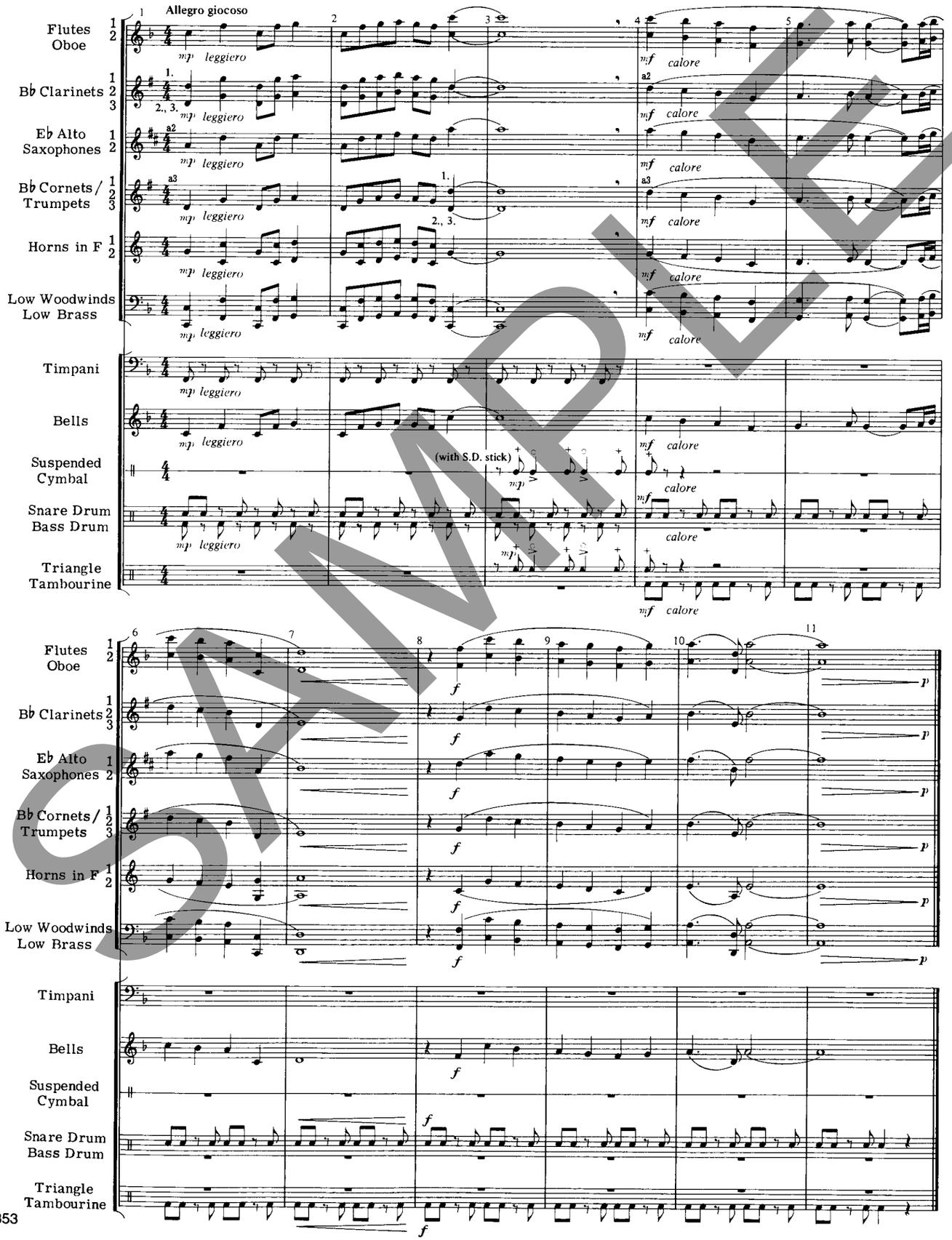


SAMPLE

MELODY AND PHRASING SKILL

ACTIVITY

1. Two melodic segments from **Creed** are shown below. Play the *leggiero* style found in measures 1-3 in a light, bouncy style. Slightly separate each note without accenting.
2. By contrast, the phrase beginning in measure 4 should be played in a smooth and connected manner. This *calore* phrase should be performed with warmth and sensitivity. Remind students that all musical phrases are like sentences, and should express complete thoughts.
3. When rehearsing **Creed**, identify other melodic fragments, and demonstrate how to shape each phrase as a complete musical statement.

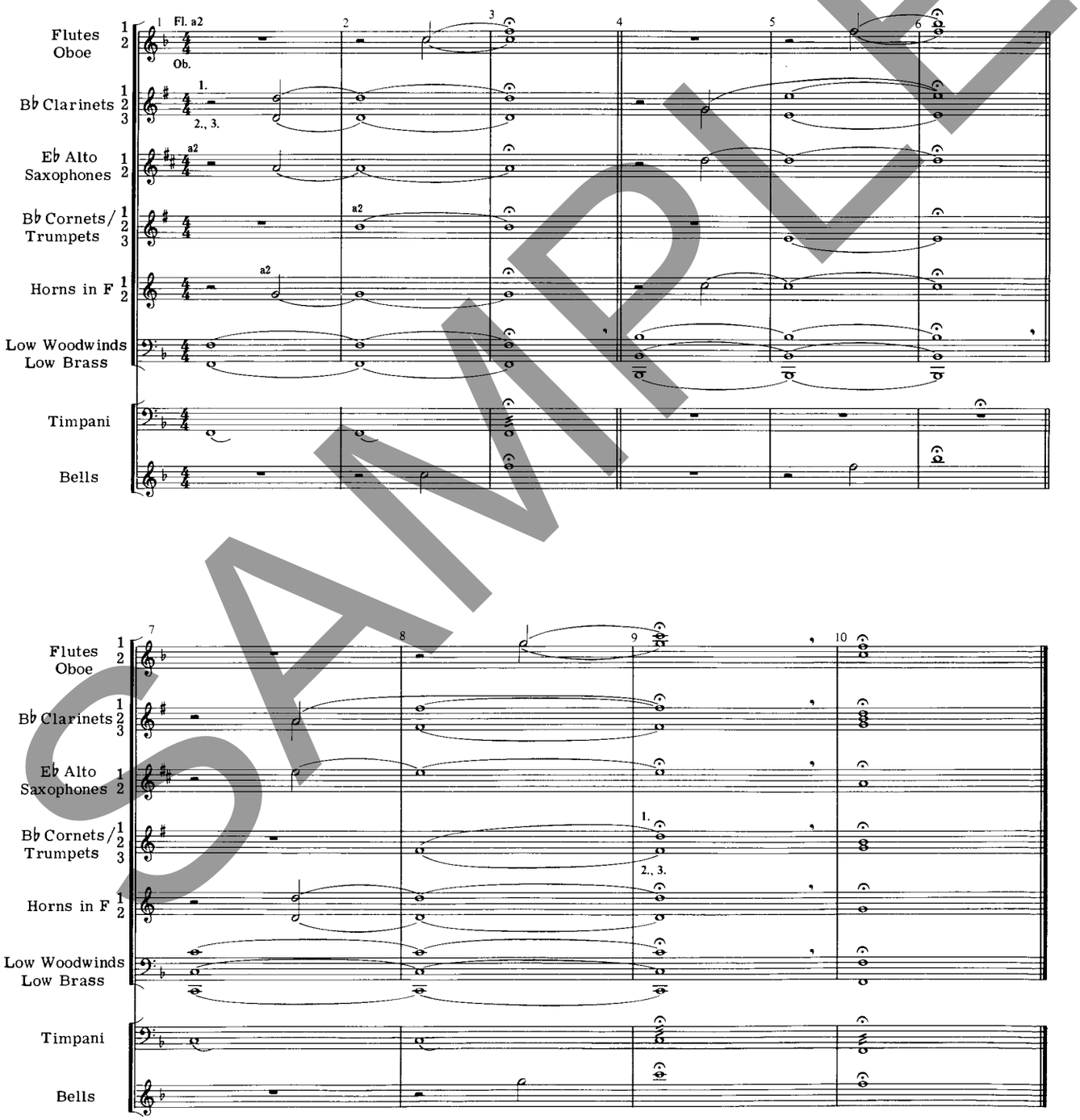


SAMPLE

TUNING AND HARMONY SKILL

ACTIVITY

1. Correct posture and breath support are essential to playing in tune. Instruct students to listen carefully when playing this exercise. Intervals of unison notes, fifths, thirds, and octaves are found within this skill. Play each three measure segment as slowly as necessary, tuning each interval before the next entrance.
2. Rehearse at different dynamic levels, and make students aware of the differences which may occur when they play loudly and softly. Encourage concentration on a steady air stream.
3. It is helpful to ask students to sing the exercise once they have played it. Ask low woodwinds to play the line while the remainder of the band sings their part in a comfortable range on "loo." Vary the playing assignment between sections of the band. Students should always listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.



