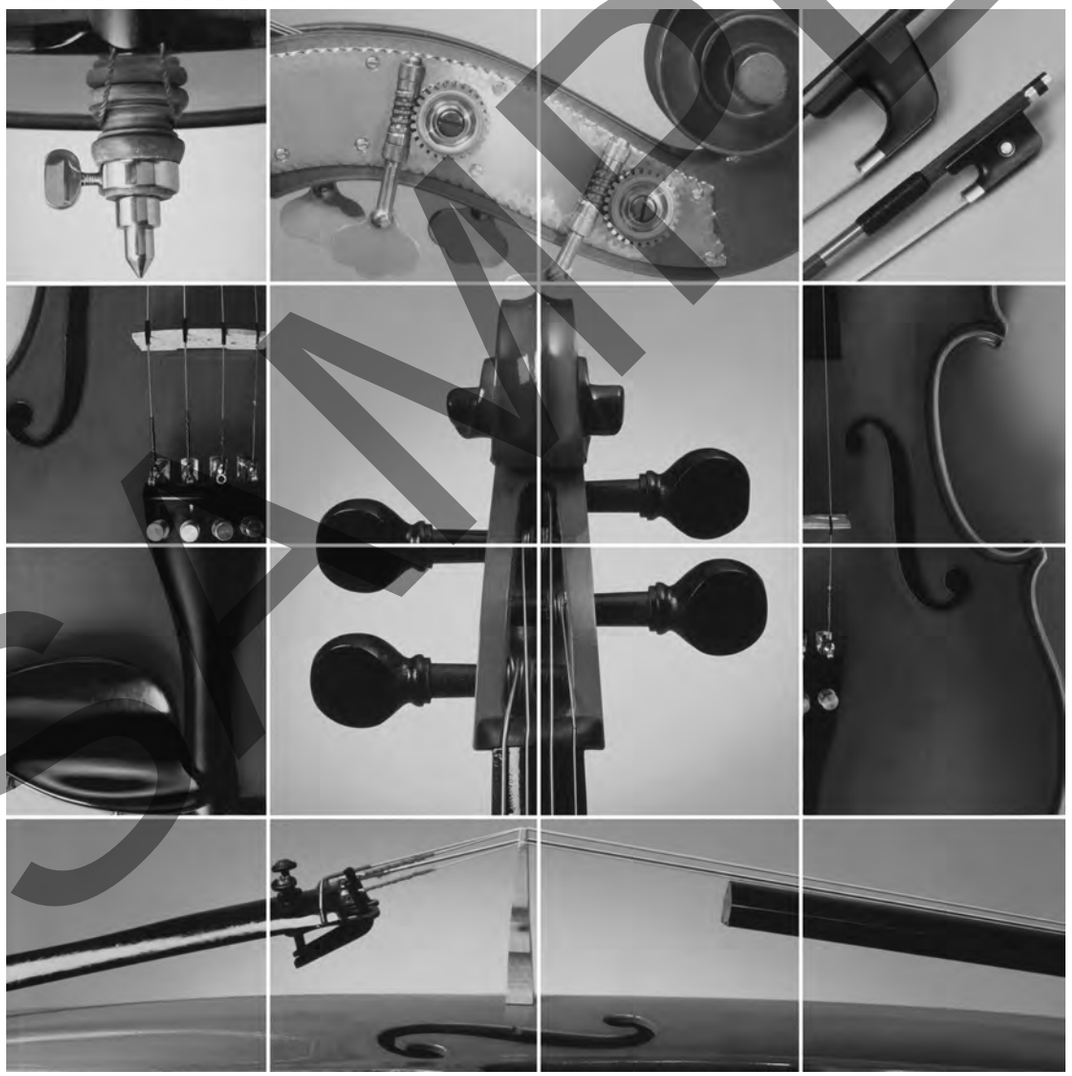
KJOS CONCERT BAND
GRADE 1
GB864
$6.00

MEDALLION OVERTURE

Correlated with BEST IN CLASS Book 1, page 18

William Himes

ALL FOR STRINGS PERFORMANCE SELECTIONS



SAMPLE

KJOS NEIL A. KJOS COMPANY · SAN DIEGO, CALIFORNIA

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are exceptional concert pieces by today's top composers for young band. 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 Books 1 and 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

MARCH OF VALOR
Stephen Bulla • 2:15 • *GB860*
Correlated with Book 1, page 17

MEDALLION OVERTURE
William Himes • 3:00 • *GB864*
Correlated with Book 1, page 18

SONGS OF OLDE 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

FROG WENT A-COURTIN'
Ron Cowherd • 2:15 • *GB858*
Correlated with Book 1, page 22

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

CAJUN COOKIN' (2)
Bruce Pearson • 4:00 • *WB126*
Correlated with Book 2, page 14

CAPRICE (2)
William Himes • 4:30 • *GB866*
Correlated with Book 2, page 12

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

ESPRIT! (2)
Chuck Elledge • 4:00 • *GB863*
Correlated with Book 2, page 11

A GLORIOUS CHRISTMAS (2½)
arr. Ron Cowherd • 4:00 • *GB862*
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

POMP AND CIRCUMSTANCE/RECESSIONAL (2)
Elgar/Hill/Elledge • 5:00 • *GB865*
Correlated with Book 2, page 22

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

WHEN JOHNNY COMES MARCHING HOME (2)
arr. Pearson/Elledge • 3:30 • *WB125*
Correlated with Book 2, page 15

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

SAMPLE

THE COMPOSITION

Medallion Overture was composed in the concert overture tradition, which evolved over hundreds of years. The first overtures were composed in the seventeenth century by such masters as Jean-Baptiste Lully and Alessandro Scarlatti. At that time, an overture was a piece written to function as an introduction to an opera or other dramatic production. However, by the late eighteenth and early nineteenth century, during the time of Mozart and Beethoven, orchestras were performing many overtures as individual concert pieces. This practice led to the composition of *concert overtures,* single-movement works written in overture style intended exclusively for concert performance. Two well-known composers of concert overtures were Felix Mendelssohn (1809–1847) and Johannes Brahms (1833–1897).

Written in ABA form, the opening A section to **Medallion Overture** is marked "maestoso," meaning majestic and dignified. In general, attacks should be clean and separated. The contrasting *cantabile* B section should be performed freely and in a legato style, with the moving eighth note figures shining through. A percussion interlude signals the return of the majestic A theme. Throughout the piece, careful attention should be paid to the dynamic markings.

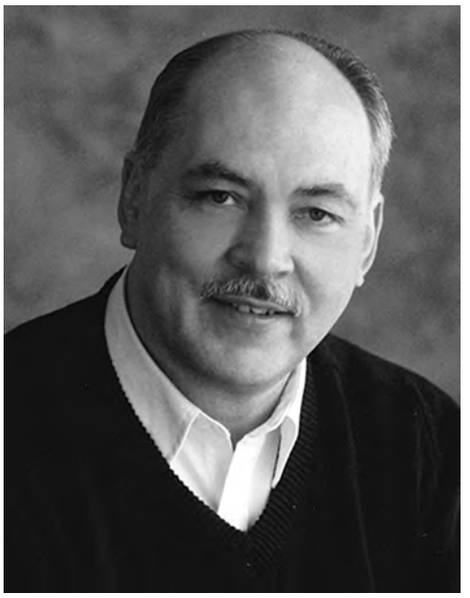
INSTRUMENTATION LIST

6 - Flute
2 - Oboe
3 - 1st B♭ Clarinet
3 - 2nd 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
1 - Bassoon
3 - 1st B♭ Cornet/Trumpet
3 - 2nd B♭ Cornet/Trumpet
4 - F Horn
6 - Trombone
1 - Baritone T.C.
2 - Baritone B.C.
3 - Tuba

1 - Timpani
1 - Percussion I:
Bells
1 - Percussion II:
Suspended Cymbal
1 - Percussion III:
Triangle
2 - Percussion IV:
Snare Drum
Bass Drum
1 - Full Conductor Score

Approximate Performance Time 3:00
Additional Parts: $2.00
Additional Scores: $5.00

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 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, Canada, England, Scotland, Norway, Sweden, and Australia. Currently, Mr. Himes serves as the conductor of the Chicago Staff Band, and as music director for The Salvation Army's Central Territory, which includes eleven midwestern states. He has led this ensemble on successful tours of Panama, Mexico, Singapore, the Philippines, Hong Kong, and England. Mr. Himes continues to be in great demand as a composer, clinician, lecturer, soloist, and guest conductor. Concert band works by William Himes published by the Neil A. Kjos Music Company include *Caprice, Creed,* and *Medallion Overture.*

SAMPLE

Learning Concepts—Medallion Overture

Learning Concepts outline the basic musical skills and terms found in **Medallion Overture**. 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 **Medallion Overture**, and use them as warm-up exercises to isolate rhythms, teach phrasing, and improve aural awareness.

New Ideas are performance instructions and definitions for musical elements found in **Medallion Overture**. 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

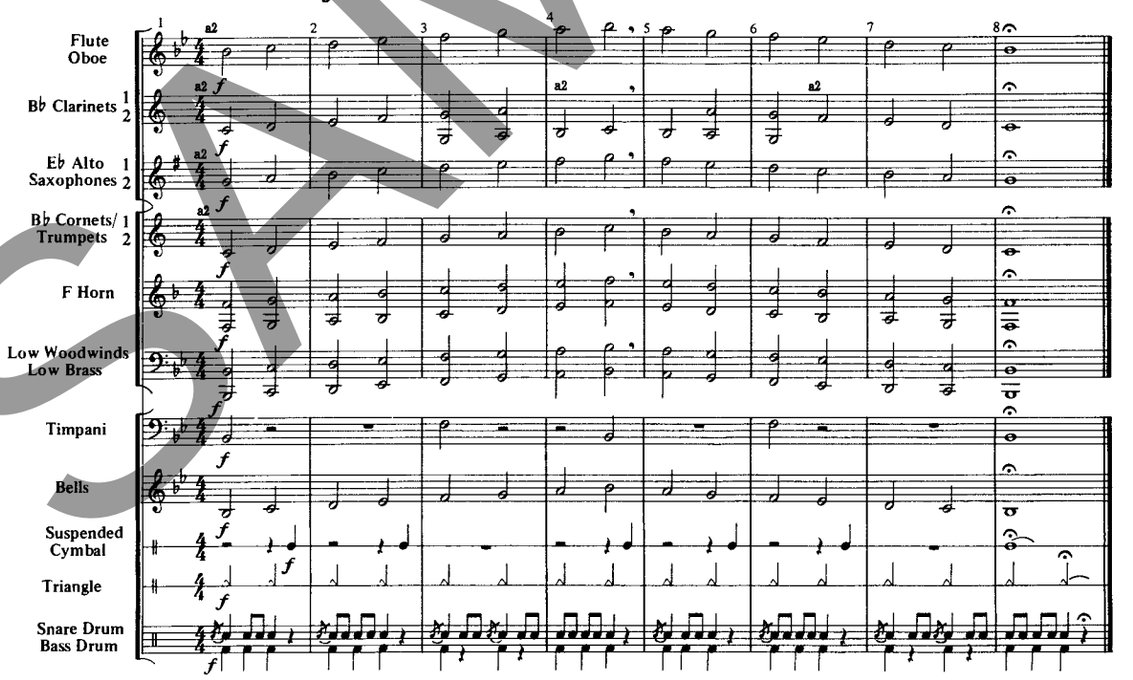
fff *fortississimo* - Play very, very loudly.
Allegretto - A moderately lively tempo.
Broadly - A slower tempo, with little separation between notes.
Più mosso - A little faster (more motion).
cresc. poco a poco - Gradually play louder little by little.

