

# Bandworld

Online Magazine • Volume 21, Number 3

## Western International Band Clinic

27th  
ANNUAL

November 12-16 Seattle, WA



## 27TH ANNUAL WESTERN INTERNATIONAL BAND CLINIC




**BW 2006**

*The American Bandmasters Association*

## A Funny Thing Happened on the Way to a Band Rehearsal

by **M. Max McKee**

From the time I was a very young child, my dad took me to his band rehearsals, pep band in the stands gigs, and even musical production prep. Little did I know that it was just the first "funny thing" that happened on the way to a band rehearsal.



Looking back to 1950, I realize that in that 55 year period I've luckily crossed paths with some of the most interesting and influential people in our business while learning the trade long before I even knew that I was interested in doing so. Many of those people made an enormous impact on my life and in major ways determined much of what Bandworld Magazine, the American Band College and Western International Band Clinic have become.

Some of those CONNECTIONS now serve as the foundation of our teaching in the ABC masters program and the ongoing re-presentation of important teaching concepts through Bandworld Magazine that otherwise would likely be lost to future generations.

Many of those CONNECTIONS were nothing more than fortuitous happenstance that subconsciously contributed to my later decision to become a band director, a publisher, and a teacher.



**FUNNY #1 CONTINUES**

Bandworld Circus Issue (Vol. 9#4)


**BW 2006**

*The American Bandmasters Association*

## A Funny Thing Happened on the Way to a Band Rehearsal

by M. Max McKee

– FUNNY #1 CONTINUED –



Left: Merle Evans

Below: Evans with clown, Emmett Kelly



In 1950, I was an 8-year old kid. That year my dad took me to see the Ringling Bros-Barnum and Baily Circus in Seattle, Washington. The director of the circus band was none other than Merle Evans, the famous trumpet player/conductor who fronted the band for 50 seasons. He had also been inducted into the American Bandmasters Association; so, at the 1987 convention in Tennessee (where my wife and I were making final preparations to host the next ABA convention in Ashland, Oregon), we met Merle while sitting on a park bench outside the hotel. We asked him about his days with the circus; coincidentally, at that very moment we saw the Ringling Bros-Barnum & Baily Circus trucks arriving for an appearance in Knoxville that evening. Merle, who had retired from the circus some 17 years earlier and was now over 90 years of age, suddenly got very excited (like that excited 8-year old kid I was years before when I first heard his circus band) and said, "Wow! They're in town tonight; I'm going!!" And he did. He died just a few months later. A minor CONNECTION I'll never forget.

Funny how the circus image played such an important role in my early years. My dad was a band director and always had the Selmer Bandwagon Magazine (1954-1980) on the coffee table. It's famous logo was distinctive.



Bandwagon Magazine (#72, 1974)

I can recall looking at those magazines and seeing the many (what I now know to be) useful articles by famous band directors. Over the years, I collected Selmer Bandwagon copies and have an almost-complete set that, when complete, will be bound and placed in the American Band College Center for Research.



Also on that coffee table was my mother's current copy of Etude Magazine (1899-1957), a publication with printed music (mostly for piano) that you could use immediately.

Most remarkable is the fact that the band pages were written by one William D. Revelli and were presented on the oversize pages of Etude Magazine.



Curious, isn't it, that when we started Bandworld Magazine in 1985 we decided to make it oversize and to include lots of useful materials and printed music? Probably all coincidental CONNECTIONS!

**NEXT TIME:** The Amazing Gunnison Music Camp CONNECTION

BW 2006

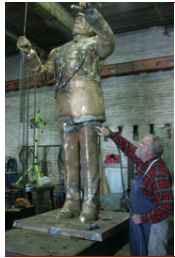
*The Future of the Bandworld***Dedication of the Sousa Statue**

November 5, 2005 • Marine Barracks • Washington, DC

November 6, 2004 marked the 150th anniversary of the birth of John Philip Sousa. The John Philip Sousa Foundation and the Marine Corps Heritage Foundation jointly raised funds to commission and erect a statue of Sousa. The statue has been placed at the site of the new Marine Band facility in Washington, D.C. at a cost of approximately \$150,000. Noted artist, Terry Jones, was commissioned to sculpt the likeness of Sousa in his Marine Band uniform.



**Video Clip:** John Bourgeois about statue after Sousa Foundation meeting in Chicago.



Clay model being observed by the artist.



Preparation of the site in Washington at the Marine Barracks.



Commissioned artist, Terry Jones, at work on statue assembly in Pennsylvania foundry.



Granite base arriving and then placed at Marine Barracks.



Marine Barracks Washington and "The President's Own" United States Marine Band unveiled an eight-foot bronze statue of John Philip Sousa at 1 p.m., Saturday, Nov. 5, the last day of the famous composer's sesquicentennial (150th) year.



Sousa's great grandson, John Philip Sousa IV at the dedication ceremony.



Completed statue during the dedication ceremony.

Lieutenant General G.R. Christmas, USMC, (Ret.), President of the Marine Corps Heritage Foundation and Colonel John R. Bourgeois, USMC, (Ret.), 25th Director of the U.S. Marine Band and President of John Philip Sousa Foundation, performed the unveiling. The statue, sculpted by renowned artist Terry Jones, is the first national landmark dedicated to Sousa.

"The concept I had for the John Philip Sousa statue was to make the statue as monumental as his music," sculptor Terry Jones said.

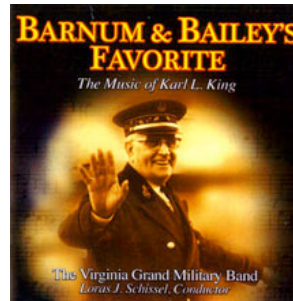
The Marine Band worked closely with Jones to ensure accuracy of the detailed Marine Band uniform and Sousa's physical characteristics. The statue, which took eight months to sculpt, was bronzed at the Laran Bronze Foundry in Chester, Pa. Jones has sculpted other statues of historic American figures, including Ernest Hemingway, which stands in Key West, Fla., and General John Gibbon for Gettysburg National Military Park in Gettysburg, Pa.

The Sousa statue was originally conceived by Captain Kenneth R. Force, USMS, and supported by John Philip Sousa, IV, the composer's great grandson. Sponsorship of the statue was generously provided by Mickey Gordon, the Marine Corps Heritage Foundation and the John Philip Sousa Foundation. The statue stands inside the gates of the new Marine Barracks Annex and Band Support Facility in southeast Washington, D.C., which was dedicated in 2004 on the famous composer's 150th birthday.

**BW 2006**
*The Future of the Bandworld*

## MusiClips

by Ira Novoselsky

[Previous MusiClips](#)
[Next MusiClips](#)


### Iowa Band Law March (excerpt)

by Karl L. King

Album Title: BARNUM & BAILEY'S FAVORITE- THE MUSIC OF KARL L. KING  
 Recording: Virginia Grand Military Band/Loras J. Schissel, conductor  
 Publisher: Walking Frog Records WFR-338

Man cannot live by Sousa alone! It's about time we heard from the other American March Masters. A quality recording of Karl L. King has been long overdue. While many of King's finest marches are featured here, there are also some other musical styles represented in this collection. Don't let the title mislead you. In addition to the circus, King wrote music for community bands and school bands. The Virginia Grand Military Band has done a magnificent job in preserving the music of one of band's true pioneers. I highly recommend Barnum & Bailey's Favorite for your band listening library.