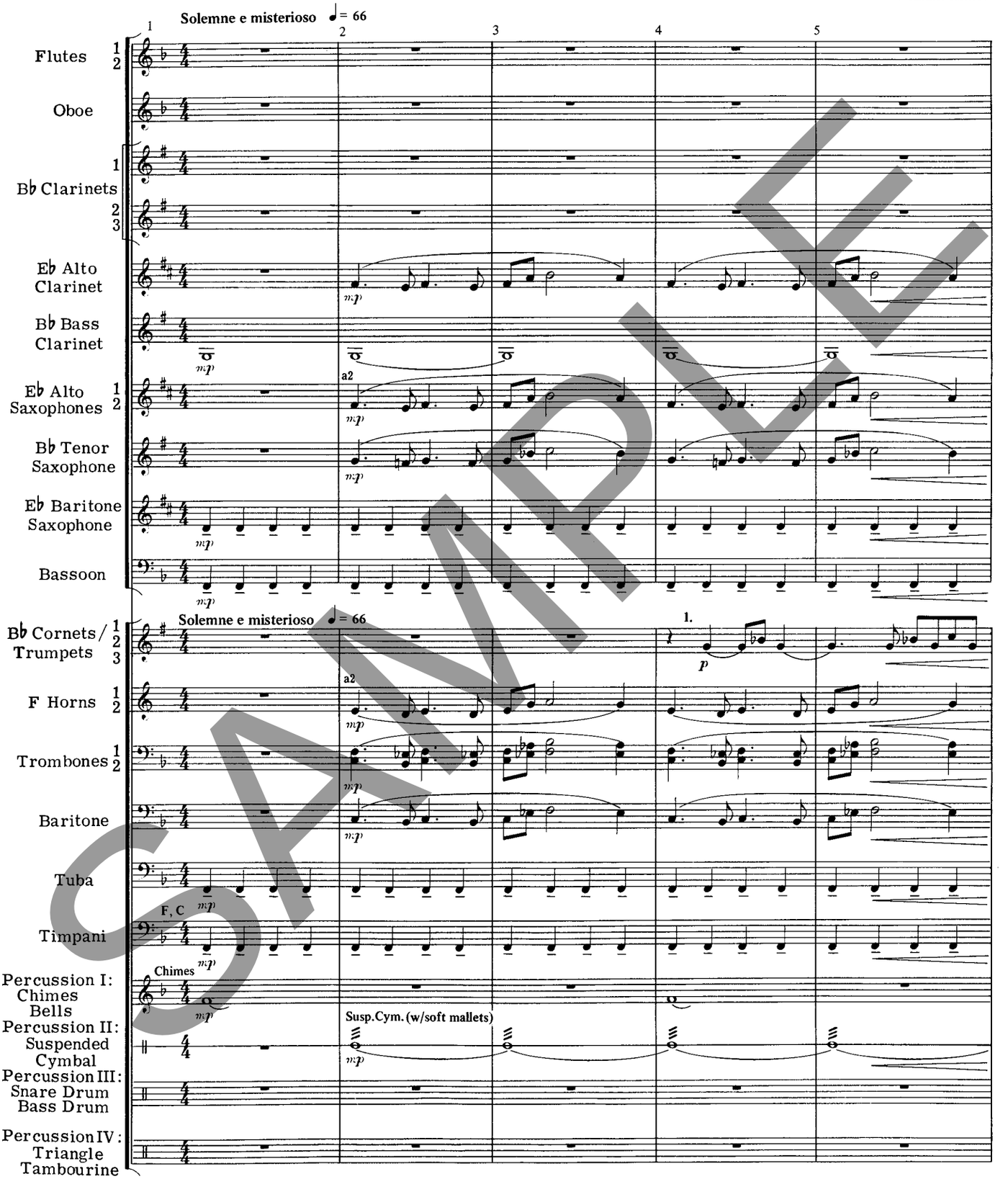
SAMPLE

CREED

Correlated with BEST IN CLASS Book 2, page 32

Full Conductor Score
Approximate Performance Time 4:40

William Himes



SAMPLE

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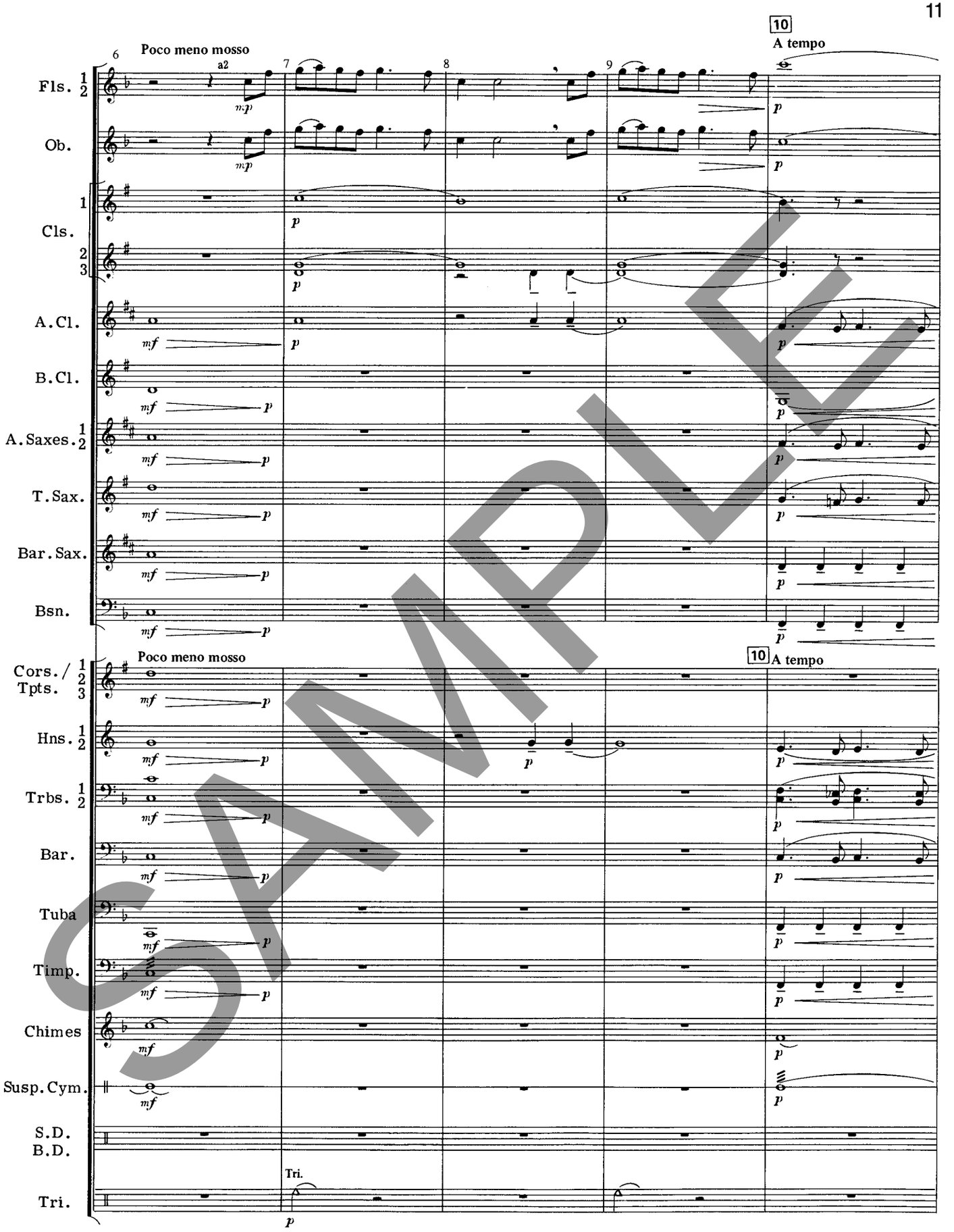
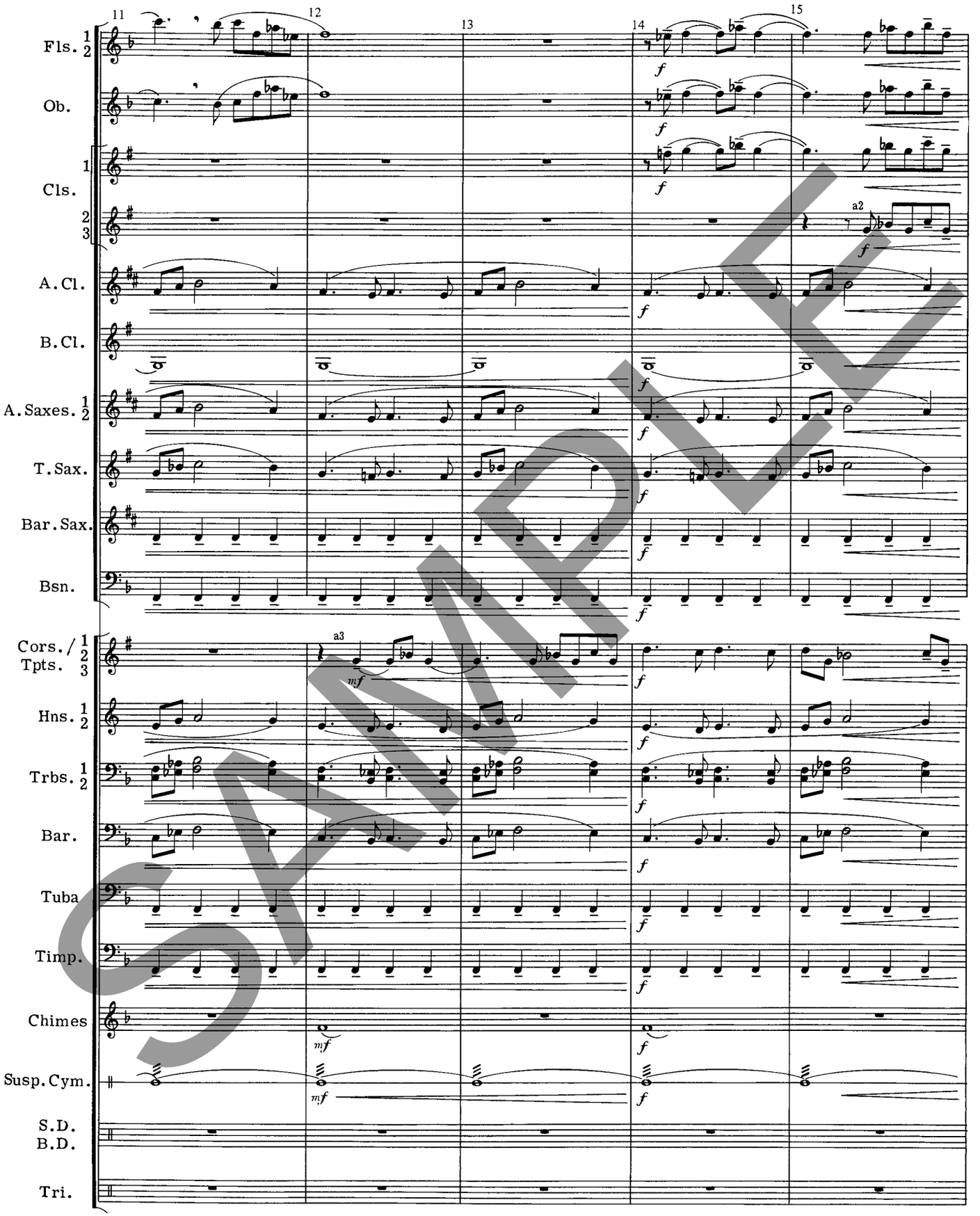
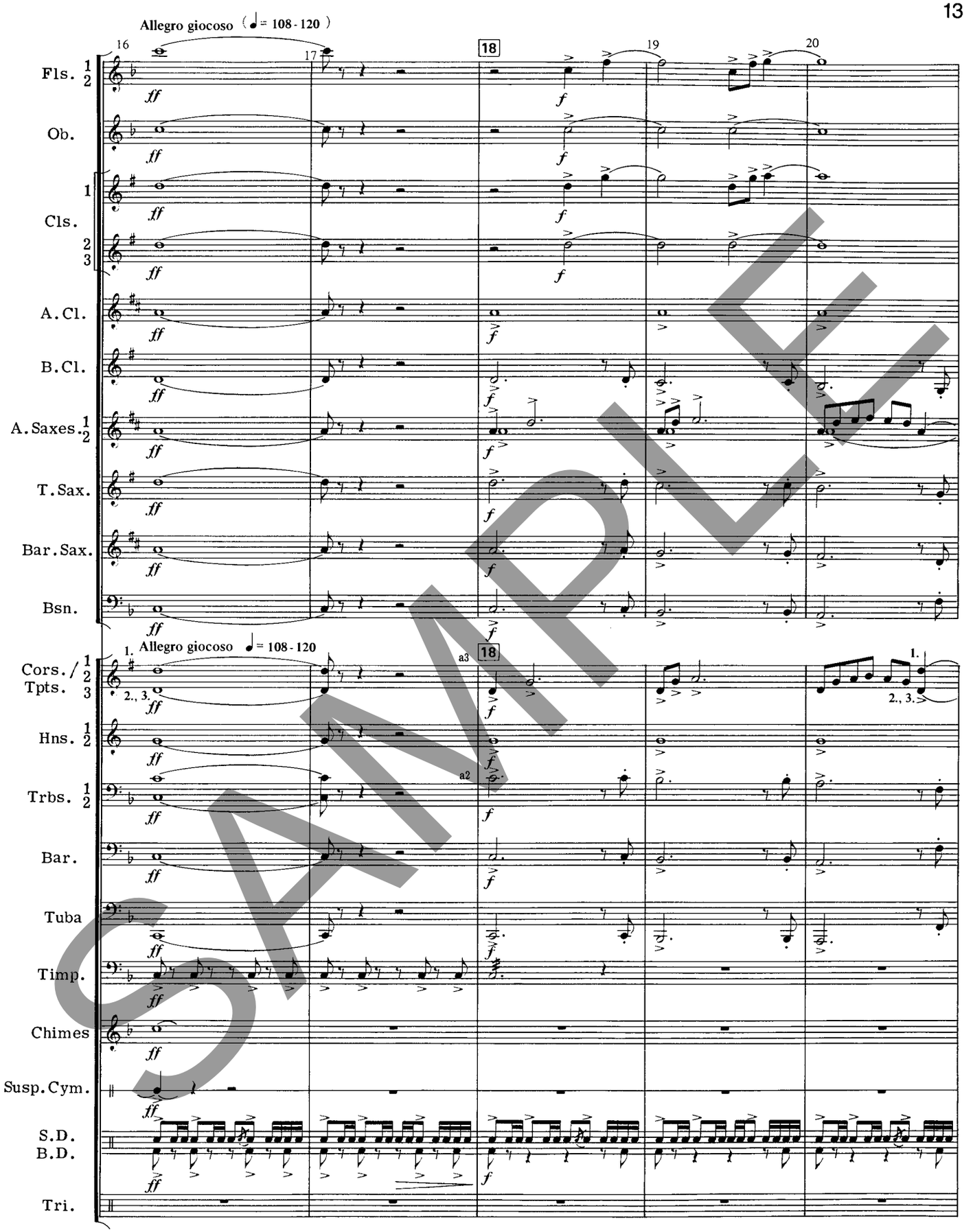