SCALE SKILL

ACTIVITY

1. Play the Concert B♭ Major 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. Once this is mastered, you may want to try having the students sing degrees of the scale or solfeggio syllables.
2. Play the scale in half notes, quarter notes, and eighth notes.
3. Instruct the students to memorize the scale.

B♭ Concert Major



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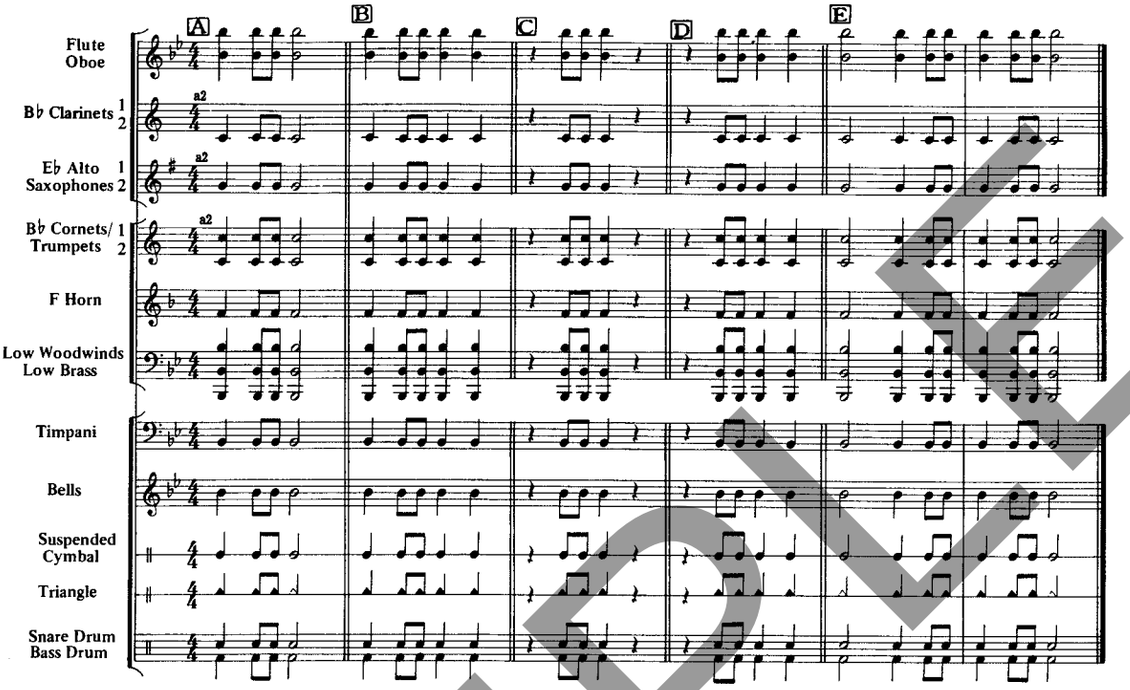
RHYTHM SKILL

ACTIVITY

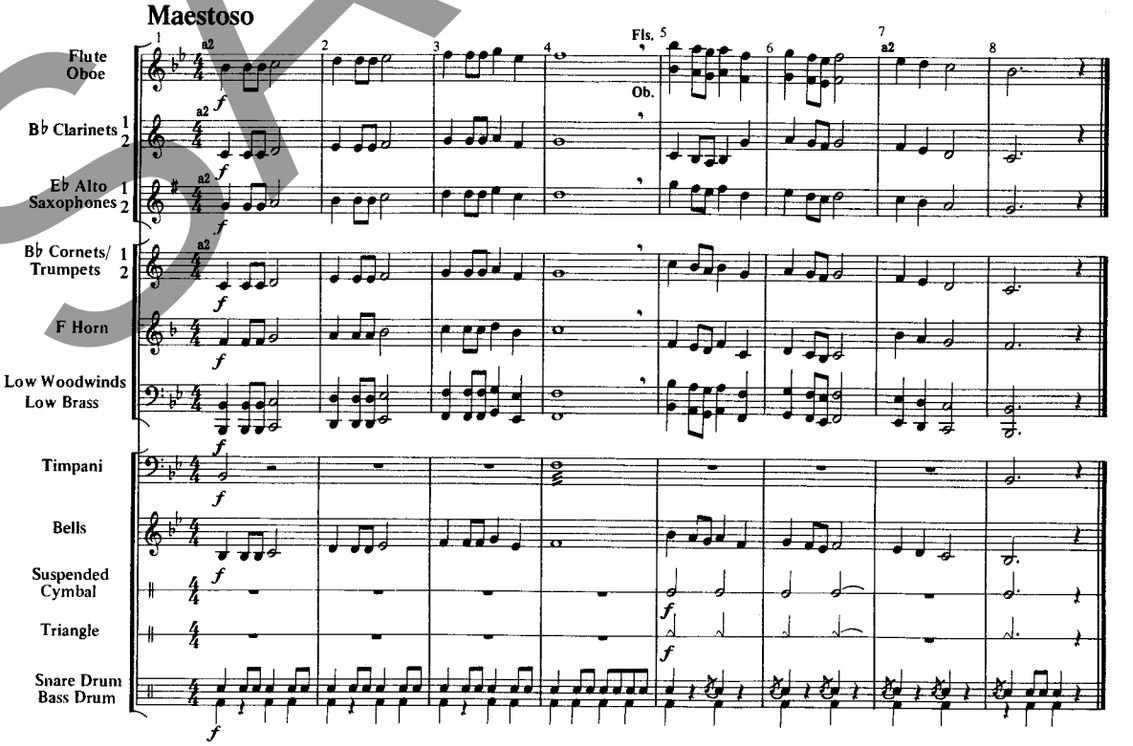
1. Following the teacher's demonstration, instruct students to count and clap these rhythm patterns before rehearsing **Medallion Overture**. Begin with slower tempos, and repeat as necessary.
2. Play these unison rhythms after counting and clapping have been mastered.



MELODY AND PHRASING SKILL

ACTIVITY

1. The melody to the A section of **Medallion Overture** is shown below. Students should strive for a *maestoso* performance style. Encourage students to play with a well-supported sound, and to give each note its full rhythmic value.
2. The B section starts in measure 31. You may want the band to play this section separately, aiming at a *cantabile* performance style. Emphasize that playing softly requires more control than playing loudly. Maintain a steady stream of air and an open throat to achieve a full tone when playing softly.
3. Emphasize to students that musical phrases are musical sentences. Each must express complete thoughts and emotions. When rehearsing **Medallion Overture**, identify the phrases and demonstrate how to shape each phrase as a complete statement.

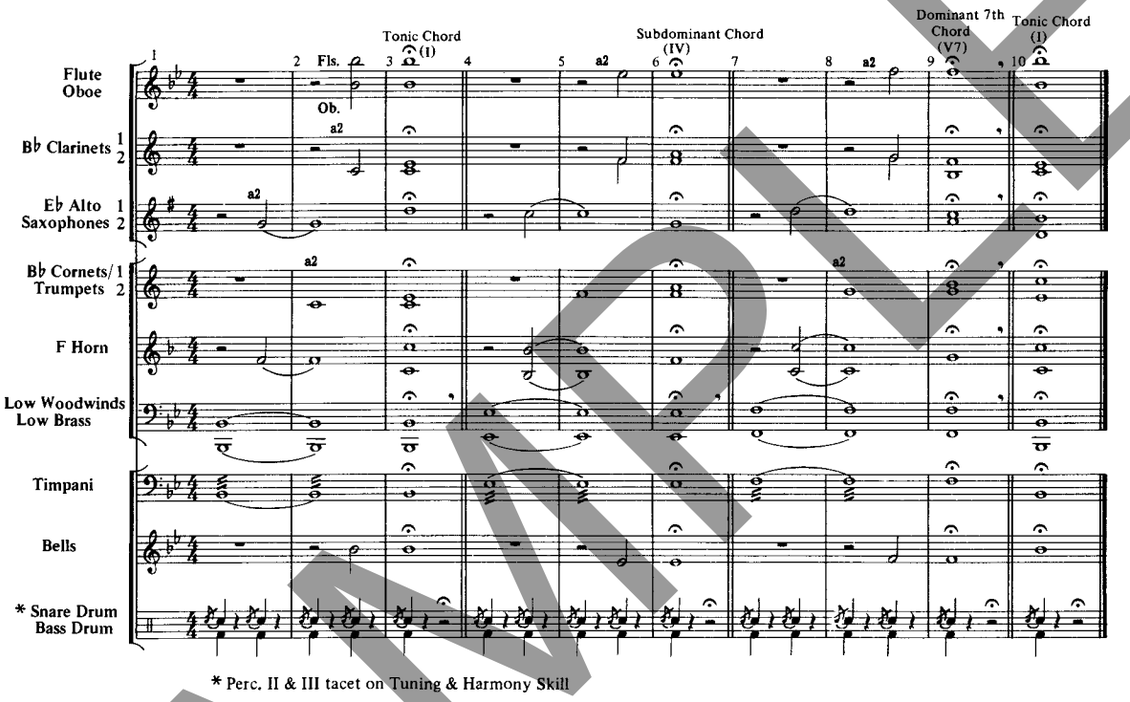


SAMPLE

TUNING AND HARMONY SKILL

ACTIVITY

1. Good tone production is essential to playing in tune. This is accomplished by good posture, breath support, proper embouchure, and careful listening.
2. Rehearse at different dynamic levels, and make students aware of the intonation differences which may occur when they play loudly and softly. Encourage concentration on a steady air stream.
3. The tonic, subdominant, and dominant seventh chords are introduced in this skill, and are labeled on student parts along with the note function of each instrument. It is helpful to ask the students to sing the notes of the chord after they have played the exercise. Divide the band into two groups, and ask one group to sing the line in a comfortable range on "loo" while the others play their parts. Vary the playing assignment between sections of the band. Students should be reminded to listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.



* Perc. II & III tacet on Tuning & Harmony Skill

TO THE CONDUCTOR

On the following page you will find a LEARNING CONCEPT LISTENING CHART, which is an introduction to listening to a piece for themes, form, and hearing and recognizing the different timbres in the band.