### The Band Song (excerpt)

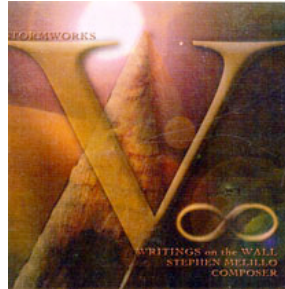
by William Schuman

Album Title: BAND SONGS  
 Recording: Rutgers Wind Ensemble/William Berz, conductor  
 Voorhees Choir/Mary Kennedy, director Judith Nicosia, soprano Brian McIntosh, baritone  
 Publisher: Mark Masters 6000-MCD

The title says it all: This collection, from the Rutgers Wind Ensemble, has the common factor of songs throughout the recording. The songs may be with voice and wind ensemble (Ripley's Ferry & Heart of the Morn by H. Owen Reed); the songs could come from Stephen Foster (Foster's America by David Gillingham) or even a Psalm (Roger Nixon). One of the treasures on this superb recording comes from an unassuming, yet effective piece by William Schuman in his setting of The Band Song. Music of Grainger, Carroll, Maslanka & Bolcom is also featured. The series of recordings by the Rutgers Wind Ensemble are consistent, topnotch performances unmatched in excellence.

**BW 2006***The Future of the Bandworld***Musiclips**

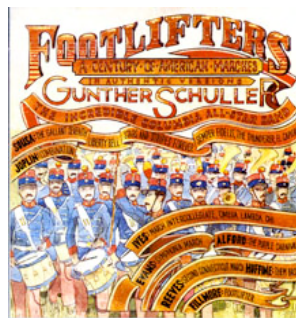
by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Concerto for Violin, III (excerpt)**

by Stephen Melillo

**Album Title:** STORMWORKS CHAPTER V: WRITINGS ON THE WALL**Music of** Stephen Melillo - 2 CD set**Recording:** The Central Band of the Japan Air Self Defense Force-Major Tetsuo Matsui, conductor  
various soloists and choirs**Publisher:** Music & Recordings available through stormworld.com

If you have not heard the music of Stephen Melillo before, you are in for something special. One doesn't merely hear the music of Stephen Melillo, one experiences the music of Stephen Melillo! This two disc set features several challenging and rewarding works from the Concerto for Violin (skillfully performed by Rieko Suzuki) to Kakehashi: That We Might Live, an hour plus tour de force for musicians, actors, and media you have to hear to believe! While these may be some of the most daring and involved works of Melillo, the composer has an extensive catalogue of band pieces for groups of varying sizes and demands. Writings on the Wall makes an impact very few recordings can match.

**March Intercollegiate (excerpt)**

by Charles Ives/Brion

**Album Title:** FOOTLIFTERS: A CENTURY OF AMERICAN MARCHES**Recording:** The Incredible Columbia All-Star Band-Gunther Schuller, conductor**Bonus tracks by** the Goldman Band-Richard Franko Goldman & Ainslee Cox, conductors**Publisher:** Sony Classical SK-94887

It's great to see this reissue on the market, and it sounds fresher than ever! The additional selections from the JCPenney Bicentennial Musical Celebration are welcome extras and offer some unusual gems on the CD. Sousa is represented with six familiar marches plus a rarely heard extra from the Penney collection and two marches by Charles Ives also make an appearance. Of special interest is the only non-march, The Battle of Trenton (Hewitt/Elkus), a most imaginative military sonata from 1792. While Footlifters and the Penney collection may seem dated, the music is indeed timeless and a joy to hear again and again. Welcome back!

# **20 Years Ago in Bandworld**

## **Flute Embou-Sure**

### **by Phebe Kimball**

It is my basic assumption that you will be teaching this concept to several elementary (or at least beginning) students at one time. I also assume that right now you have a flute (in its case) in front of you and that you will follow along step by step to carefully learn this concept.

#### **THE HEAD JOINT**

Do NOT put the flute together yet! Have each student pick up only the head joint, and holding it with both hands, place the embouchure plate securely in the natural indentation of the jaw. Ask the student to be sure he feels the lower lip covering 1/4 to 1/3 of the embouchure hole. If not, move up and down as necessary to achieve this feeling.

#### **FORMING THE EMBOUCHURE**

Now, demonstrate, using your own facial expression, by making a silent "WHEE". Ask each student to do so. This should pull the corners of the lips outward and flatten the lower lip which is resting on/over the embouchure hole. Immediately ask the student to add a "too" following the "Whee". WHEE-TOO should (1) set the embouchure and (2) give the feeling of properly starting the first tone.

#### **THE FIRST TONE**

Discuss the theory that air will be directed INTO the hole, NOT ACROSS it. The more directly the air goes into the hole, the more likely a clear and pleasing sound will result. Use the airstream as a pointer towards a spot on the backwall inside the the embouchure hole. (You can point to this area from the outside.) I call this FOCUS and use that term from beginners on. Only with FOCUS can a beautiful flute tone result. Take a deep breath. Re-form the embouchure (Whee) and blow (too). Demonstrate and ask each student to produce a tone. It should be A2 (second space A).

Testing each student you will encounter one of five predictable results:

#1--CORRECT RESULT More often than not, a reasonable tone results. Imitation of your tone and pitch will be automatically attempted. When it happens, it produces A2 and should sound like this:

EXAMPLE #1

#2--NO TONE, RUSHING AIR Air is going across, not INTO the hole.

EXAMPLE #2

#3--SOME SOUND-MUCH AIR Air is rushing over as well as into hole (splitting the tone) and out the sides of the lips. "Whee" embouchure is not being maintained.

#### EXAMPLE #3

#4a--WHOOF SOUND No tongue (Too) has been used to push air out. Eject air with tongue on roof behind teeth - "too" part of embouchure.

#### EXAMPLE #4a

#4b--THU SOUND Tongue going between teeth and, sometimes, lips.

#### EXAMPLE #4b

5a--HIGH PITCHED WHISTLE Blowing much too hard. Blow less and more directly into hole. Headjoint rolled in too far, causing hole to be covered too much.

#### EXAMPLE #5a

#5b--FLAT SOUNDING A2 Headjoint rolled "in" too far; hole covered too much.

#### EXAMPLE #5b

### FLUTE BODY ASSEMBLY

Now, having tried to blow a sound using only the headjoint, it is time to put the flute together (not too difficult to do) and hold it correctly (very difficult to do). Students will not have much problem putting (1) the headjoint into the body and (2) adding the footjoint. (If joints are tight, lubricate them by rubbing on some graphite from a soft lead pencil or wash clean with a little soap and water. DO NOT use grease on flute joints.) A few reminders:

1. Avoid hand pressure on rod or keys.
2. Line embouchure hole up with first two keys on body.
3. Line foot joint up by having the key rod in center of last key on the body piece.

### FIRST TONE AGAIN

Holding the flute securely with both hands, (left hand around the upper section of the flute body with no keys down and no attempt to achieve proper hand position) go completely through THE FIRST TONE steps again. Note produced should now be third space C#.