6
Poco meno mosso
a2
7
8
9
10
A tempo
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors./Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chimes
Susp.Cym.
S.D.
B.D.
Tri.
mf
mp
p

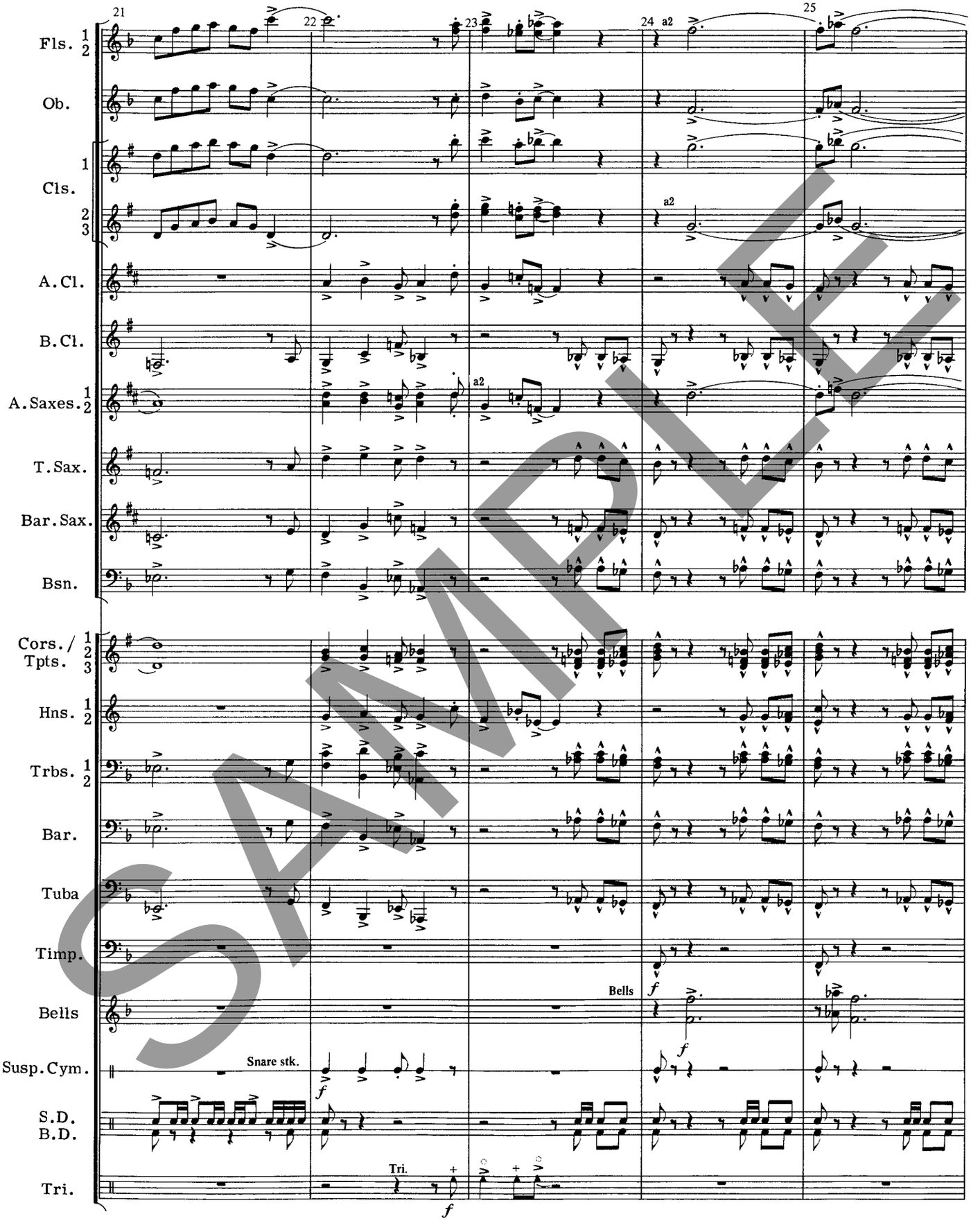
SAMPLE


11
12
13
14
15
Fls. 1 2
Ob.
Cls. 1
2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chimes
Susp. Cym.
S.D.
B.D.
Tri.
a2
a3
f
mf

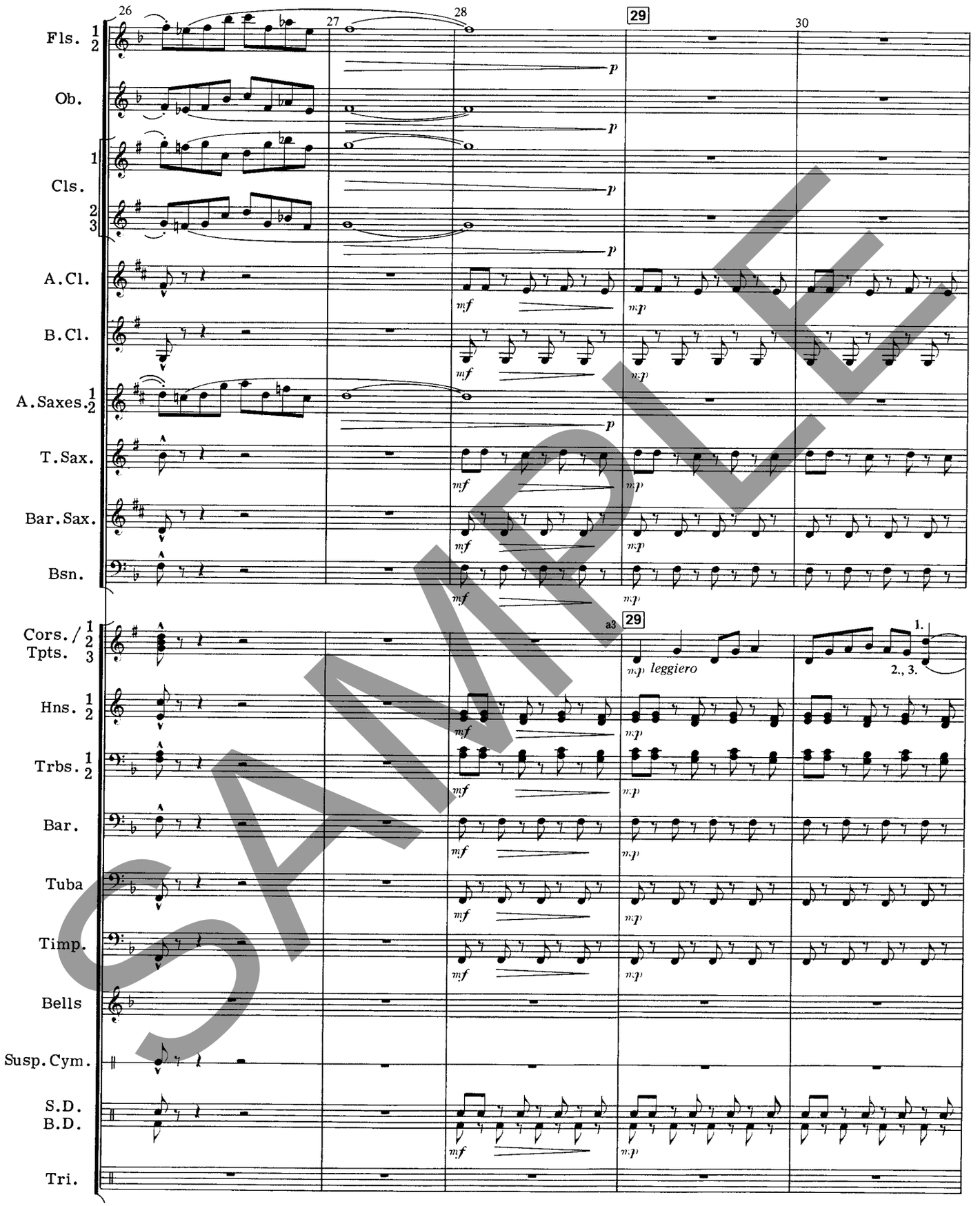
SAMPLE


Allegro giocoso (= 108 - 120)
16
17
18
19
20
Fls. 1 2
Ob.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Bsn.
1. Allegro giocoso = 108 - 120
Cors. / Tpts. 1 2 3
2., 3.
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chimes
Susp. Cym.
S.D.
B.D.
Tri.
a3
a2
1.
2., 3.

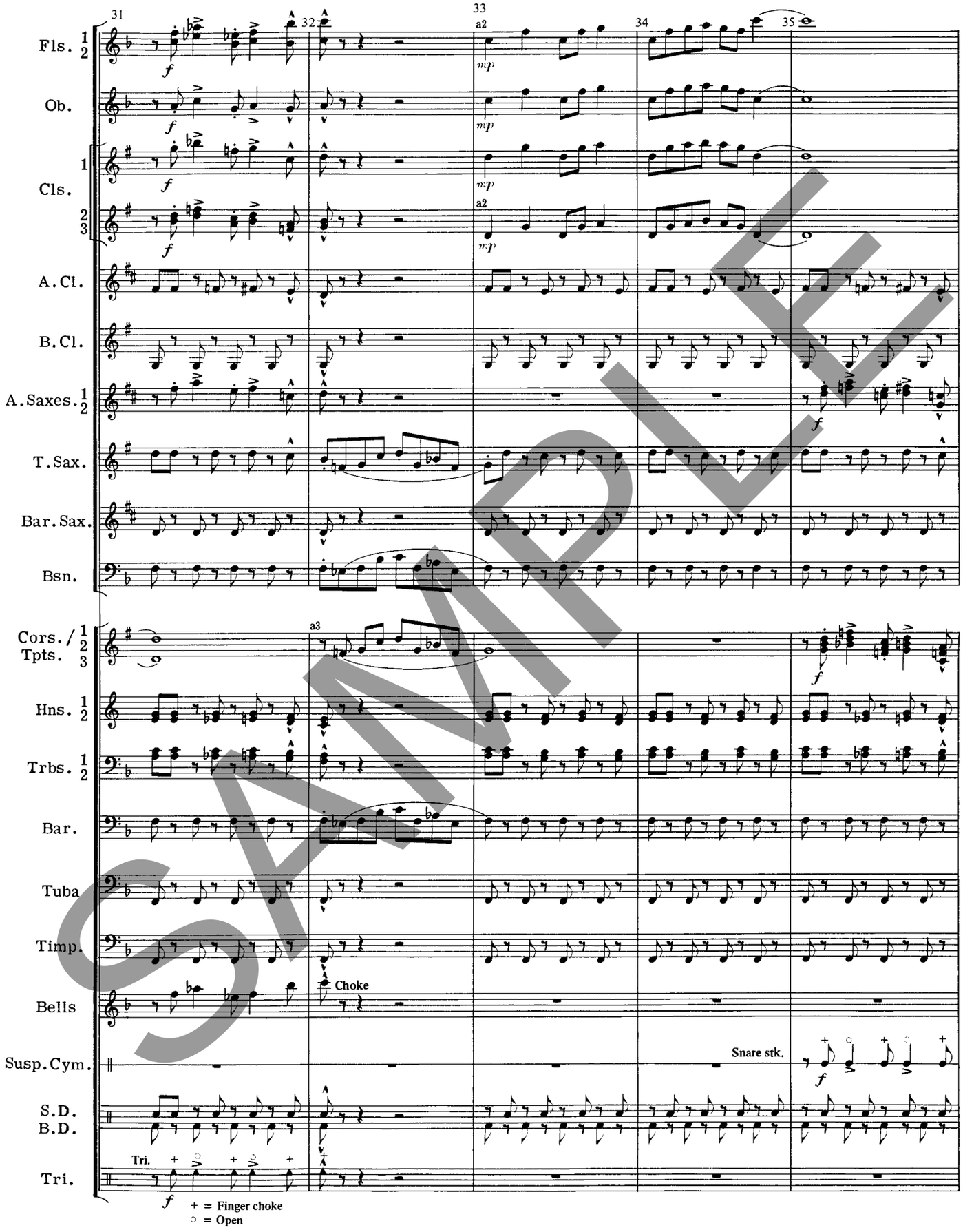
SAMPLE


21
22
23
24
25
Fls. 1 2
Ob.
1
Cls.
2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp. Cym.
S.D.
B.D.
Tri.
a2
Bells
Snare stk.
Tri.
f
+ = Finger choke
○ = Open