The LISTENING CHART will be most helpful if the band can listen to a recording and try to identify the different themes and instrument colors. This can be achieved by recording the piece performed by your own band, or by using a professional recording. You can even have half of the band play while the other half listens.

Finally, a short quiz at the bottom of the page covers some of the new ideas and concepts introduced in the LEARNING CONCEPTS. The Neil A. Kjos Music Company grants permission to copy the LISTENING CHART from the score for use with your students.

SAMPLE

LEARNING CONCEPT LISTENING CHART
MEDALLION OVERTURE

Measure	Concept
1	**Section A:** Melody stated by B♭ clarinets and B♭ cornets/trumpets. Notice the *maestoso* performance style.
4	Flute, oboe, 1st alto saxophone, and bells join in on melody.
17	Interlude with three separate musical ideas happening. Flute, oboe, and 1st B♭ cornet/trumpet provide a rhythmic fanfare motive, clarinets, saxophones, and F horns play the melody, and low brass and woodwinds provide an interesting bass line.
25	Original melody returns, then changes to make a transition to the next section with a fermata.
31	**Section B:** This new melody is stated by flute, oboe, and B♭ clarinet. Notice the *cantabile* performance style.
53	**Section A: Tempo primo** signals the return to the original tempo, completing the ABA form that is common to many overtures. The percussion section is featured here.
57	The interlude section that was at measure 17 is now restated by the same instruments, except that it is played loudly, and then softly.
73	The original melody is stated for the last time.

Learning Concept Quiz

1. A tonic chord is a chord based on the _____ degree of the scale.
2. A subdominant chord is a chord based on the _____ degree of the scale.
3. A dominant chord is a chord based on the _____ degree of the scale.
4. **Maestoso** means to play in a _____ style.
5. **Andante cantabile** means to play _____, in a _____ style.
6. **Tempo Primo** means to return to the _____ tempo.
7. This piece is in _____ form.
8. Name two great composers of concert overtures.

SAMPLE

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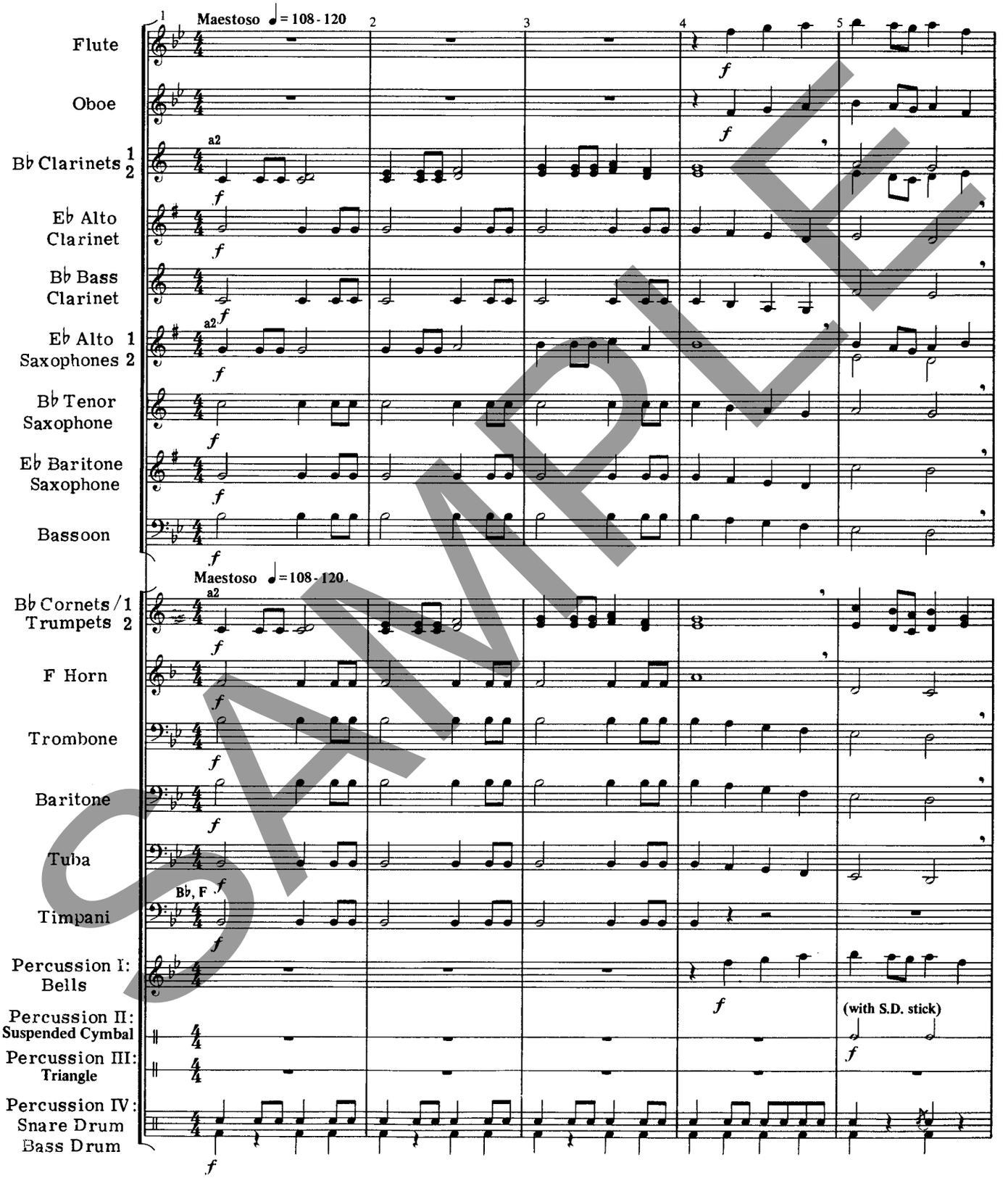
Medallion Overture

Correlated with BEST IN CLASS Book 1, page 18

Full Conductor Score
Approximate Performance Time 3:00

William Himes



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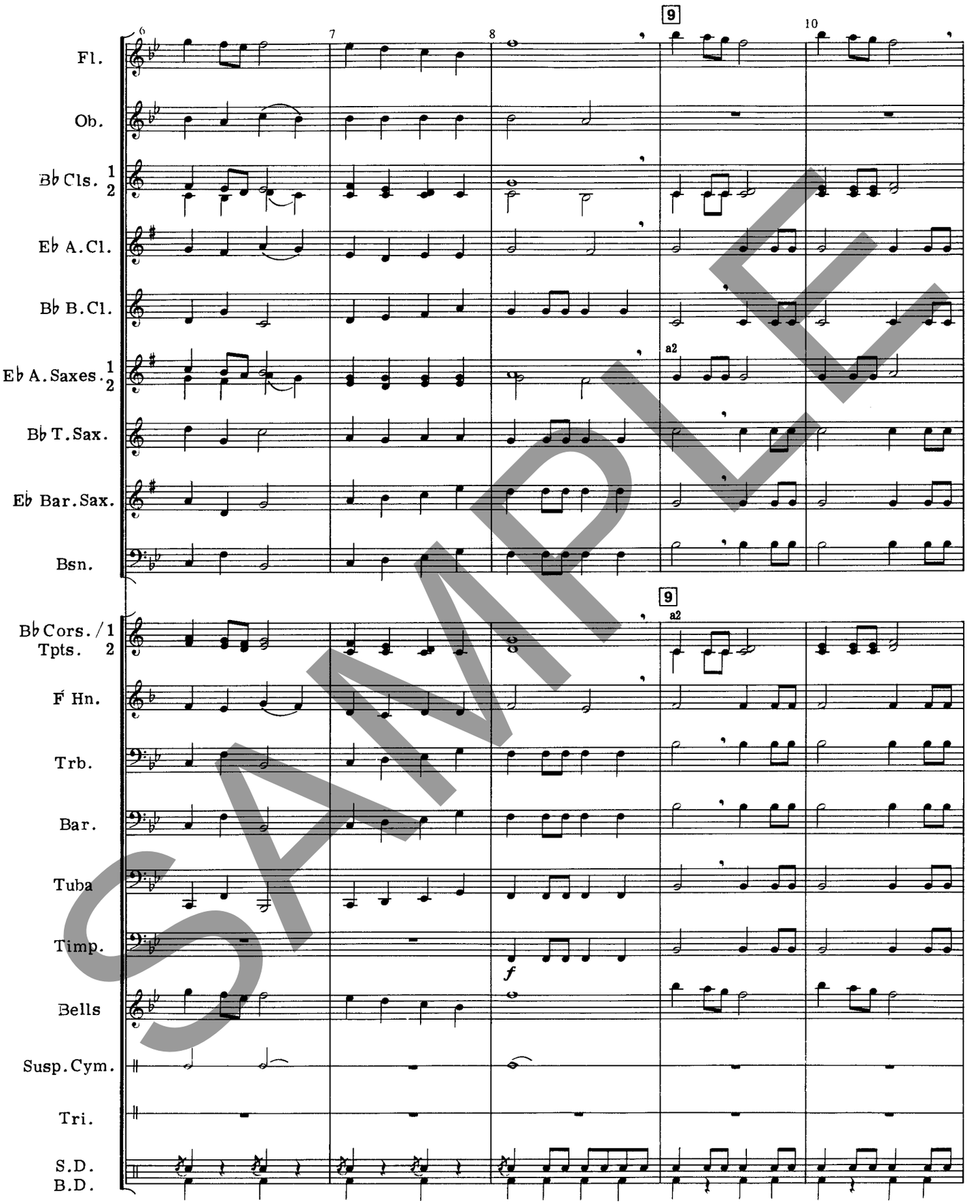
6
7
8
9
10
Fl.
Ob.
B♭ Cls. 1 2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1 2
a2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors. / Tpts. 1 2
F Hn.
Trb.
Bar.
Tuba
Timp.
f
Bells
Susp.Cym.
Tri.
S.D.
B.D.