## HOLDING THE FLUTE

This is often the hardest part of the first or second lesson. Take time to work carefully with each individual so that correct hand position begins at once. Use a mirror so student can "see" without moving flute out of position.

Use four points of suspension...the lips (& chin), the first finger of the left hand, the right thumb and the right little finger. Correct placement of the right hand is crucial and often ignored. Watch the right thumb! If the thumb goes too far forward under the flute, the wrist drops. Try placing the fingers of the right hand on the key without the thumb touching the flute. Next, add the thumb to the side of the flute so that it braces up the hand rather than holds up the instrument.

## FIRST PITCHES

There are three pitches best learned on the flute in the beginning stages because they can be produced easily and they assist the student in learning to hold the instrument properly: Third line B natural, second space A, second line G. Review again the "Whee- too" embouchure. Learn these three notes. When they can be successfully played, you are ready to begin in a method book, preferably one designed specifically for flutes instead of the usual band method books.

# Maximizing Contest Ratings (Part 2)

## 10 Years Ago in Bandworld

by Gladys Wright

Part 1 of this series is in the October-December issue (Vol. 21 #2).

How about band sonority? The band sound. This comes along last. Intonation, good tone quality, and proper breath support are the basic ingredients of sound and blend that the students need to produce this great sonority. Bob Wagner, University of Oregon from the 50's through the mid-70's, taught it this way: Have a clarinet and a comet play the same note. When it merges into one sound it is perfectly in tune and produces a sonority. The sonority of his University of Oregon Band at that time was truly great!

This is a gradual, on-going process which only takes a few minutes a day in rehearsal. The band participates in the listening and evaluation with different instruments and students involved each day. IT IS A CONCEPT.

How do I know I am selecting the best compositions? A good warm-up march is critical. It is the first thing a judge hears. Trying to be "arty" by putting the march at the end, replacing it with a short concert piece, or using a very exposed difficult march just puts more burden on your students. The warm-up march has been around for good reason for a long time. It is more relaxing and does what it is supposed to do: Warm up the band, build confidence, and give them an opportunity to get comfortable in the performing hall. Besides, let's face it, the march belongs to the band and should be played. CONTRAST between the two major compositions, like a contemporary and a transcription, is also recommended. Select numbers that emphasize the strong points and hide the weak (Don't use contest as a time to develop an inexperienced clarinet section by playing Poet and Peasant). The selections should be reasonable, technical challenges to the members. (Want to create real boredom? Select an easy technical number to "develop" tone, intonation, and phrasing.) Include these sections within a composition that also has twelve interesting technical and rhythmic actions. The contemporary selection should have demanding percussion parts. Even the grade 3 Festivo by Nelhybel has lots of exciting percussion parts.

Can the parts be adjusted? Within reason. For example, the following techniques are helpful, especially in transcriptions and overscored contemporary compositions.

1. Avoid excessive doubling of the melody.
2. Eliminate difficult technical passages in the back chairs. Give the players simplified parts that fit the rest of the parts and are easy to perform. (Example: Repeated 8th notes on a chord note for the 3rd clarinets in the allegro sections of Poet and Peasant by Von Suppe.
3. Take out trills, tremolos, and other ornamentation for secondary players.
4. Thin-out sections and watch for doubling of:
  - a. baritone/first trombone
  - b. saxophones/clarinets

- c. flutes and first clarinets.
5. Drop many of your flutes down an octave on the real high notes. A perfectly in tune octave sounds like one note anyway with the top of the overtone series merging into the complete sound. Keep the sound from being top heavy.
  6. Don't overdo the percussion, especially in a transcription.
  7. Substitute strong soloists for weak ones when necessary (i.e. a good clarinet is better than a poor oboe).
  8. Often the 3rd clarinet is in a lower octave by itself with the 1st and 2nd clarinets playing together in the higher octave. Give the 2nd clarinets the 3rd parts and this will balance the sound and clean up the intonation. Higher notes carry better than lower notes which allows the first to carry the part easily.
  9. Every student does NOT have to play every note. If a passage cannot be played properly simplify it. (Example: Play the first 8th note of the beat only in a fast technical 16th-note passage. It fits and the student can keep busy and stay involved with the music. The students with proper technique play every note.

Is there a magic seating arrangement? No, just individual preference. Some conductors like the brass blocked in the middle, some like them spread around. Clarinets, however, don't like trumpets blasting behind them. A well-rehearsed band can play in any reasonable seating arrangement. Just don't change at the last minute.

How long should the music be rehearsed before contest? Most directors use a month of dedicated rehearsal. However, sometimes this is what is called a "warm-up number." After the contest, while the band is playing really well, many directors select some possible numbers for next year and read them, even playing one or two for a spring concert. They keep these compositions in mind and read them again the following winter. Such numbers can be worked up quickly and easily because many of the students had an opportunity to digest the music previously. Remember, preparing for contest takes a complete school year. You are always rehearsing the fundamentals of playing, listening, etc. You are only changing the music. If you spend too much time on a few numbers, students burn out. What about the director? If you go to rehearsal feeling you'll vomit if you have to listen to that tune one more time, then that was too much time spent!

How important is the band's image on stage? I have often told my students, "If you are flawless, you can play in your pajamas and get a top rating, but few bands are at that level." A good image sets the stage for a superior rating, so insist the band members dress carefully and well in their uniforms, sit properly and hold their instruments correctly. (Dressy dresses and suits just don't make the grade.) Only the contest numbers should be in the folio. Avoid tapping your feet, particularly high school musicians. The band should be dedicated and serious in the endeavor. "One rotten apple can spoil the barrel," so students need to help the director keep unpredictable personalities under control as well. The week of the contest:

1. This is the week you need to concentrate on your personal conducting.
2. Work for the whole concept of the compositions. Forget about the details and keep in mind the whole.

3. Rehearse at least once in an auditorium. Start the band, walk off, and listen for balance particularly between the sections.
4. Schedule a concert no less than a week before contest.

The day before the contest:

1. After the last performance, **YOU CHECK** to see that all the folios are there, putting them in the folio box for transportation to the contest site. This is not some thing to delegate.
2. Play through all the music (without stopping) for the last rehearsal. Use this time as a "dress rehearsal" giving explicit instructions on the next day.
3. Instruct the students to relax and get a good night's sleep so they will be fresh the next day. It is as important as an athletic event to do this.

Next time: Part 3 - The day of the contest.

# **Twelve Extra Weeks of Rehearsal**

## **10 Years Ago on the Bandworld ASBDA Page**

**by Kenneth Williams**

Think how great your band would be with FIFTY-NINE extra days of rehearsal each year. How about fifty-nine extra days to use for sectionals? Wow! That is almost twelve full weeks of EXTRA rehearsal. The extra days can be used for more in-depth study of music theory and history. Perhaps the extra time can be used to bring in guest artists to perform and be role models for your students. Just think of the possibilities...

No, this is not about year-round-school and it is not about adding more after school or evening practice. So where will the extra time come from? How will it happen? Let us observe two different band rehearsals and see if we find some answers.

It is Tuesday morning, 10:07 a.m.—the first bell rings and students begin to arrive. They enter Mr. Stevens' rehearsal room carrying instruments, book bags and music folders. They scramble to find an empty chair and push it to their spot. Grabbing a music stand and placing it in front of them, they begin to unpack their instruments. The instruments are put together and the cacophony of sound erupts as the individual noodling begins. Stragglers are still arriving.