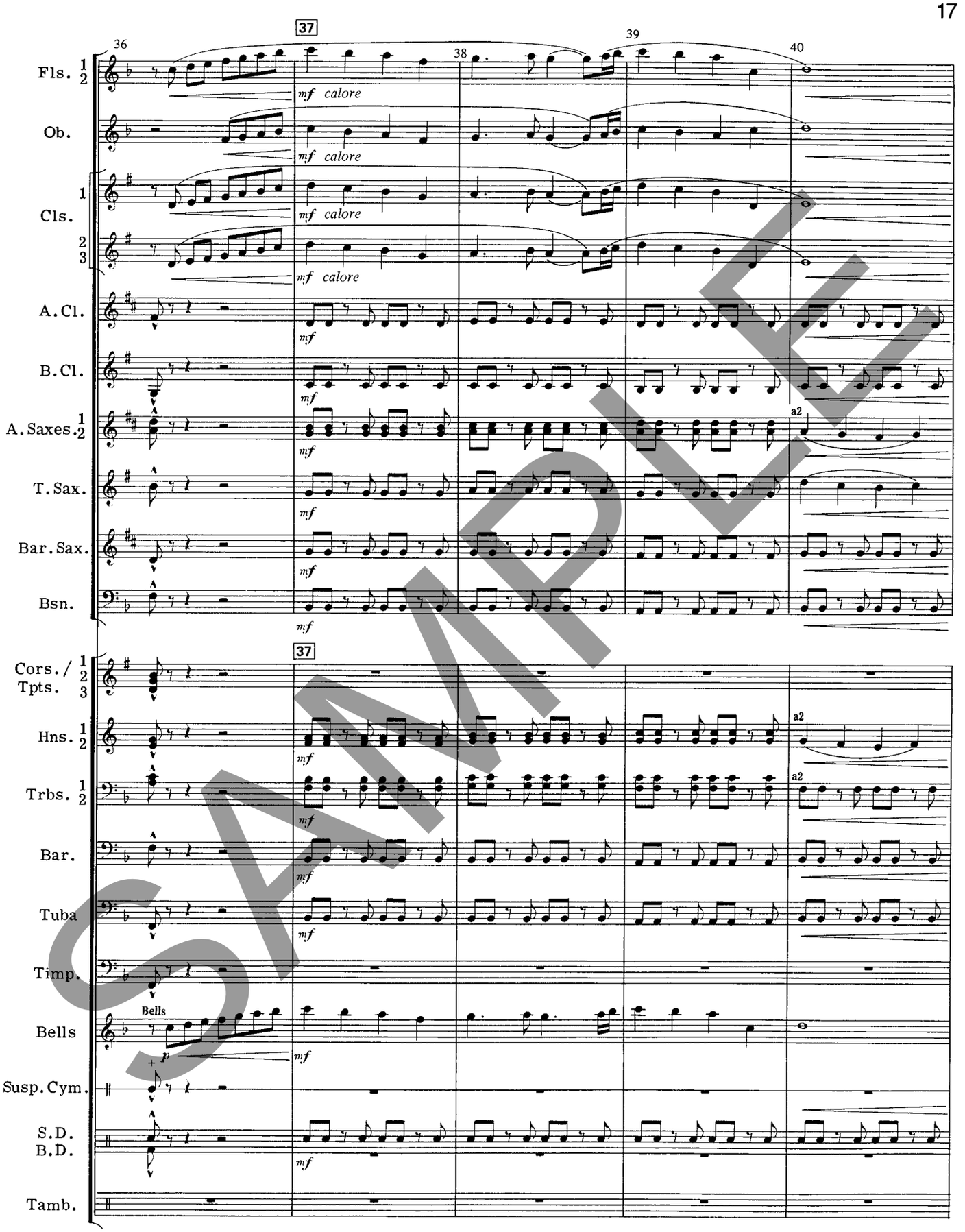
SAMPLE


26
27
28
29
30
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
a3
leggiero
1.
2., 3.
p
mf
mp

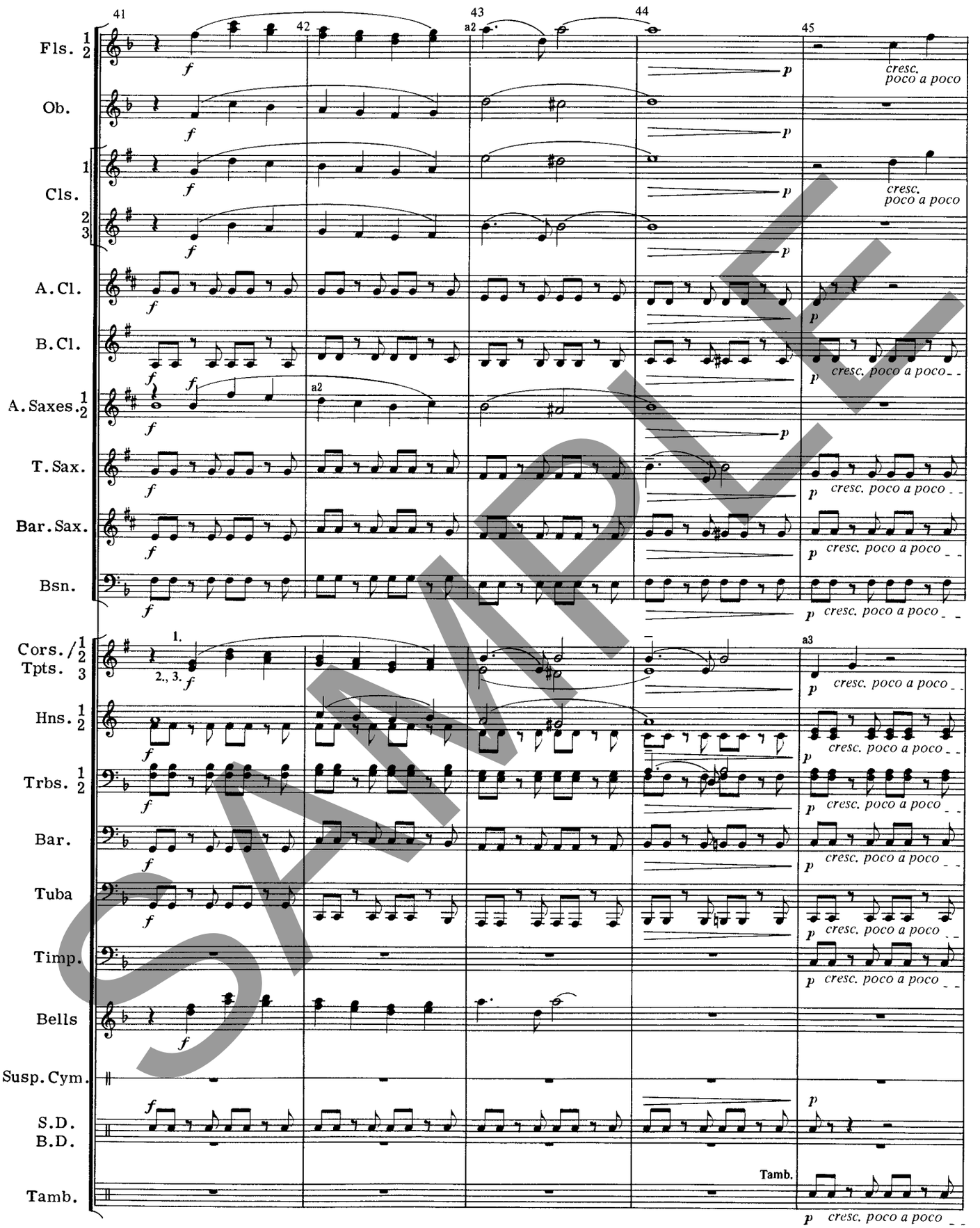
SAMPLE


31
32
33
34
35
a2
mp
Fls. 1 2
Ob.
Cls. 1
Cls. 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
a3
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Choke
Bells
Susp.Cym.
Snare stk.
S.D.
B.D.
Tri.
+ = Finger choke
○ = Open

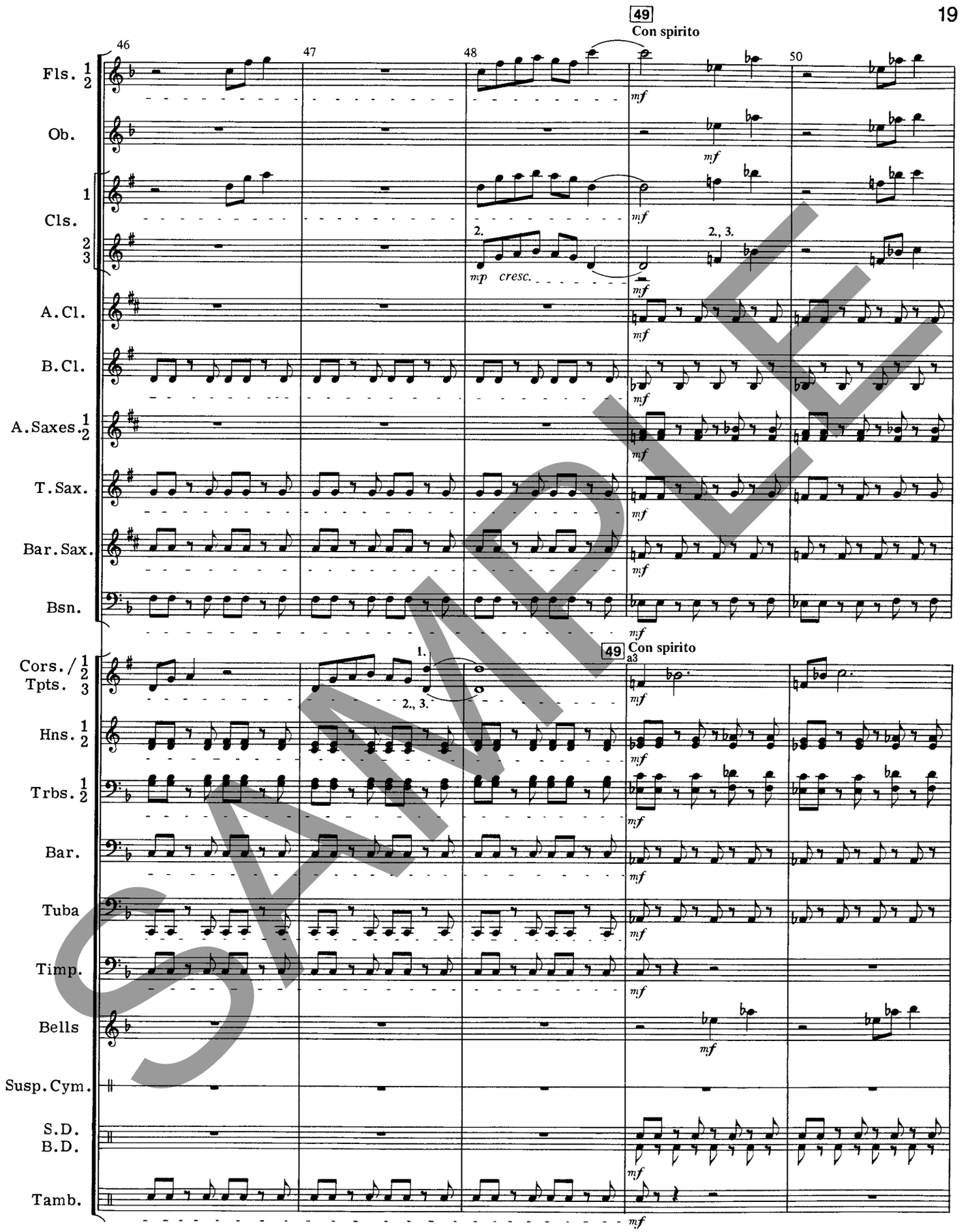
SAMPLE


36
37
38
39
40
Fls. 1 2
Ob.
Cls. 1
Cls. 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
mf calore
mf
a2
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tamb.
p