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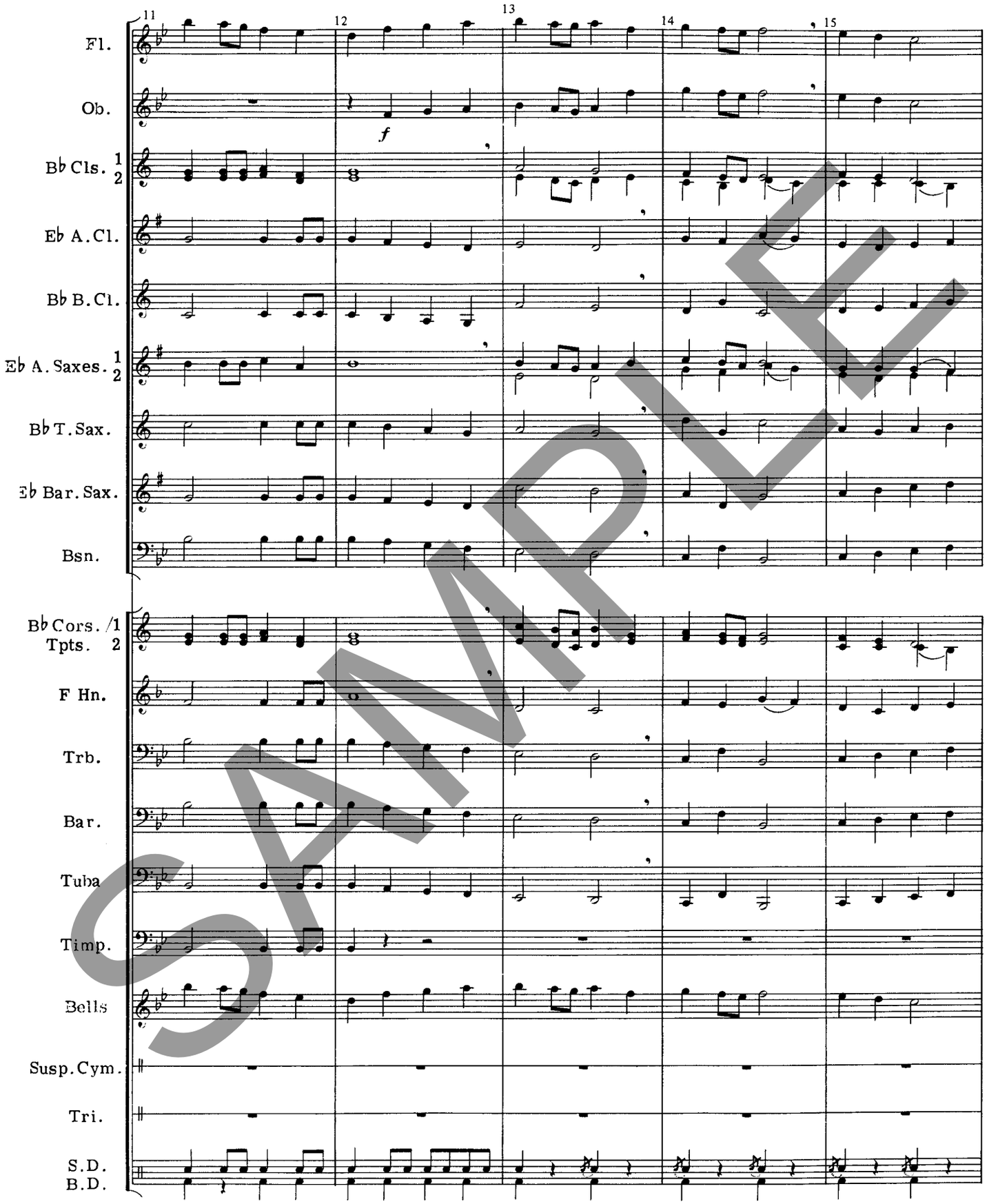
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12
13
14
15
Fl.
Ob.
f
B♭ Cls. 1
2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1
2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. /1
Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.

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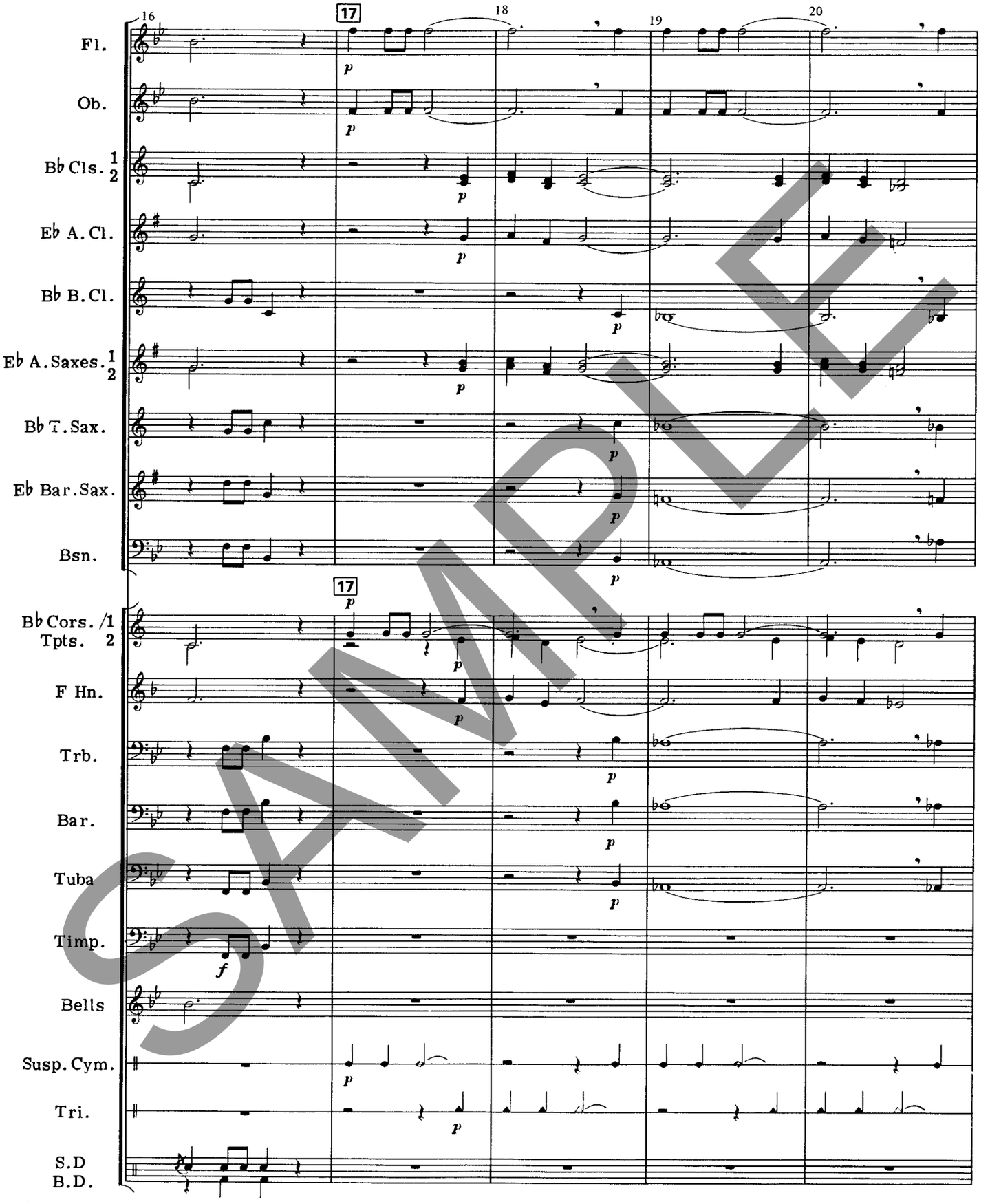
16
17
18
19
20
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
17
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D
B.D.
p
f

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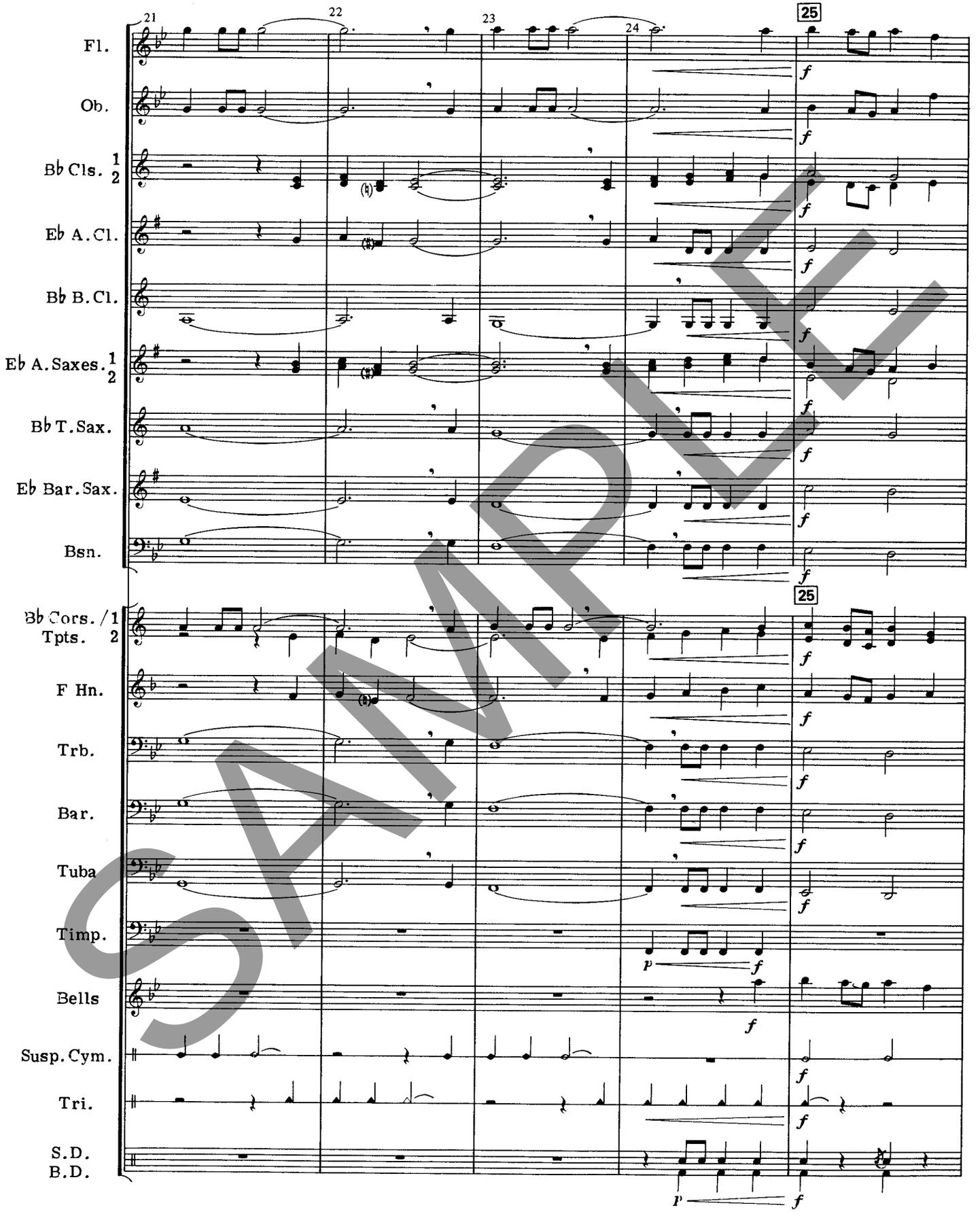
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22
23
24
25
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. / Tpts. 1 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.
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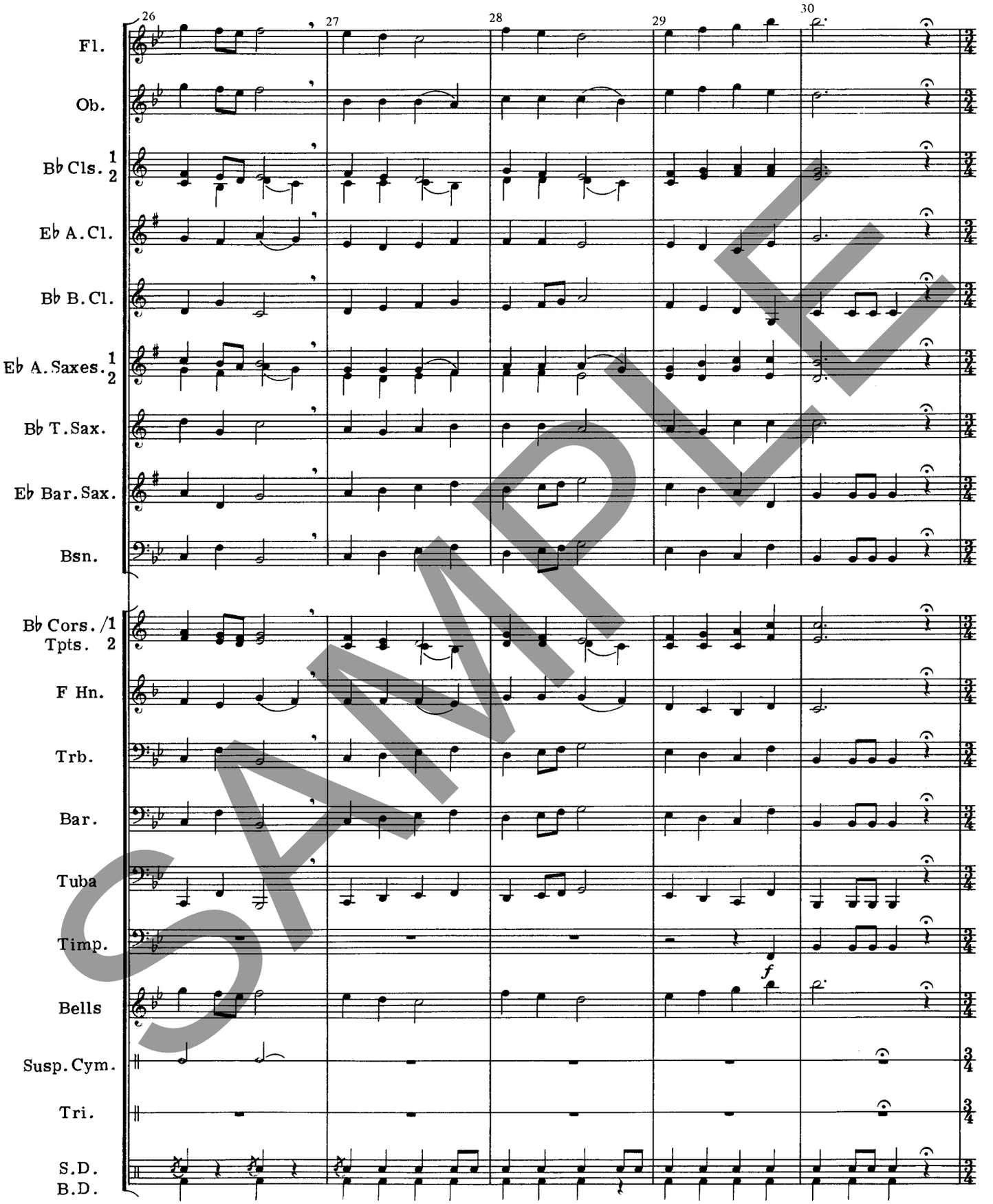
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30
Fl.
Ob.
B♭ Cls. 1 2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1 2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors./1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp.Cym.
Tri.
S.D.
B.D.
f