10:09 a.m.—Jennifer and Susan are still standing by the door. The subject of their excited conversation? The new boy in the trumpet section. Mary and two other girls join them in their high-spirited conference. Through their giggles they are able to agree that the new boy goes on the list of Top Five.

10:12—the tardy bell rings. Toward the back of the room Bill and Tommy are struggling over a music stand. They both arrive at the stand at the same time and both have claimed rights to it. The boys' voices rise as they play tug-a-war.

10:15 a.m.—the roar of drums pervades the room. The percussion equipment is not setup yet, but all of the drummers have begun a relentless pounding of the drum nearest them. Two boys from the trombone section are enthusiastically helping with the pounding, their trombones still encased.

Billy is trying to take his book bag back from Tom. Tom feels that the bag is in the spot that belongs to his chair. Their shouts rise above the din of the drums.

10:17 a.m.—Mr. Stevens is standing at the front of the classroom trying to find his box of tiny screwdrivers. Bob is waiting patiently with his clarinet in one hand and a clarinet key in the other. Behind Bob are six other students, talking excitedly, waiting their turn with Mr. Stevens. Jim and Tina have candy money to turn in. Luke needs to buy a new reed for his sax. Billy has come down to complain that Tom took his book bag. Kamitris is trying to get her absence excuse signed and James has a note from his mother asking when the next Band Booster meeting will take place.

10:23 a.m. — The girls at the door have discovered the new boy's name; it's Kyle. Mr. Stevens goes into his office to get the sax reed for Luke. On his way he asks the social committee by the door to get ready for class. Reluctantly they move to find a chair and to get unpacked.

10:25 a.m. — Mr. Stevens returns to the podium, Luke has his reed. Mr. Stevens taps his music stand to gain the students' attention. The drummers are not aware that class has begun and Mr. Stevens has to shout to get their attention. Finally the class begins to quiet, the girls from the door are still scrambling around the room to find an unused music stand.

10:27 a.m. — There are eight flute players in the front row, but there are twelve chairs. Mr. Stevens asks that the extra chairs be moved out of the way. He begins to call the roll.

10:30 a.m. — Mr. Stevens gives the downbeat for the warm-up scale (Concert B Flat, of course). He stops to ask some of the students to join in the warm-up...

Hold on—STOP!

Have you ever observed a band class like the one described? Or perhaps you were in a band where this same scene played out every day. Or, just maybe, some of the events portrayed take place in your own classroom. Is this good or bad? No judgment will be passed here, but take note that, in the scene above, fifteen minutes of class elapsed before class really started.

Let us do the math. If you have a fifty minute period, five days a week...that adds up to almost fifty-nine class periods in a full school year. Fifty-nine class periods without music making. FIFTY NINE Days!

Can you do away with all of the tasks that Mr. Stevens is taking care of during that fifteen minutes each day?

Probably not, but there are alternatives and a more efficient use of class time.

Let us look in on Mrs. Wright's band class. It is Tuesday morning:

10:07 a.m. — The first bell rings and students begin to arrive. They enter Mrs. Wright's rehearsal room carrying instruments, book bags and music folders. The center of the room is bare. All chairs and stands are stacked neatly out of the way. As each student enters the room they deposit their book bags on shelves by the door. Their first task is to get a chair from the stacks by the wall and a music stand from the rack in the corner. They place their chairs and stands so that they will have an uncluttered and orderly work space for the rehearsal. The atmosphere is very business-like. The students work quietly as the stereo plays Mozart in the background. The students have learned to listen as they

set up because “Mrs. W” will ask some extra credit questions during class about what is playing on the stereo.

Mrs. Wright is at the door to remind students of the task at hand. Horns are unpacked and silent fingering of scales begins.

10:10 a.m.—The percussionists are quietly setting up the equipment needed for today’s rehearsal. They know what equipment is needed because the day’s rehearsal schedule is on the chalk board. By checking the part assignment list on the wall, each percussionist knows exactly which part she will play and is responsible for the needed equipment.

Mrs. Wright will fix Bob’s clarinet later in the day. Bob will finger along during class. Mrs. Wright knows that fifty minutes of silent participation by Bob is not as negative as the loss of 500 minutes of student time ( $10 \times 50 = 500$  or number of minutes  $\times$  number of students) while she fixes his clarinet key.

10:11 a.m.—Students have reeds for their instruments because reeds are only sold before and after school, NEVER during class time. Luke forgot to buy a reed this morning and he knows that he should simply finger along as the band plays today. Luke also knows that his participation grade will be lowered as a result of his forgetfulness. Mrs. W will remind Luke to be prepared for tomorrow.

Candy money is turned in before or after school. The money goes into a sealed envelope with the needed information printed on the outside. It is dropped into a lock-box that will be opened by Mrs. Wright or a parent volunteer later in the day. Each envelope’s contents will be verified and recorded.

10:12 a.m.—The tardy bell rings, fifteen seconds later Mrs. Wright raises her trumpet to her mouth and plays a short scale-wise melody, one measure long. Before Mrs. Wright finishes the first two beats of the first example all the students are listening intently. They know that she might call on individuals to mirror her example and each of them wants to be prepared. The class plays the melody back in unison. Mrs. Wright continues with another, changing the melody slightly. Sometimes she alters the rhythm or dynamics, sometimes the articulation. She shapes the contour of the line differently each time. She will change the tonal center by using chromatic alterations. The class responds in turn. Mrs. Wright repeats the fourth example giving her students an opportunity to use their ears and make the adjustments needed to mirror her example perfectly. At times she asks for a response using solfege syllables and good vocal tone. (If you can sing in tune you will be better prepared to play in tune.)

During the mirroring session Mrs. Wright has included some rhythms and articulations that will be needed in today’s lesson. She smoothly moves the class to the scale studies and chorales that will lead to the first piece of the rehearsal. During the scale studies she makes marks on the class seating chart which she will transfer to her attendance register later in the day. She also initials admit slips placed on her music stand by the students who were absent the day before; they will retrieve them at the end of class. Mrs. W reads

the note from James' mother asking about the booster meeting. She will announce the booster information as a reminder to the whole class at the end of rehearsal. As the class moves quietly from the day's articulation study to the first chorale Mrs. Wright asks trumpeter Mary to describe the articulation style of the piece that was playing on the stereo during the set-up time. Johnny gains grade points for giving the right answer about the historic period of the Mozart piece. Then Carmen is called on to decide for the class how the first phrase of today's chorale will be shaped...

What is different in the second scene? There is no loss of rehearsal time for non-musical events. Even while the set-up is taking place the students are being engaged musically. From the first moment of entering the classroom each student has a very specific set of tasks to accomplish. From the sounding of the first note it is necessary for every student to use their ears and then their mind before responding with their instrument.

Non-musical activities are an unavoidable part of a successful band program but ALL can take place outside the rehearsal time. It is a "time issue." The task for the director is deciding when those non-musical activities will take place. The task is finding ways of streamlining the process so that it does not take the band director's attention during rehearsal time. It is deciding which tasks can only be done by the director and which can be delegated to others. Take control of the rehearsal environment and make changes that will benefit student and the director.