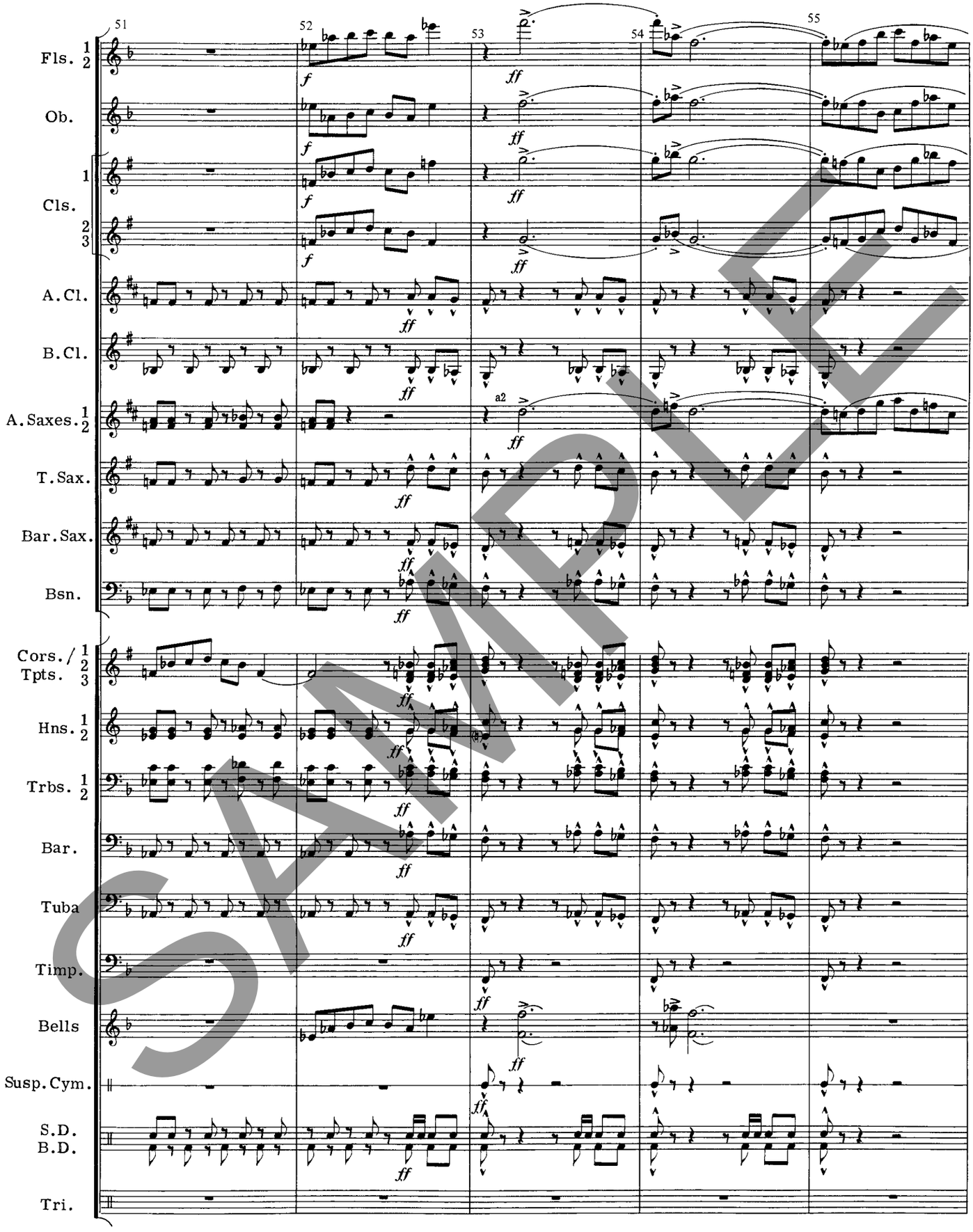
SAMPLE


41
42
43
44
45
Fls. 1 2
Ob.
Cls. 1
Cls. 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp. Cym.
S.D.
B.D.
Tamb.
a2
a3
1.
2., 3.
Tamb.
f
p
cresc. poco a poco

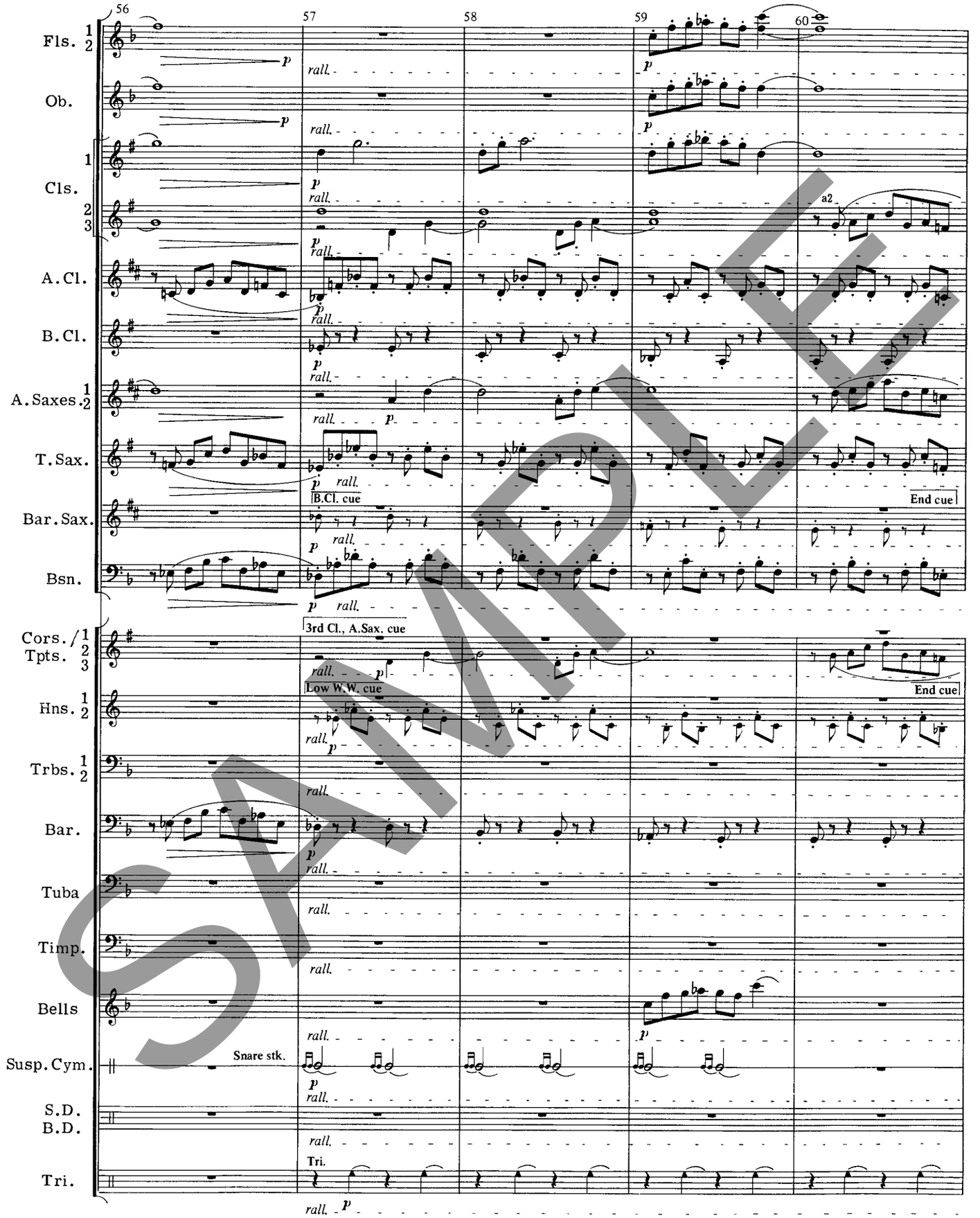
SAMPLE


49
Con spirito
46
47
48
50
Fls. 1 2
Ob.
1
Cls.
2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
mf
mp cresc.
2.
2., 3.
Cors./Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tamb.
1.
a3

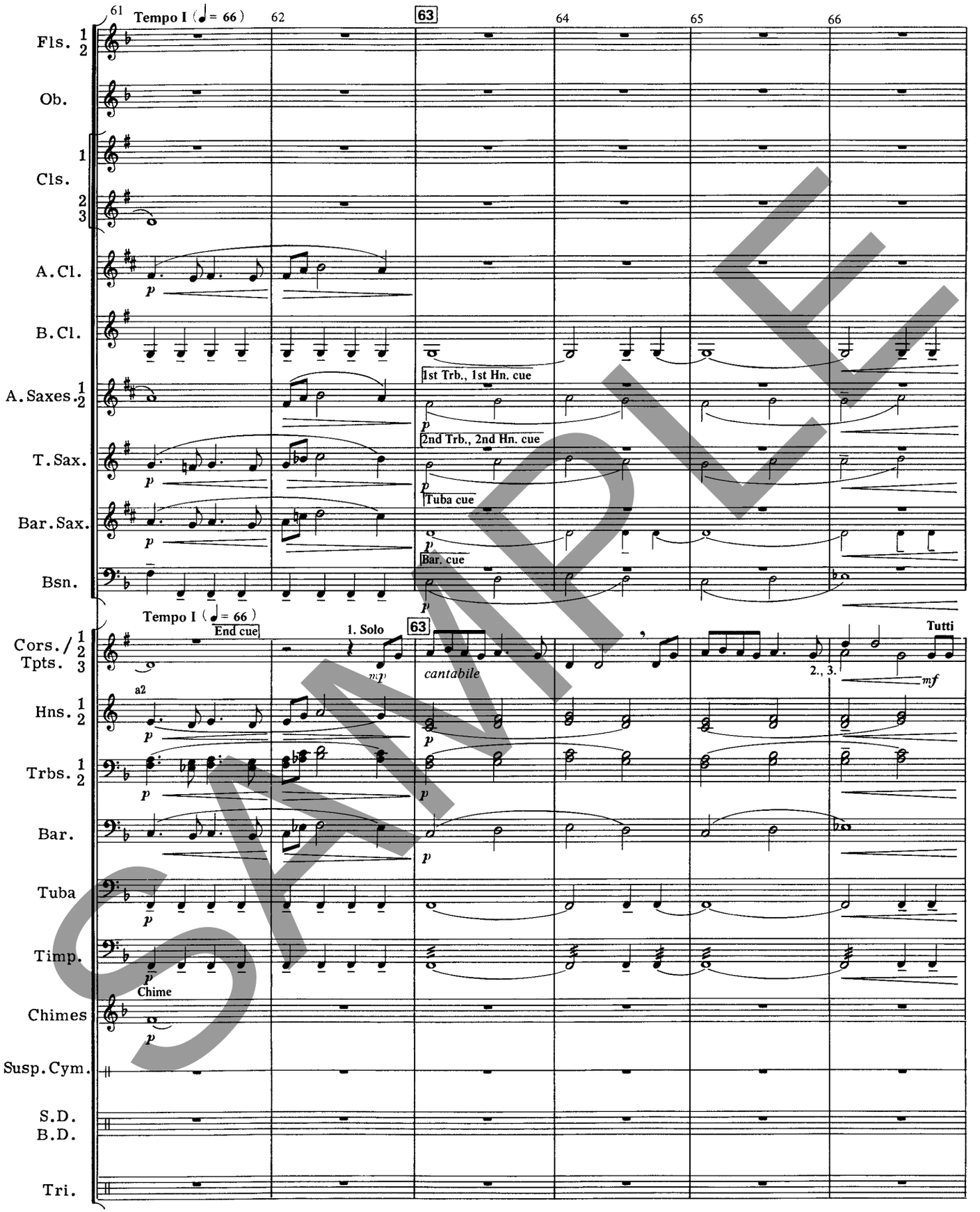
SAMPLE


51
52
53
54
55
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors./Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
a2
f
ff