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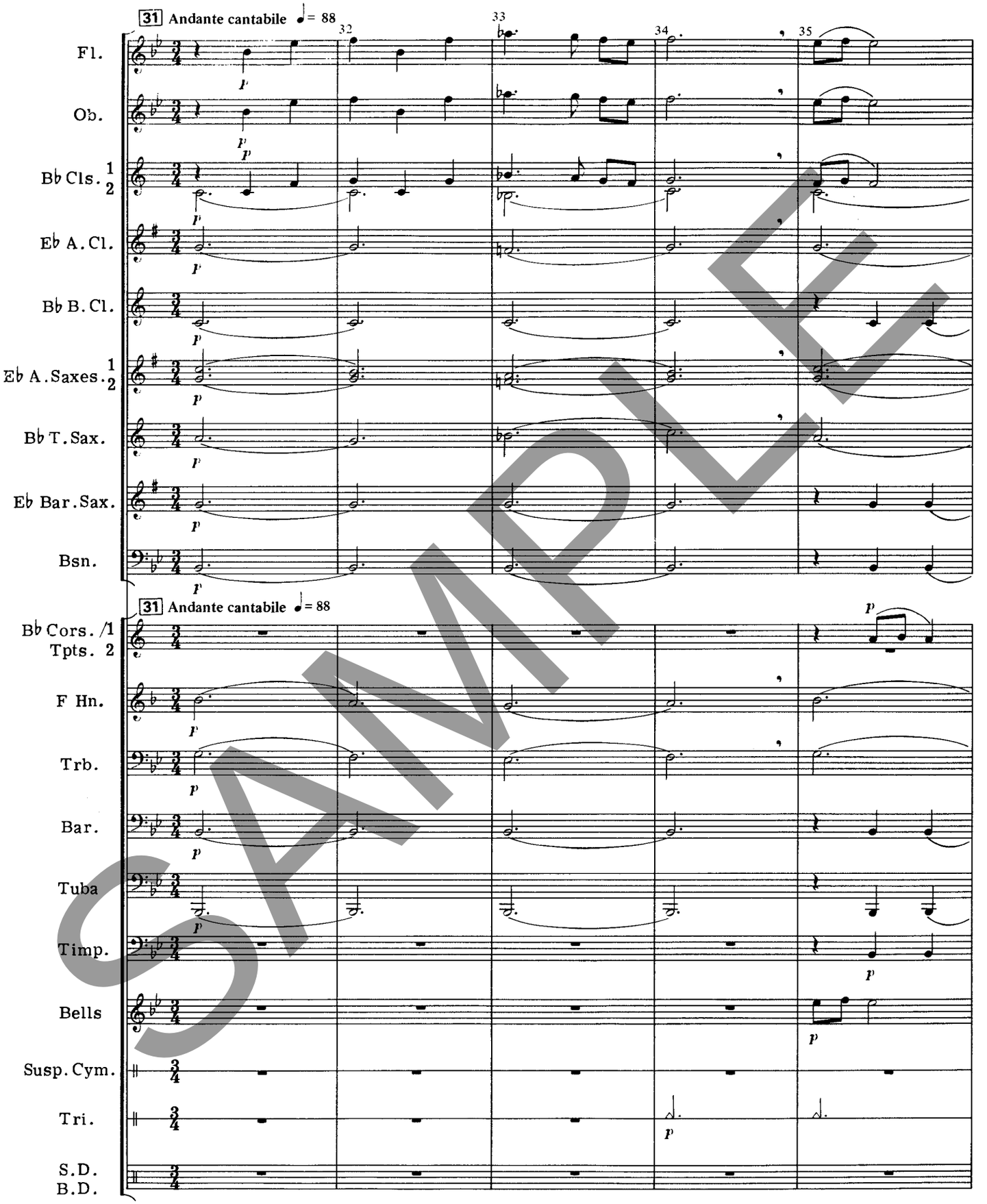
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32
33
34
35
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
31 Andante cantabile ♩= 88
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.