The two scenes were described to cause thought and inventiveness. There are hundreds of ways to make more efficient use of our precious rehearsal time. Often, time is lost without us being aware of the waste. Make MUSIC the priority for you and your students. With some thought and preparation you can restructure how and when events take place in your classroom and you can get twelve extra weeks of rehearsal time...FREE.



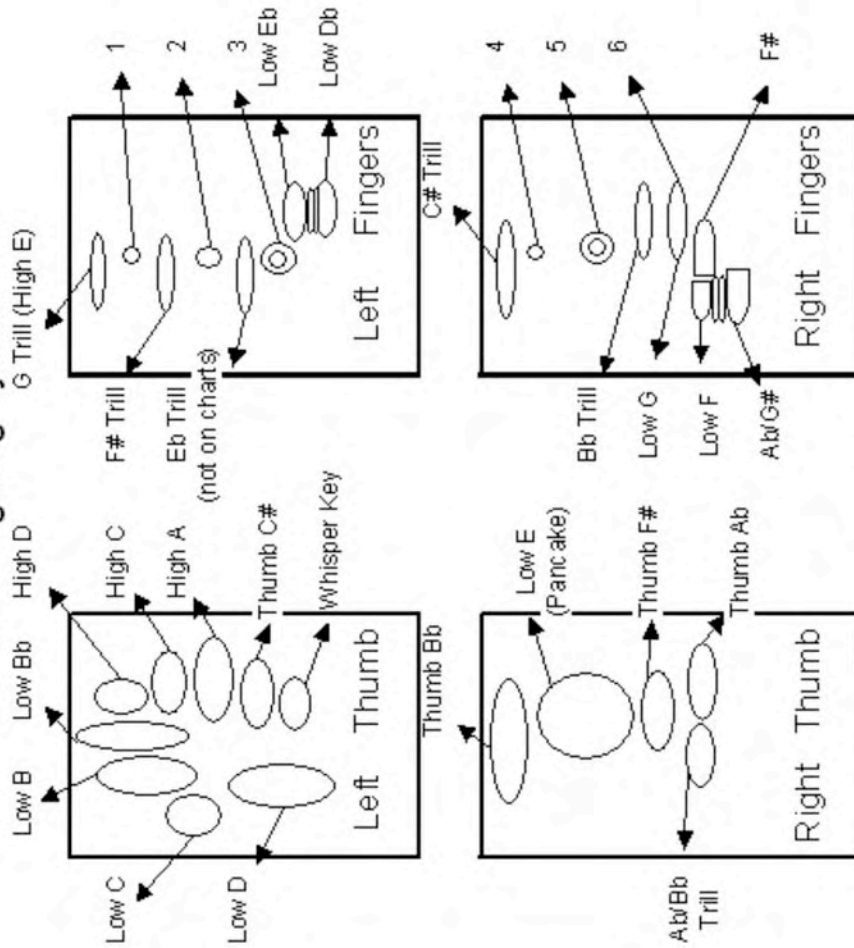
## **Transferring from the Flute:**

Many of the fingerings encountered while playing the bassoon are very similar to those on the flute. Looking at the fingering system of the bassoon vs. the flute you will notice the same basic six-finger set-up. The major differences occur when comparing the use of the thumb. The embouchure will obviously be different but again the finger placement is similar.

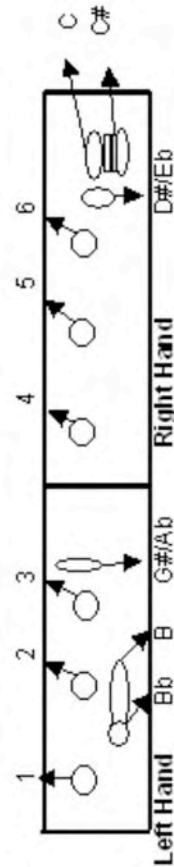
The best place to start comparing the two would be with the B on the flute and the E on the bassoon. They use basically the same fingering but do not read the same notes.



### Bassoon Fingering System



### Flute Fingering System



Notice the similarities between the fingering systems of the bassoon and the flute. Each instrument has the same basic finger placement of fingers 1-6. The thumb and pinky keys are different

Bassoon First Three Notes: E, D, and C

<b>E</b>			
<b>D</b>			
<b>C</b>			

Flute: B, A, and G


Now try playing the first note E on the bassoon, which is the same as B on the flute.

<b>Flute</b>									
<b>Bassoon</b>									

Notice that the fingering is basically the same on both instruments. The thumb is down on both instruments as well as the first index finger. \*\*These exercises are not to be played simultaneously. They are only used as a comparison.

Now try D: (same as A on the flute)

Musical notation for the instrument D. The top staff is labeled 'Flute' and the bottom staff is labeled 'Bassoon'. Both staves show a whole note on the second line of the staff, representing the note D. The flute staff has a treble clef and the bassoon staff has a bass clef. The notes are connected by a brace on the left side.

How about C: (same as G on the flute)

Musical notation for the instrument C. The top staff is labeled 'Flute' and the bottom staff is labeled 'Bassoon'. Both staves show a whole note on the first space of the staff, representing the note C. The flute staff has a treble clef and the bassoon staff has a bass clef. The notes are connected by a brace on the left side.

Mix them up:

Mixed musical notation for instruments C and D. The top staff is labeled 'Flute' and the bottom staff is labeled 'Bassoon'. The notation shows a sequence of notes: C (first space) and D (second line) on both staves. The notes are connected by a brace on the left side.

Now try a familiar song:  
Hot Cross Buns

Flute


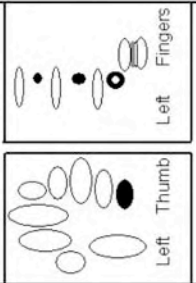
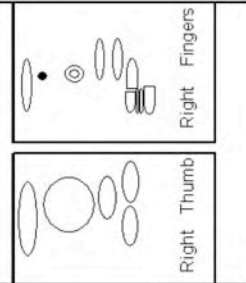

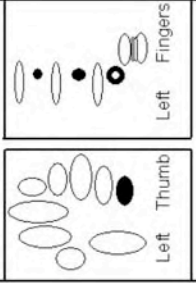
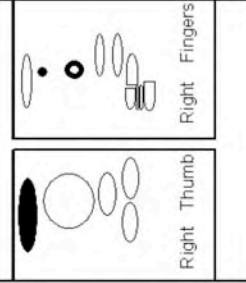
Bassoon


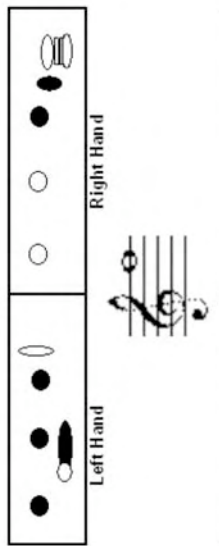
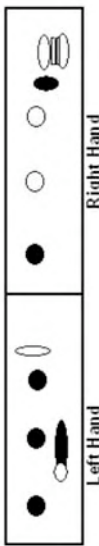

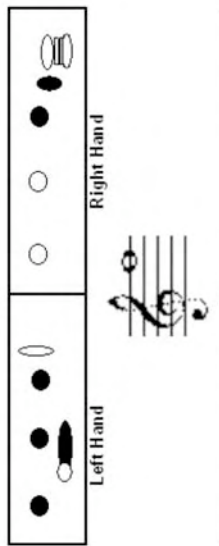
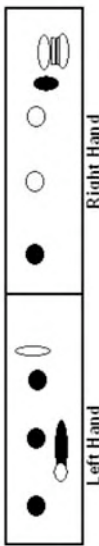
F is different on the bassoon but not too difficult. You just use your left thumb on the whisper key.