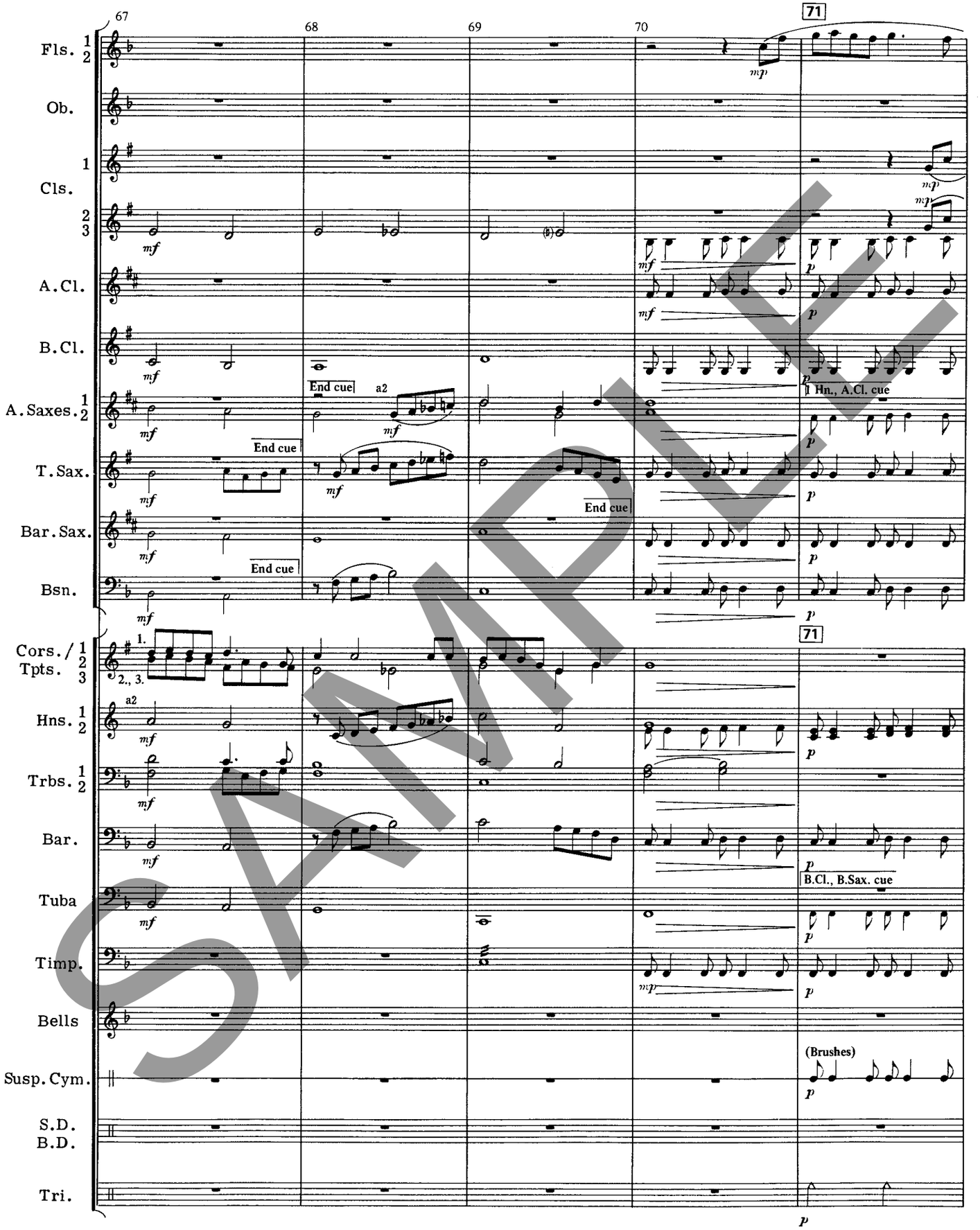
SAMPLE


56
57
58
59
60
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors./Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
rall.
p
a2
B.Cl. cue
End cue
3rd Cl., A.Sax. cue
Low W.W. cue
Snare stk.
Tri.

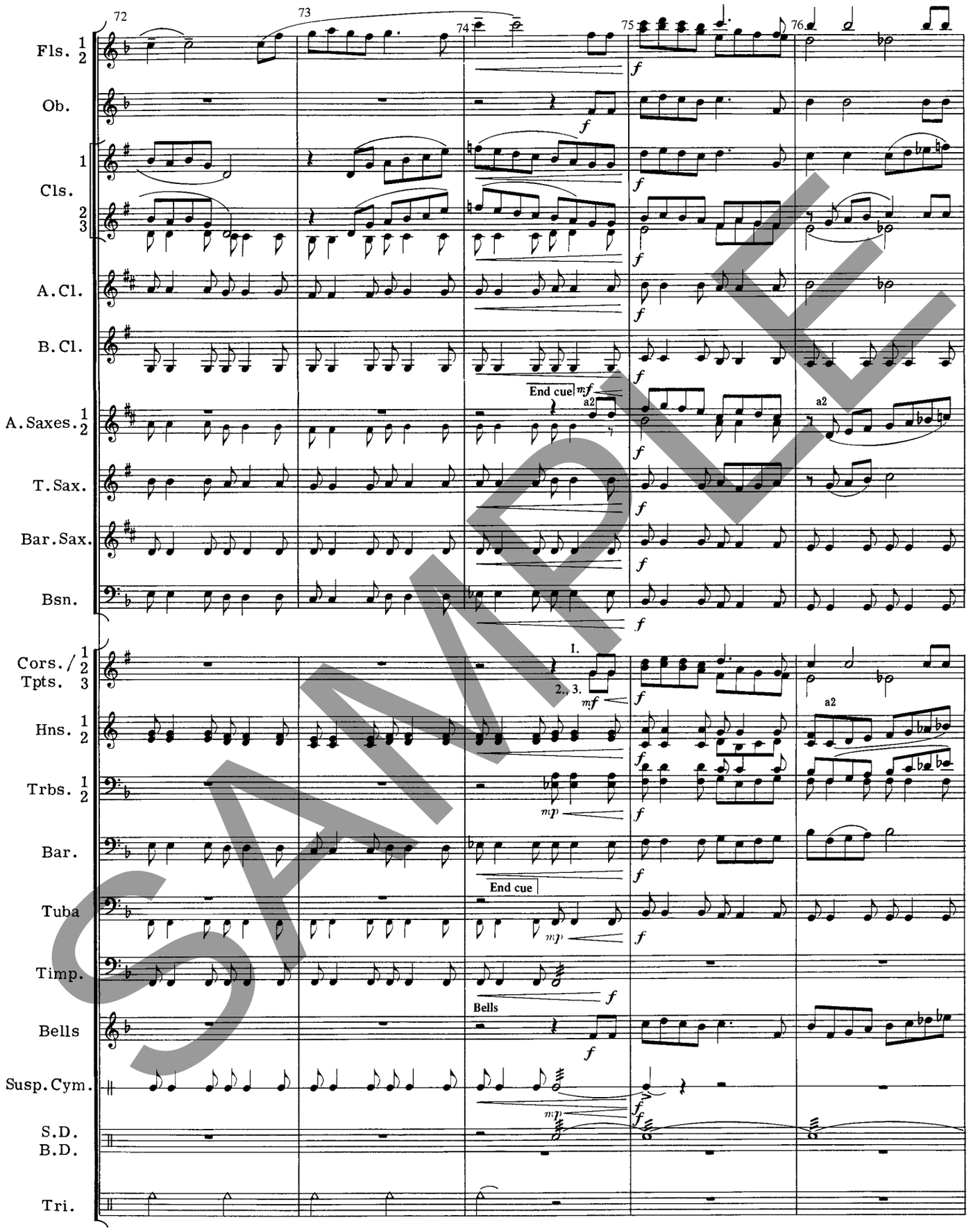
SAMPLE


61
Tempo I (♩= 66)
62
63
64
65
66
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
1st Trb., 1st Hn. cue
2nd Trb., 2nd Hn. cue
Tuba cue
Bar. cue
Tempo I (♩= 66)
End cue
1. Solo
cantabile
Tutti
2., 3.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chime
Chimes
Susp.Cym.
S.D.
B.D.
Tri.

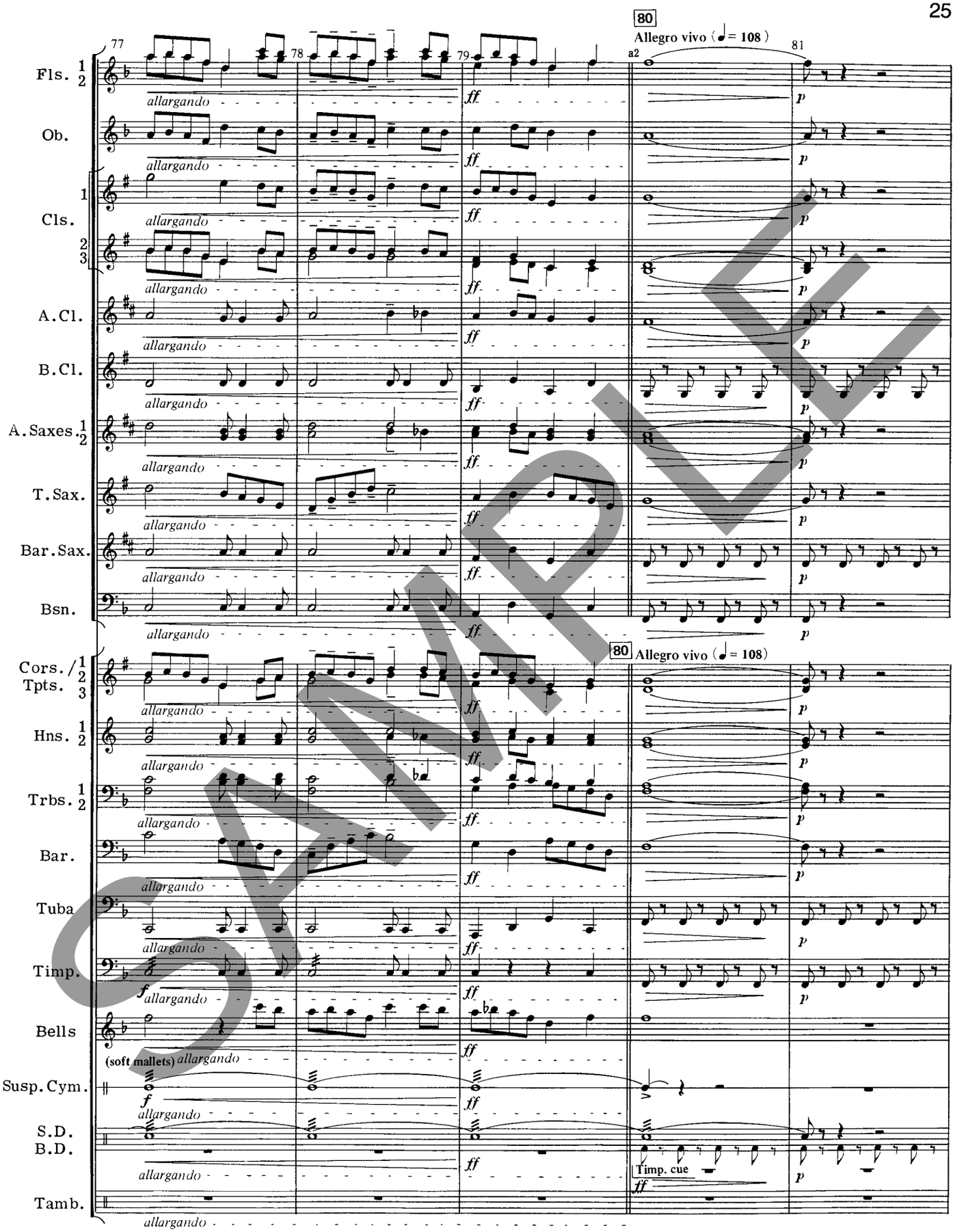
SAMPLE


67
68
69
70
71
Fls. 1 2
Ob.
1
Cls.
2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
End cue
a2
1 Hn., A.Cl. cue
Cors./Tpts. 1 2 3
1.
2., 3.
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
B.Cl., B.Sax. cue
(Brushes)
mf
mp
p