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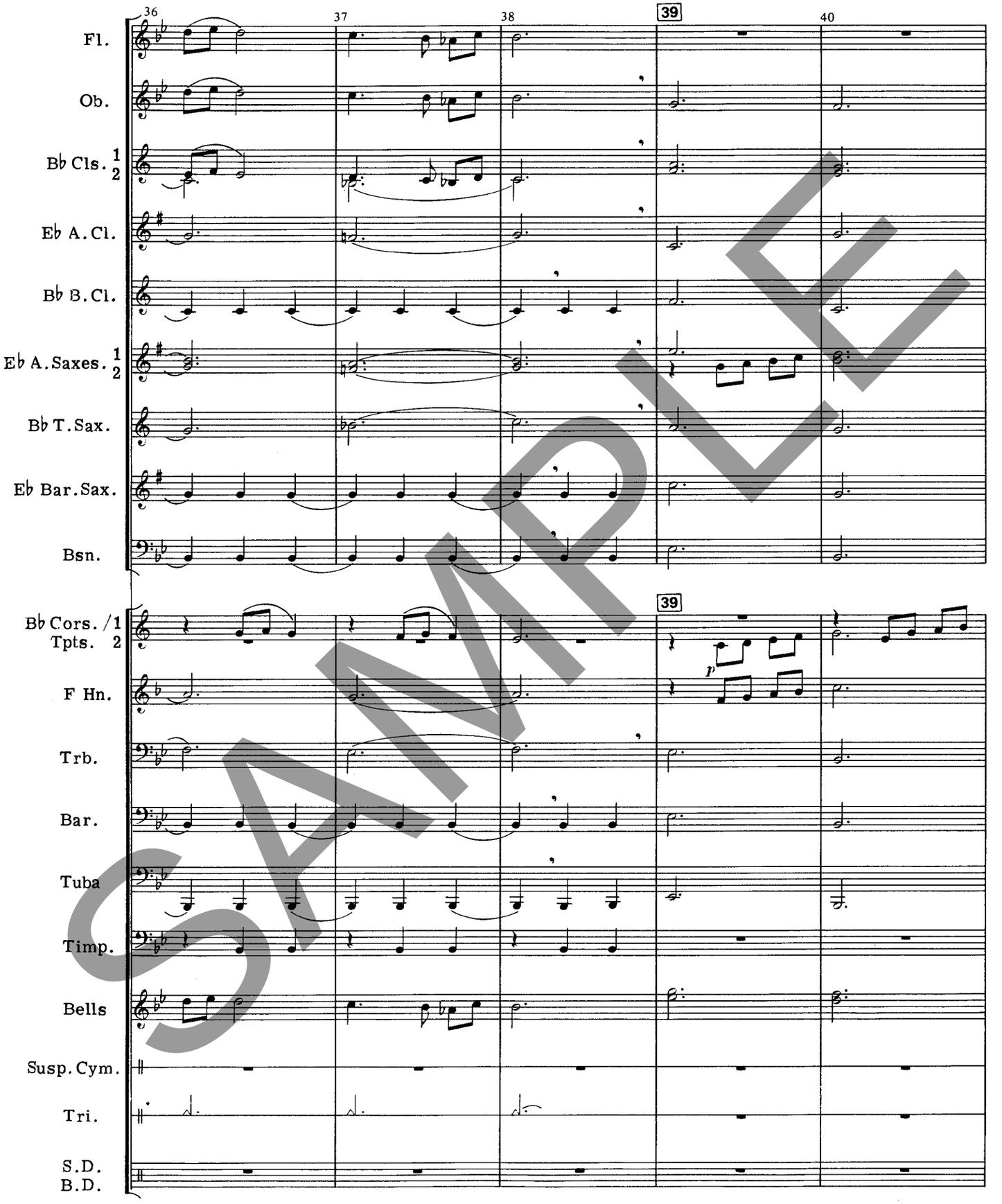
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37
38
39
40
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.
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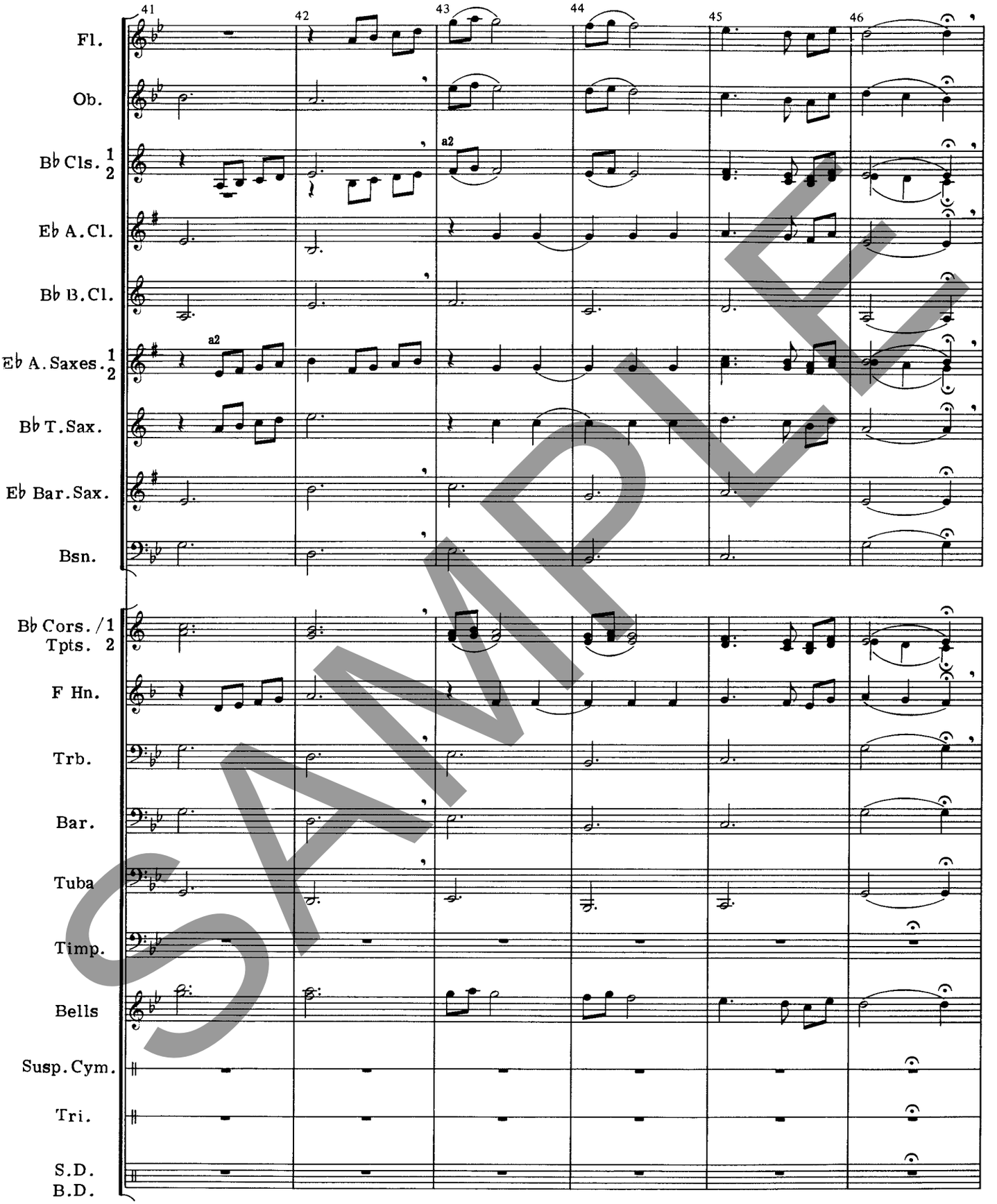
41
42
43
44
45
46
Fl.
Ob.
B♭ Cls. 1
2
a2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1
2
a2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors. /1
Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp.Cym.
Tri.
S.D.
B.D.

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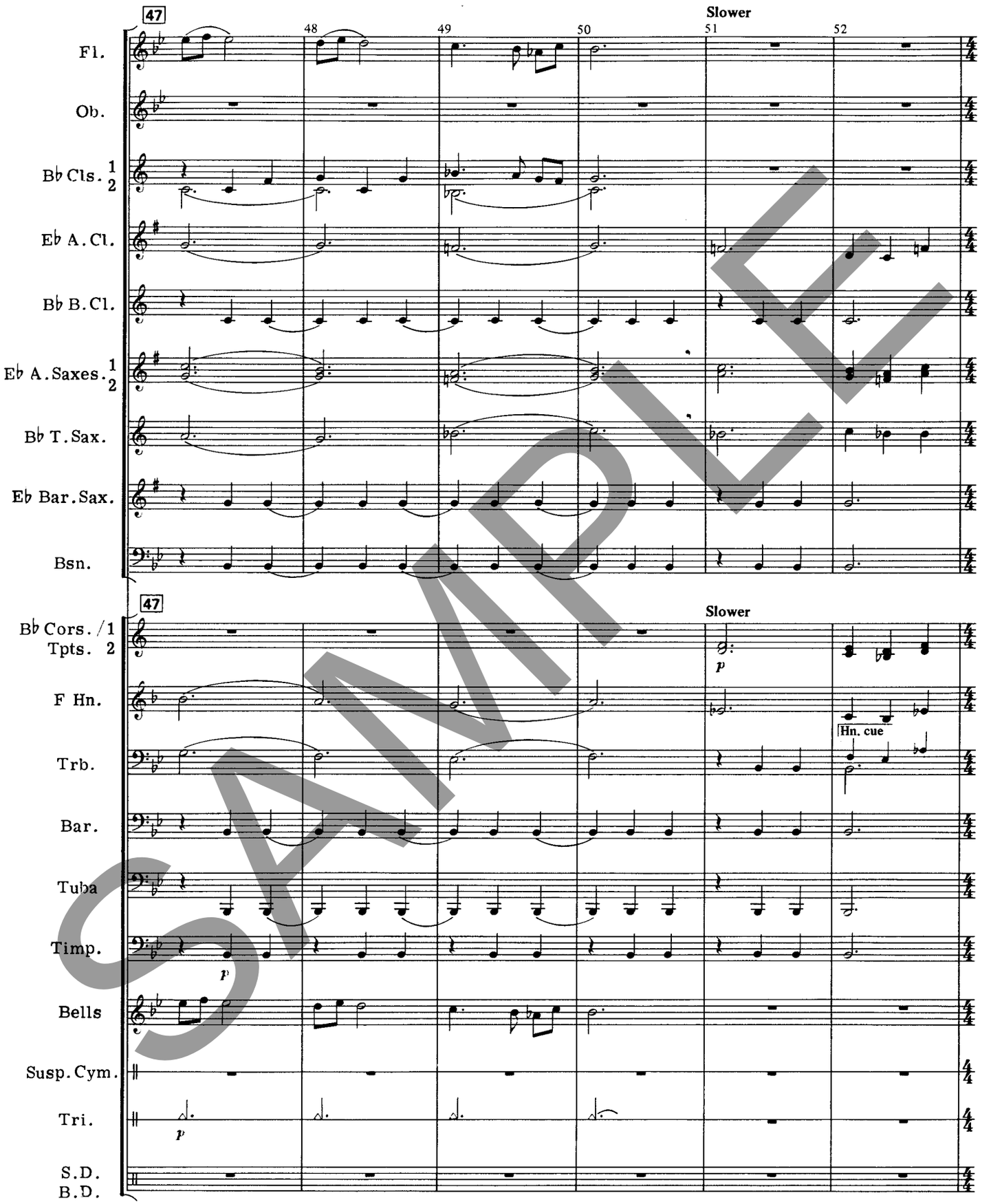
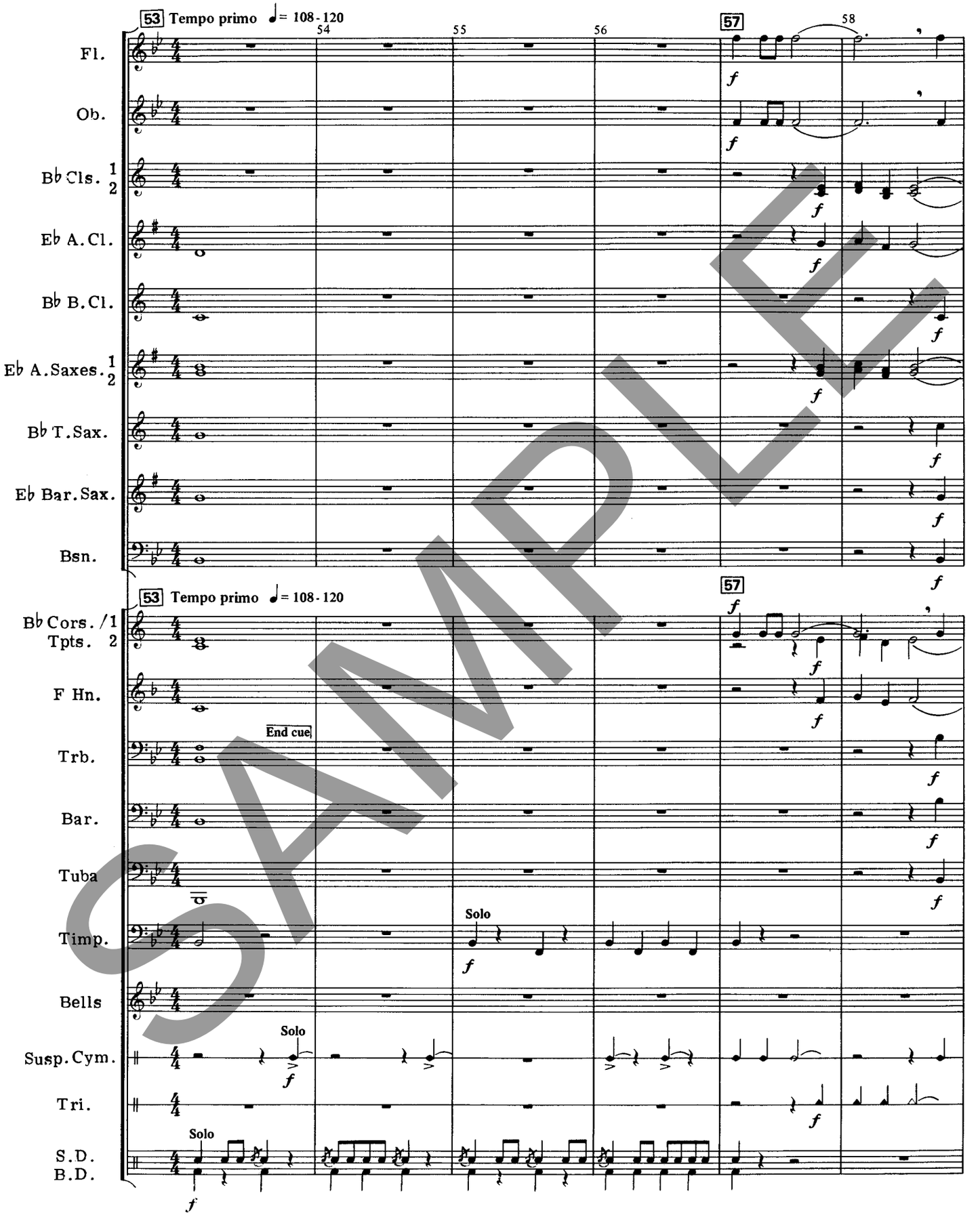
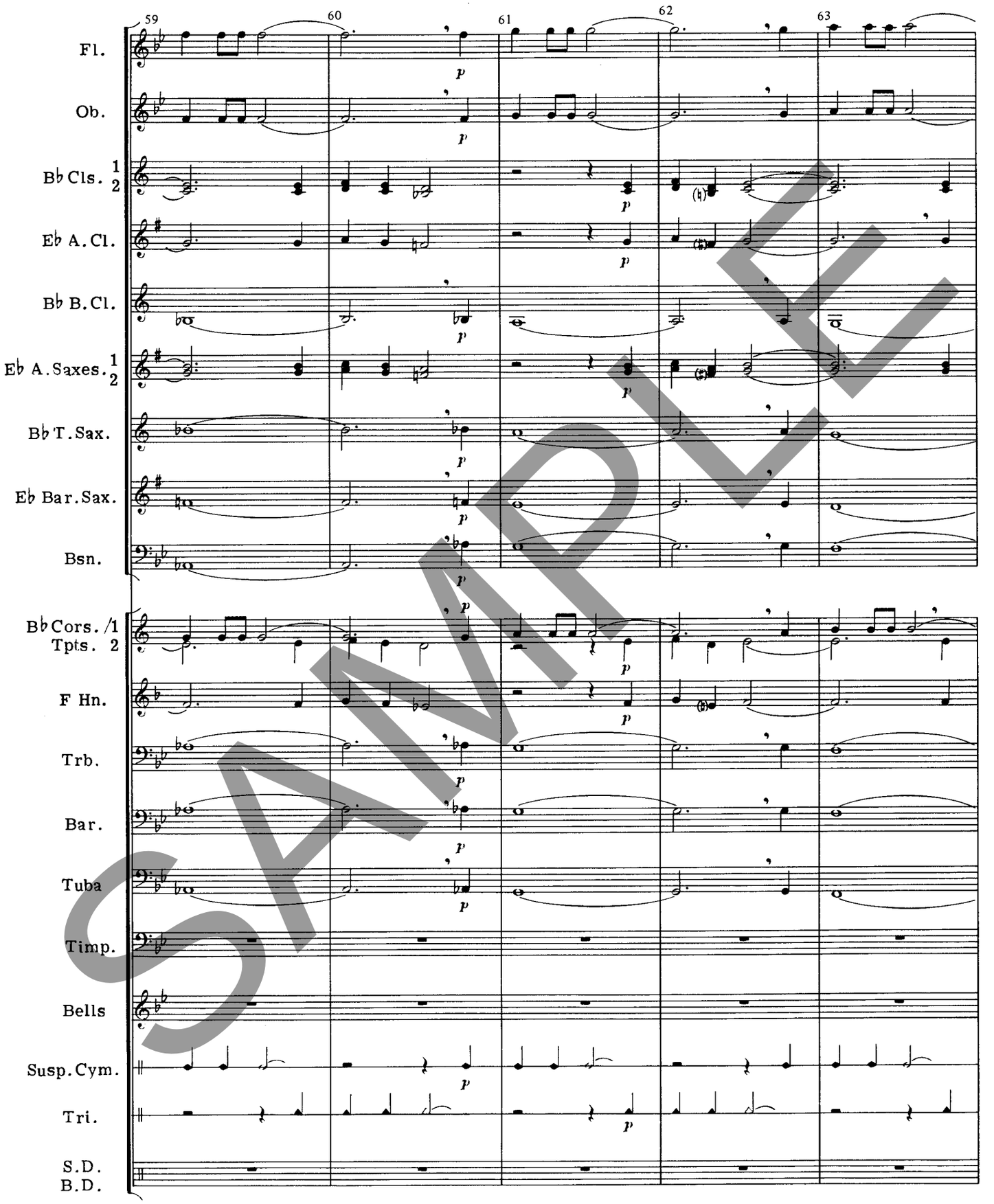