<p>F</p>	<p>Left Fingers</p>
<p>Right Thumb</p>	<p>Right Fingers</p>

Bassoon

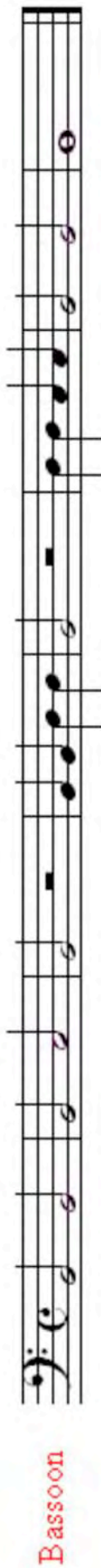
The B and Bb have similar fingering patterns but beware of the difference between hands on each instrument. The bassoon has a half step between hands, while the flute has a whole step. These fingerings will be different.

	 <p>Left Thumb Left Fingers</p>	 <p>Right Thumb Right Fingers</p>
	 <p>Left Thumb Left Fingers</p>	 <p>Right Thumb Right Fingers</p>

	 <p>Left Hand</p>	 <p>Right Hand</p>
	 <p>Left Hand</p>	 <p>Right Hand</p>

Now practice the B and Bb on the bassoon: (remember they are not the same fingerings as the flute)


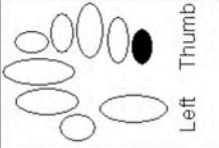
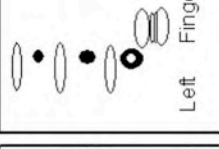

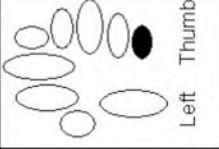
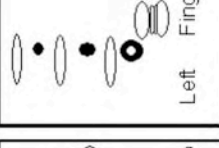
**Bassoon**


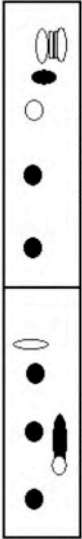

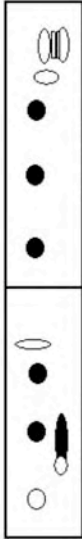

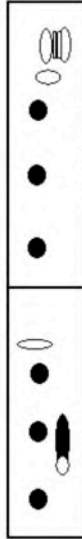


**Bassoon**



The next two notes are very similar. Beware of the lifting of the pinky on the flute and lifting of the first finger for the D on the flute. You may want to compare fingerings an octave lower as well.



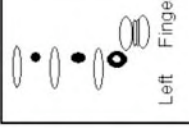

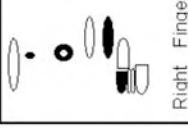
 <p>A</p>	 <p>Left Thumb Right Thumb</p>	 <p>Left Fingers Right Fingers</p>
 <p>G</p>	 <p>Left Thumb Right Thumb</p>	 <p>Left Fingers Right Fingers</p>

	 <p>Left Hand Right Hand</p>
	 <p>Left Hand Right Hand</p>
	 <p>Left Hand Right Hand</p>

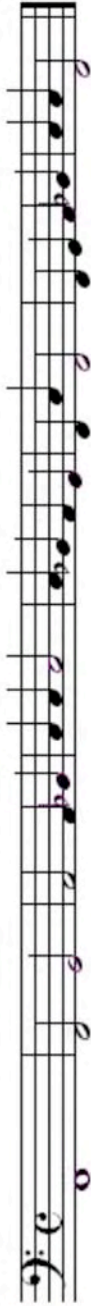


Bassoon

Low F is slightly different than on the flute. The fingering is similar to the low C but the pinky keys are different.

 <p><b>F</b></p>	 <p>Left Thumb</p>	 <p>Left Fingers</p>
 <p>Right Thumb</p>	 <p>Right Fingers</p>	

Bassoon



Now try the F major scale:

Bassoon



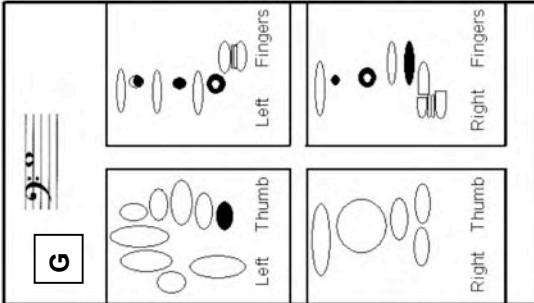
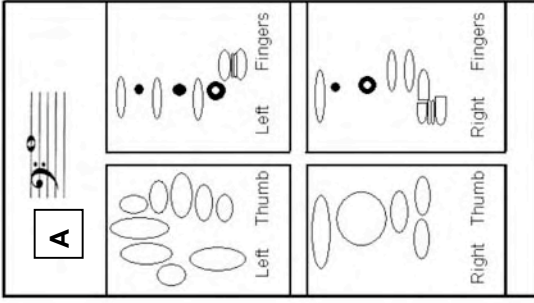
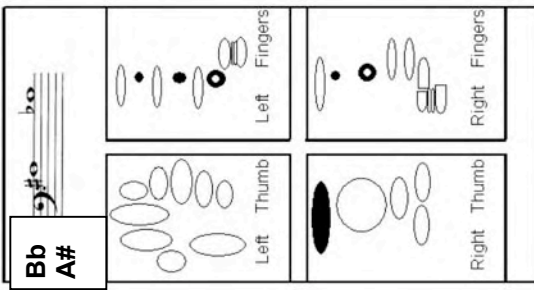
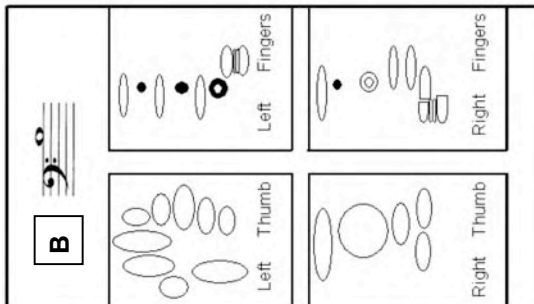
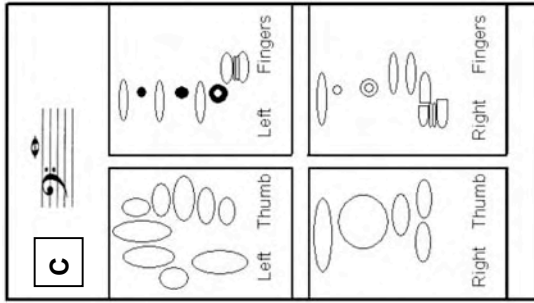
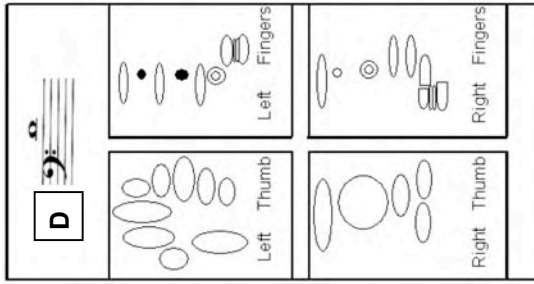
F in thirds:

Bassoon

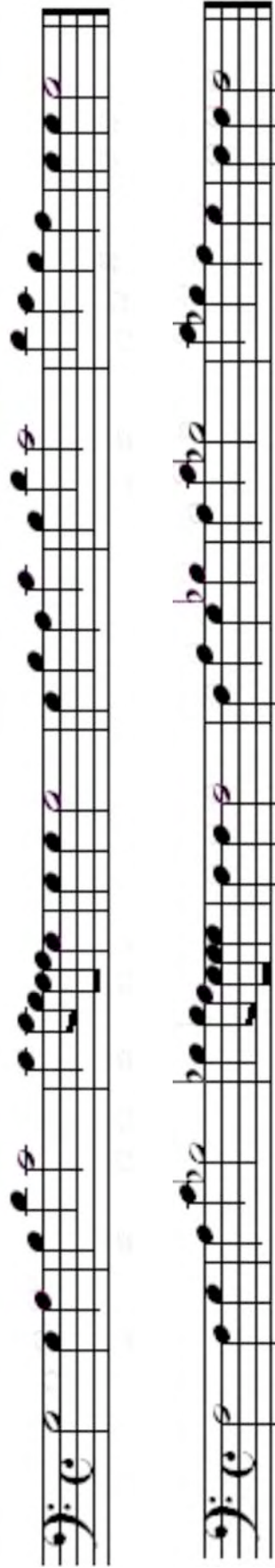




To get notes above the F they are played much like the lower octave with a few differences:

<b>G</b>	
<b>A</b>	
<b>Bb A#</b>	
<b>B</b>	
<b>C</b>	
<b>D</b>	

You should notice that these fingerings are almost the same except for the half whole on the G and the lifting up of the left thumb from the whisper key. These fingerings are much like the low octave but remember the B and Bb fingerings are different.









## Lesson 3: Holding the Tuba

---

---

### **The Quick Assembly**

*Another great thing about the tuba*

Put the tuba together by putting the mouthpiece in the lead pipe. You're done! A **small** twist of the mouthpiece may help it not fall out. NEVER tap on it or jam it in. This is not necessary and may only damage it.

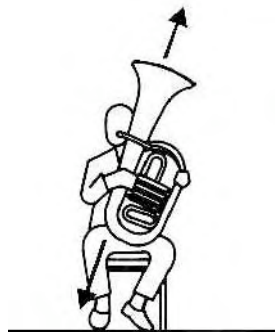
### **Posture**

*Posture is very important because it will help you utilize your breath.*

1. Sit on your chair so your back is straight. This may be towards the front or more toward the back depending on what where the tuba rests.
2. Take a few deep breaths to help you adjust your body to sitting and breathing deeply.
3. Sit tall with your shoulders back and relaxed. Your feet should be flat on the floor.

### **Instrument Placement**

1. Rest the tuba on your lap (the bell should point up!)
2. Position the tuba so the mouthpiece comes to you sitting up straight. Do NOT bend down to the mouthpiece. This may mean resting the tuba on your lap, chair, or on a tuba stand.



Bad Posture—  
His back is arched down so  
his mouth can meet the mouthpiece.



Good Posture--  
Resting the tuba on his lap helps  
bring the tuba up to his level



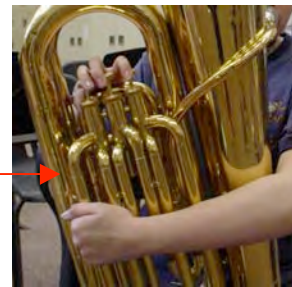
Tuba Stand--  
Helping adjust  
the tuba height



### Hand Placement

1. Place your left hand where it is comfortable to hold the instrument. For most tubas, this will be on the tubing next to the bell.

Do not grip the slides.  
This causes tension we do not want.



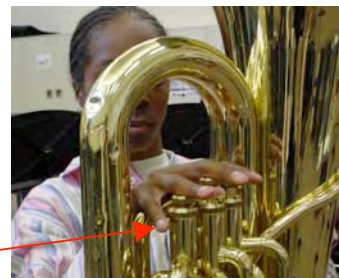
2. Your right hand fingers should be placed over the valves starting with your index finger. On some tubas, the fingers need to be placed away from you. For others, the right hand must reach around to the front of the tuba.



Fingers should be curved naturally over valves in order to push the valves straight down and not on an angle.



Fingers should not be straight and tense.  
This is slow you down.



**Resting position:**

While not playing you have the these options:



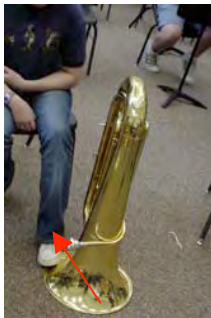
On the lap

or

On the floor



While putting the tuba on the floor, there a few things to remember:



Don't step on the bell



Don't set the instrument on the valves and slides



Put the valves and slides toward the ceiling

Can you see the difference between good and bad posture in these pictures?



Leaning forward, backward and hunching over



Sitting up straight with mouthpieces at the proper level

## Lesson 4: Let's play!

### Embouchure and Making a Sound

---



#### Embouchure

Your **embouchure** is the way your lips are put together to make a sound on your instrument. All instruments have a unique embouchure. This, along with breathing, will help you get the best sound possible.

It is easy to practice making an embouchure in the mirror so you can compare your lips to the pictures or the written descriptions.

The tuba embouchure is generally relaxed but you NEVER want to puff out your cheeks. Your cheeks may relax as you go into the low register, but that will be much later.

1. Say the word "OH". This will bring your lips together to form your **aperture** (the hole in your lips where the air escapes).
2. While holding the word "OH" say "OOO".
3. Then, pretend you have a small tube in between your lips and teeth (like a straw). Gently squeeze this tube so your aperture becomes a bit smaller. *There should be a small gap between your top and bottom teeth.*
4. Place the mouthpiece gently up to your lips. The mouthpiece should be centered.



Too high



Too low

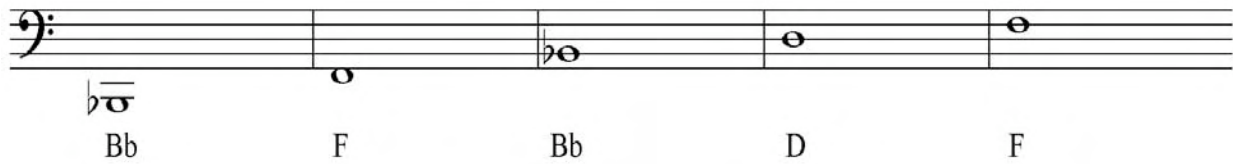


Just right

5. Take a large breath like we practiced and keeping your corners tight, blow the air quickly past the lips! Stay the word "TOH" and move the air.