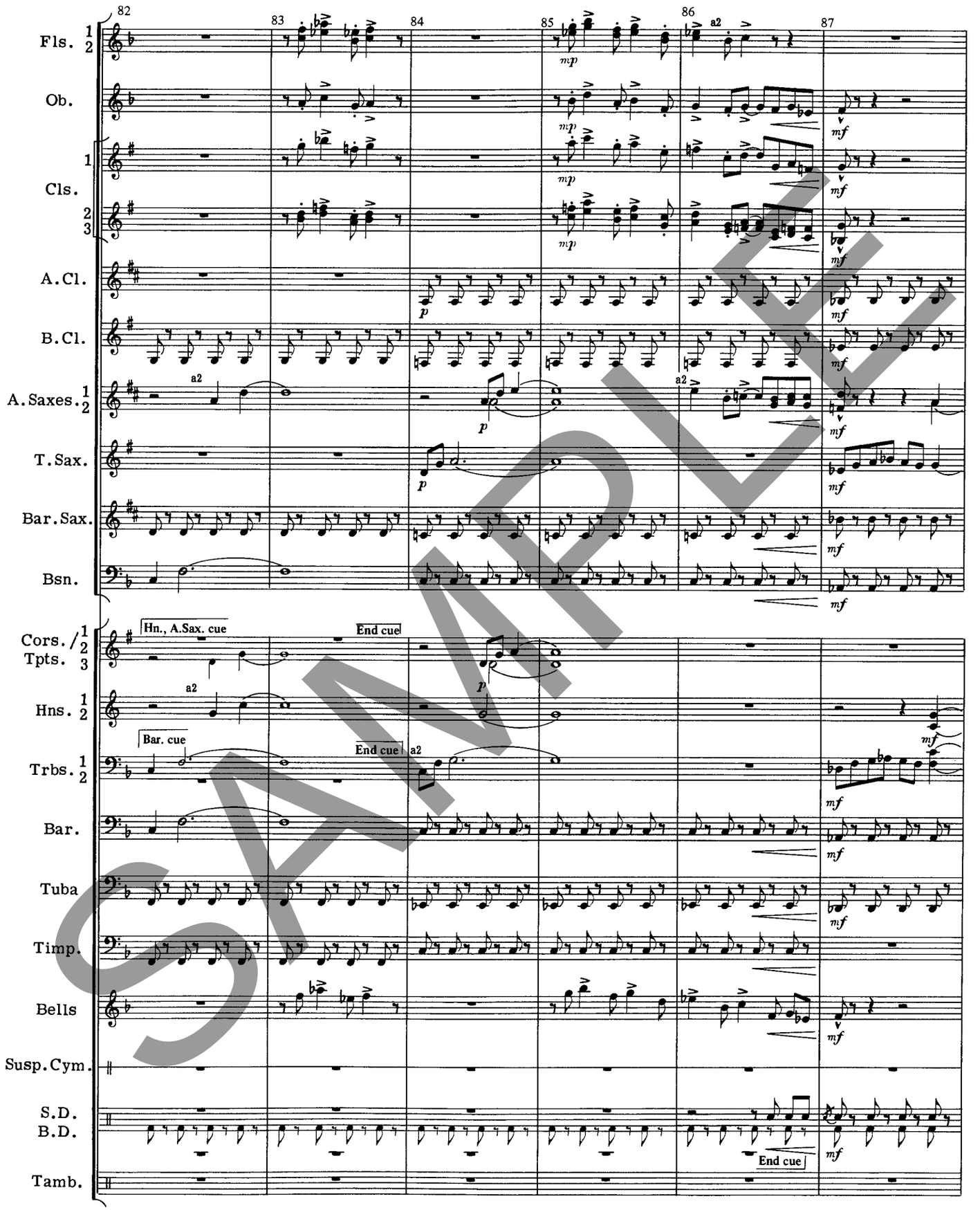
SAMPLE


72
73
74
75
76
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
End cue
mf
a2
1.
2., 3.
mp
f
Bells

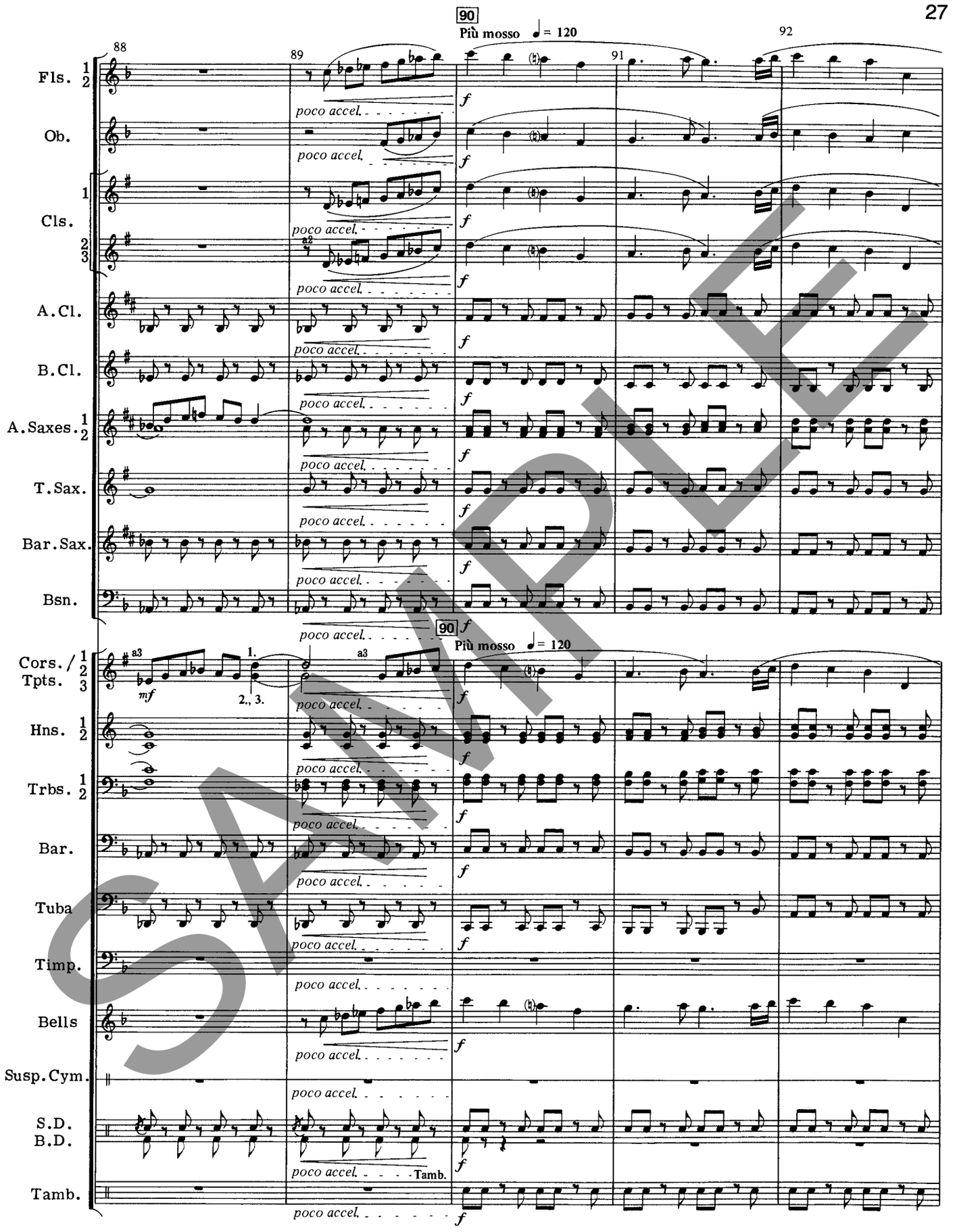
SAMPLE


80
Allegro vivo (♩= 108)
77
78
79
81
a2
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors./Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
(soft mallets)
Susp.Cym.
S.D.
B.D.
Tamb.
allargando
ff
f
p
Timp. cue

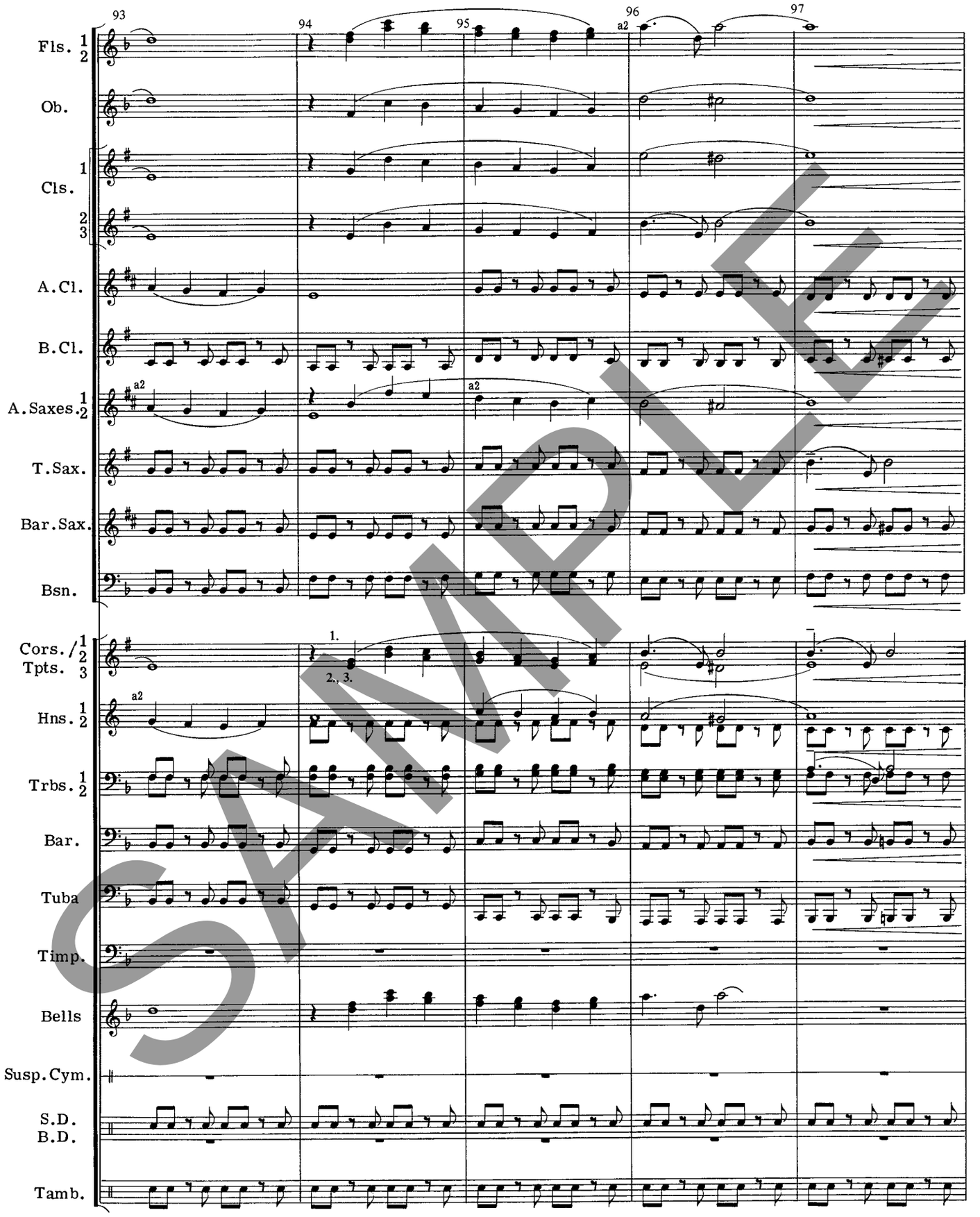
SAMPLE


82
83
84
85
86
87
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tamb.
a2
Hn., A.Sax. cue
End cue
Bar. cue
mp
p
mf