47
48
49
50
51
52
Slower
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
47
Slower
B♭ Cors. /1 Tpts. 2
F Hn.
Hn. cue
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.

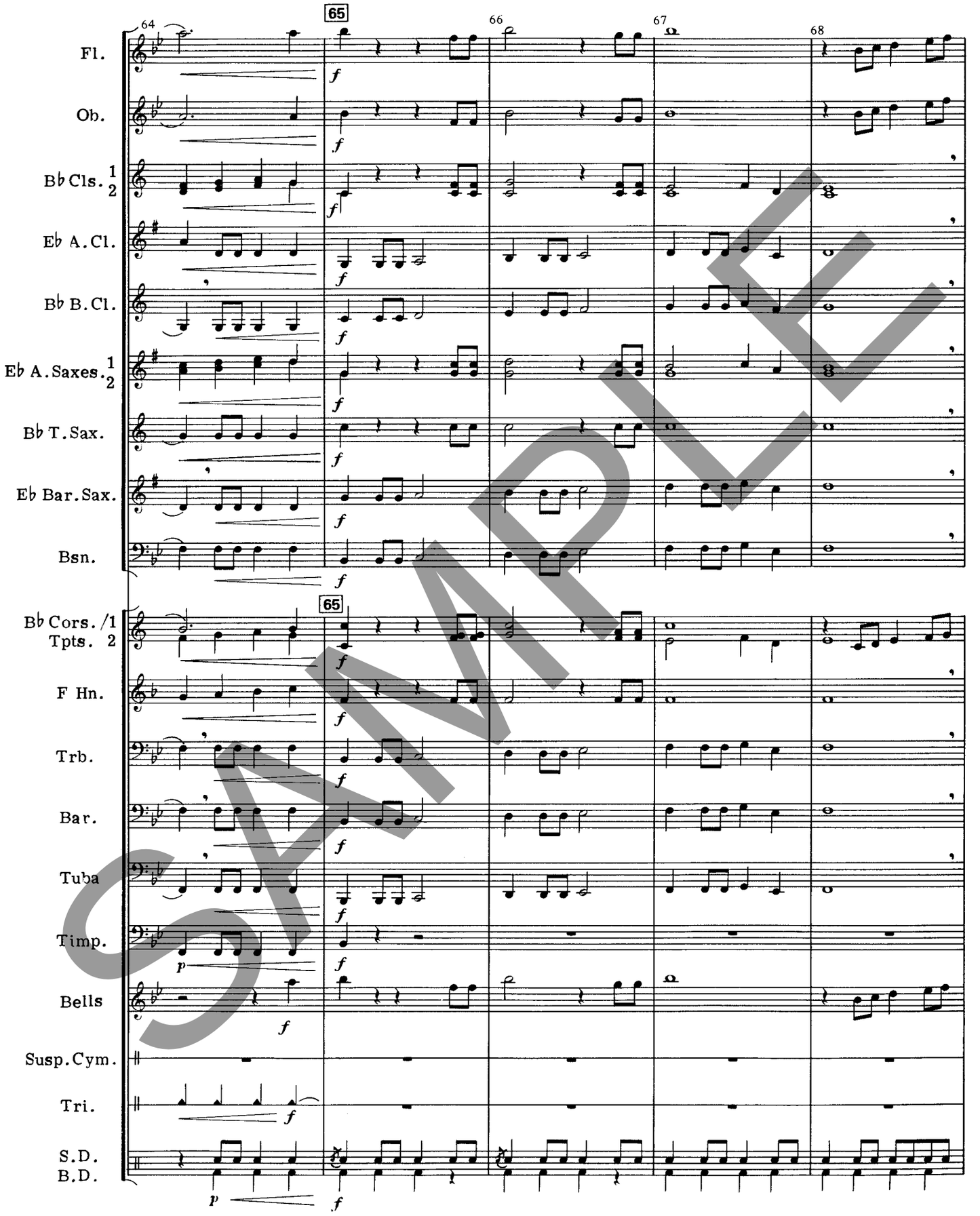
SAMPLE


53 Tempo primo ♩= 108-120
54
55
56
57
58
Fl.
Ob.
B♭ Cls. 1 2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1 2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors./Tpts. 1 2
F Hn.
End cue
Trb.
Bar.
Tuba
Timp.
Solo
Bells
Susp.Cym.
Tri.
S.D.
B.D.
f

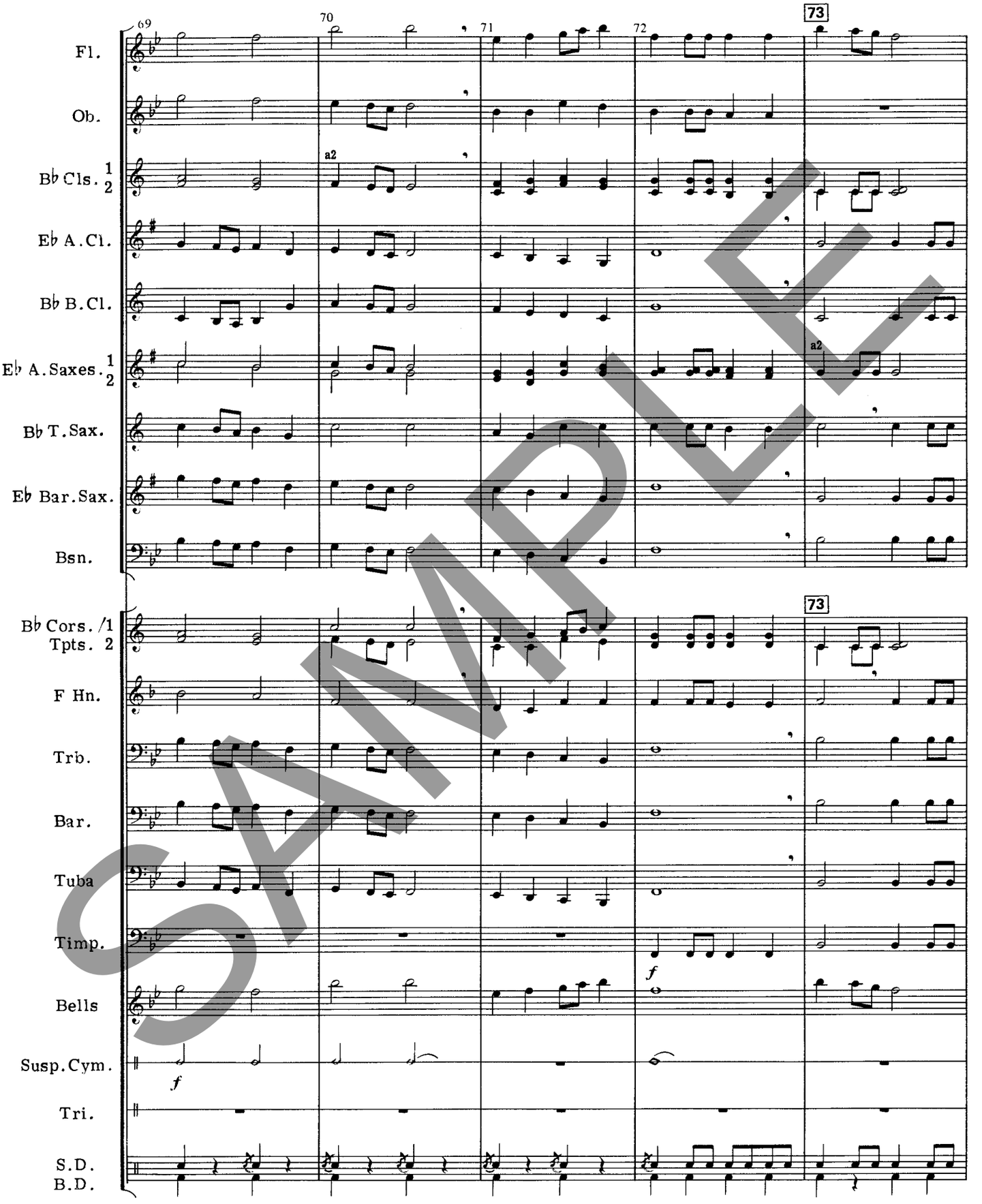
SAMPLE


59
60
61
62
63
Fl.
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.
p

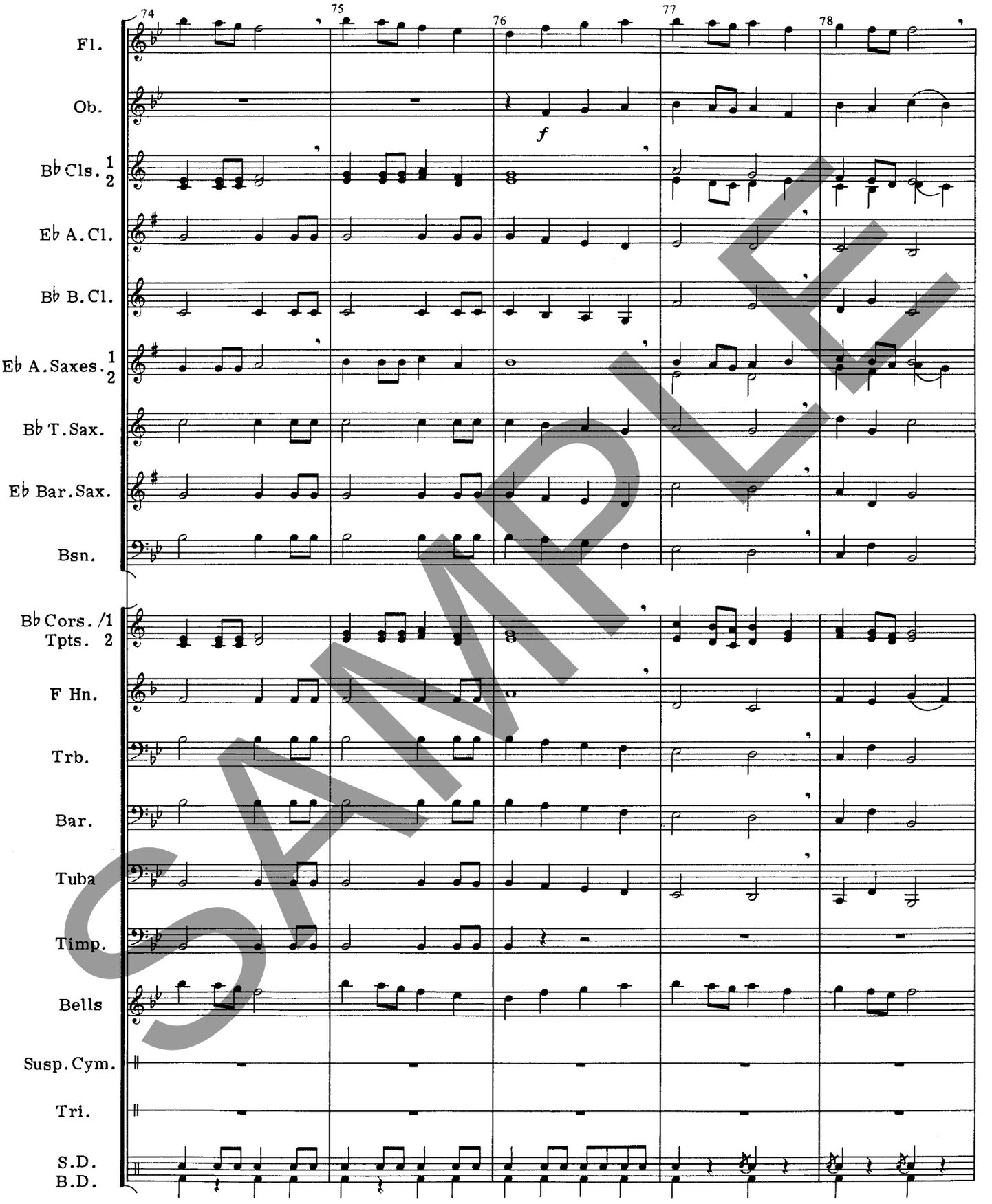
SAMPLE


64
65
66
67
68
Fl.
Ob.
B♭ Cls. 1 2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1 2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp.Cym.
Tri.
S.D.
B.D.

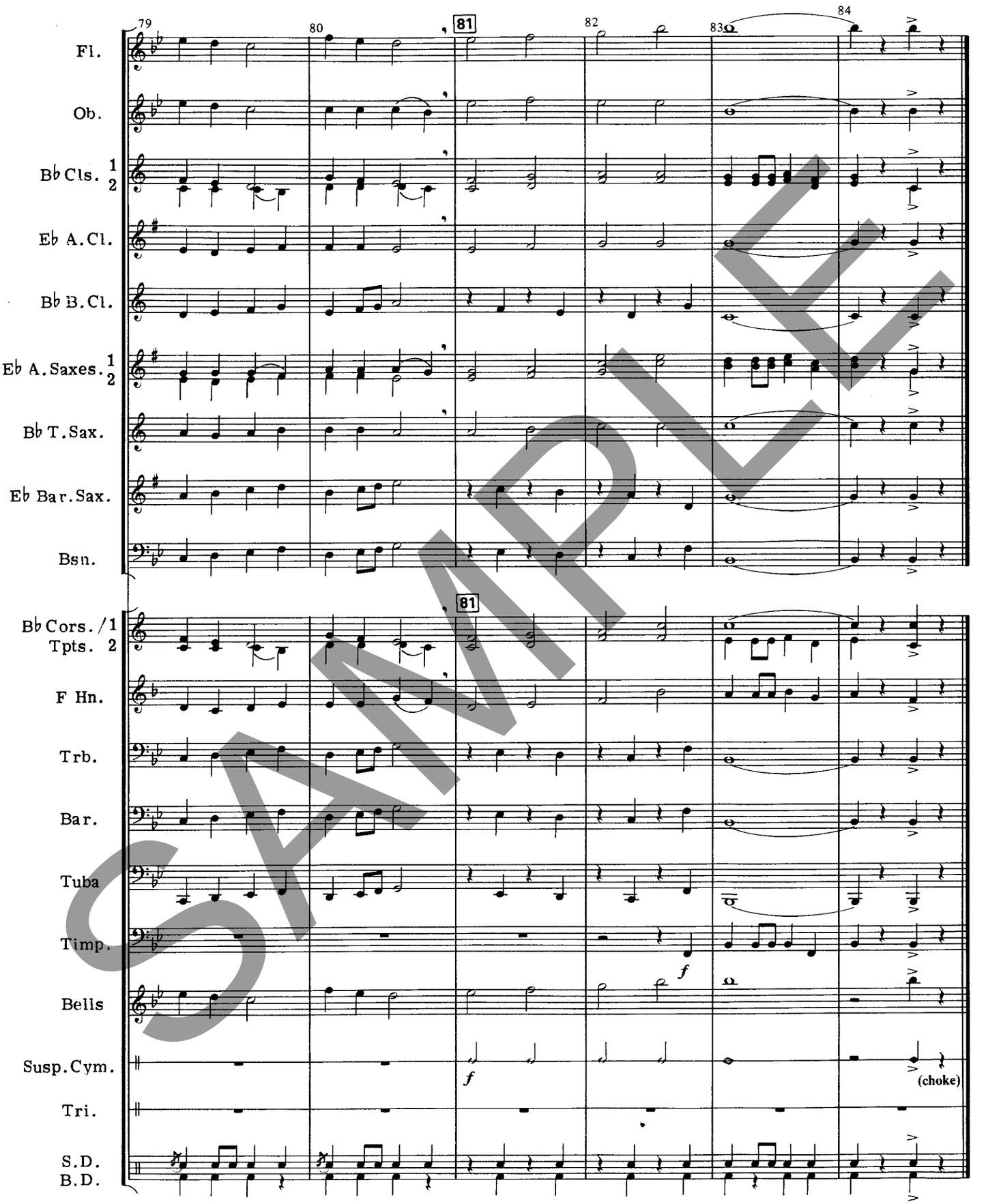
SAMPLE


69
70
71
72
73
Fl.
Ob.
B♭ Cls. 1
2
a2
E♭ A.Cl.
B♭ B.Cl.
E♭ A.Saxes. 1
2
a2
B♭ T.Sax.
E♭ Bar.Sax.
Bsn.
B♭ Cors. /1
Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp.Cym.
Tri.
S.D.
B.D.
f
f

SAMPLE


74
75
76
77
78
Fl.
Ob.
f
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1 2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. /1 Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.

SAMPLE


79
80
81
82
83
84
Fl.
Ob.
B♭ Cls. 1
2
E♭ A. Cl.
B♭ B. Cl.
E♭ A. Saxes. 1
2
B♭ T. Sax.
E♭ Bar. Sax.
Bsn.
B♭ Cors. /1
Tpts. 2
F Hn.
Trb.
Bar.
Tuba
Timp.
Bells
Susp. Cym.
Tri.
S.D.
B.D.
f
f
(choke)

SAMPLE