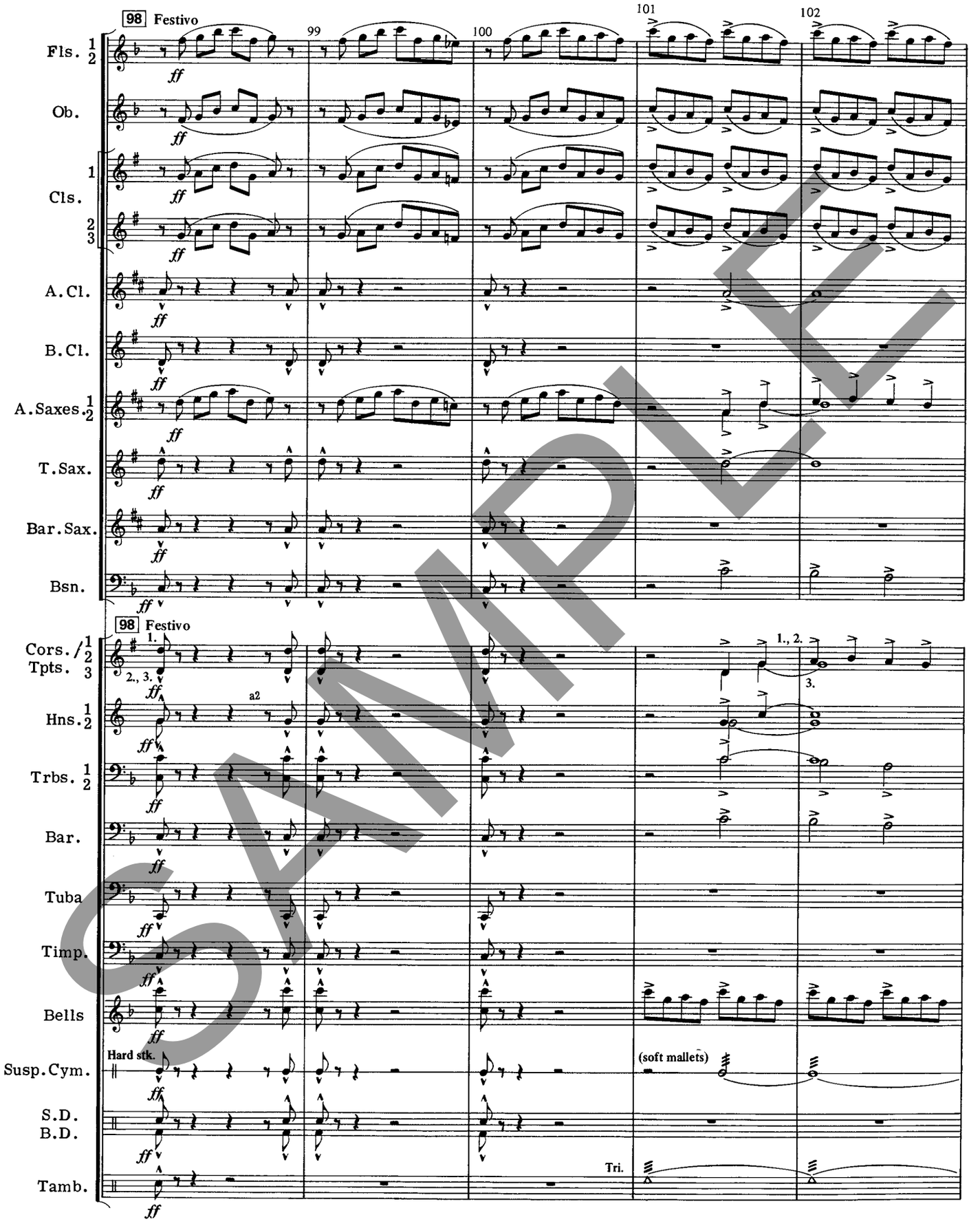
SAMPLE


88
89
90
Più mosso ♩ = 120
91
92
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tamb.
poco accel.
f
mf
a2
a3
1.
2., 3.
Tamb.

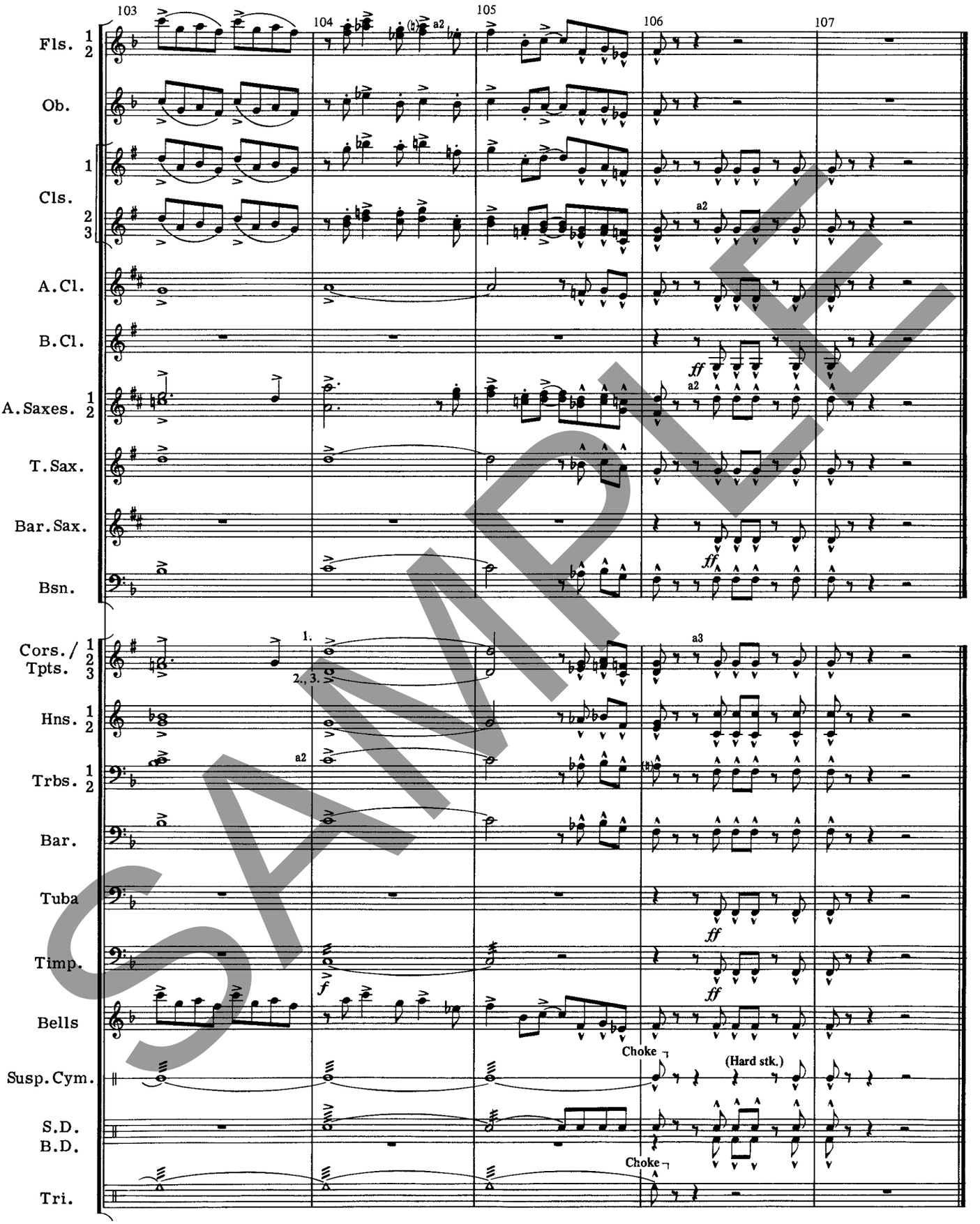
SAMPLE


93
94
95
96
97
Fls. 1 2
Ob.
Cls. 1
2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
a2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
1.
2., 3.
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tamb.

SAMPLE

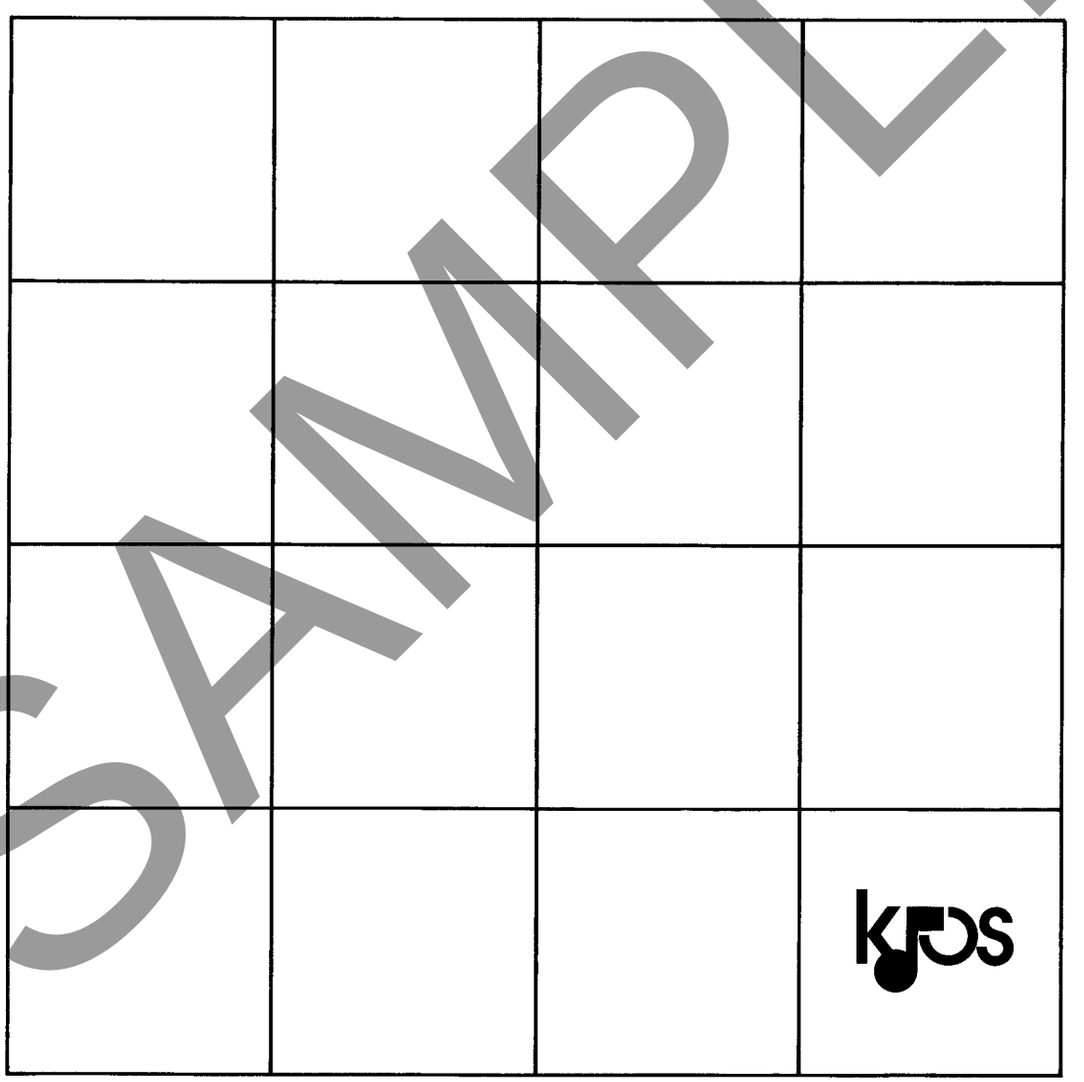

98 Festivo
99
100
101
102
Fls. 1 2
Ob.
Cls. 1
2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
ff
98 Festivo
Cors. / Tpts. 1 2 3
1.
2., 3.
a2
1., 2.
3.
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
Hard stk.
(soft mallets)
S.D.
B.D.
Tri.
Tamb.

SAMPLE


103
104
105
106
107
Fls. 1 2
Ob.
Cls. 1 2 3
A.Cl.
B.Cl.
A.Saxes. 1 2
T.Sax.
Bar.Sax.
Bsn.
Cors. / Tpts. 1 2 3
Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Susp.Cym.
S.D.
B.D.
Tri.
a2
a3
1.
2., 3.
ff
f
Choke
(Hard stk.)

SAMPLE

SAMPLE



SAMPLE

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