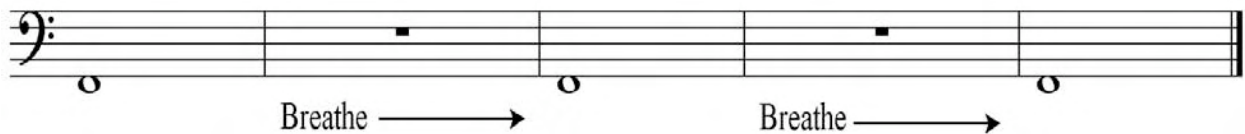


Your first notes maybe any of these (with no valves pressed down)



Your goal is to hit the lower notes. Relax the grip on the “tube” at the center of your lips. This will help hit lower notes typical for the tuba. Relax only the center of your lips, never the corners allowing your cheeks to puff out.

Play this and don't forget to take a big breath.



### Articulation

Tonguing on the tuba is easy! Place the tongue behind the top of the teeth (near your gums). Begin to blow air and then release the tongue. That is how you start the note. To tongue different notes, simply touch the tip of the tongue to the back of the teeth, as if saying the word “TOH” or “Ta”. Make Keep the air moving into the instrument while saying “Ta-Ta-Ta”. That is how you articulate on an F.



**Your goal is to go at least 8 counts without breathing!**

**You can do it!!!**

**If not today, practice and you'll be able to soon!!**

## Possible Problems with Embouchures

Using a mirror when practicing your embouchure will ensure it is correct.

### No Tone, Rushing Air

- Embouchure is not formed tightly enough.



- Air stream is restricted by a closed throat and/or raised tongue



- Reform embouchure (Oh, OOO, Squeeze the tube) and grip more firmly on the "tube".



- Think "OH" to open your throat.

### Thin or Pinched Tone

- Embouchure formed too tight or lips pinched together



- Insufficient volume of air passing between the lips

- Loosen grip on the tube in the center of your lips



- Take in a deep breath like a yawn and push the air out rapidly

### Gargled Tone

- Lips not tight enough



- Lips folded over teeth causing a double vibration



- Grip tube more firmly



- Do not allow your lips to curl over your teeth. More "OO".

### Stopped or Intense Air

- The lips have pinched completely together



- Exaggeration of the thin pinched tone

- When you set your embouchure, do not grip the tube so tightly.

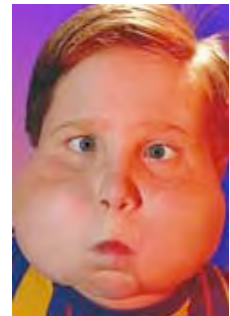


- Allow your lips to be slightly more relaxed.



**Do not puff your cheeks!**

- Puffing won't produce good sound



- Corners of the mouth should not have too much smile.
- The mouth and jaw should be in a natural position.
- Not too much "OO" pucker in the lips.

Muscle memory helps our lips learn what an F “feels” like verses a low Bb. Play these feeling the position of your lips.

**Make sure you are hitting the correct pitch. Use a tuner to indicate what note you are playing or use some other instrument for pitch reference.**

***Bonus Tuba Knowledge: The tuba is a non-transposing instrument....  
.....what note you see is the note you get.***

1.

2.

3.

4.

5. Can you fill in these note names and fingerings and play this?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Lesson 5: Changing Notes

### Partials and Valves



On a brass instrument, there are two ways you can change notes:

1. with changes in our lips
2. and pushing down valves

**The first way mentioned is changing notes by the changes in our lips.** What are these changes we make? We can tighten our lips and increase air flow. This will give us a higher note. We can loosen the center of our lips and it will give us a note lower in pitch.

Raise the pitch:

1. Change the syllable in your mouth from “AA” to “EE”, raising the tongue.
2. Focus on “squeezing the tube” by tightening the center of your lips
3. Increase your air

Lower the pitch:

1. Change the syllable in your mouth from “EE” to “AA”, dropping the jaw
2. Focus on not “squeezing the tube” as much by loosening the center of your lips
3. Increase your air

Try this:

The musical notation shows a bass clef staff with four notes. The first note is labeled 'TA', the second 'EE', the third 'TE', and the fourth 'AA'. A slur connects the first two notes (TA and EE), and another slur connects the last two notes (TE and AA). Red arrows point to each slur with the word 'Slur' written below them.

A **slur** is the curved line that connects two notes of different pitch.

Here are all your notes that you can play by simply changing your lips and not moving your fingers:

***Bonus Tuba Knowledge:*** These are notes on your harmonic series.

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> valves

Some of these fingerings are “Alternate Fingerings”. Always play the fingering that has the least amount of valves pushed down at one time.

**The second way to change notes is to change fingerings.** Sometimes you need to change the lips (as in a lips slur) as well as push fingers down.

High to lower notes = slightly relax the tube even if you push new valves down.

Try playing this (the fingerings are given for you) focusing on how the lips work as you change notes. The distance between notes (**intervals**) determines how much lip movement there will be.

Larger interval (count the lines and spaces) = more lip movement.

Small interval = small lip movement.

A musical staff in bass clef showing a descending sequence of notes. Above the staff are fingerings: TA AA, TA AA, TA AA, TA AA, TA AA, TA AA, TA AA. Below the staff are valve numbers: 0 2, 0 1, 0 12, 0 23, 0 13, 0 123, 0 0. A double-headed arrow below the staff is labeled "Lip movement scale", with "Less" on the left and "More" on the right.

Low to high notes = squeeze the tube as you push new valves down.

Imagining squeezing the tube and increasing the air flow will help you reach the notes. The distance between notes (intervals) determines how much lip movement there will be. The fingers are written in for you.

Larger interval (count the lines and spaces) = more lip movement.

Small interval = small lip movement.

A musical staff in bass clef showing an ascending sequence of notes. Above the staff are fingerings: TA EE, TA EE, TA EE, TA EE, TA. Below the staff are valve numbers: 0 23, 0 12, 0 1, 0 2, 0 0. A double-headed arrow below the staff is labeled "Lip movement scale", with "Less" on the left and "More" on the right.





Using the fingering chart, fill in the note names and the fingerings (1, 2, 12, 23, 13, 123), then play them!

Look! **The key signature:** This means that all B's and E's are flat.....don't forget the flat sign!!

1.

\_\_\_\_\_

\_\_\_\_\_

2.

Go to the next line

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





Play without marking in the note names or fingerings.

1.

Exercise 1 consists of two staves of music in bass clef, 4/4 time, and the key of B-flat major (two flats). The first staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361,

Vocal  
Organ/Conductor

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

S  
A

*fl.*

*p*

*cl, hn, vn.*

*legato<sup>o</sup>* Sw. flute 8'

Soprano  
Alto

Let all mor-tal flesh keep— si lence and with fear and trem bling— stand.

7

S  
A

*mp*

*a.cl, b.cl.*

*mp*

*cello*

Pon der no thing earth ly— mind ed, For with bless ing in his— hand.

13 17

S  
A

*mf*

*dim. poco a poco*

*mf* Ped. fl. 16', 8'

*+bsn, tuba/sb, viola*

*dim. poco a poco*

Ped. — senza ped. —

Christ our Lord to earth de scend— eth, Our full hom age to de—

21

S  
A

*pp*

*Tenor Bass*

*f*

*pp*

*f* King of kings, yet born of— Ma ry, as of old on

*fl, cl, vn, viola*

*f* Gr.Pr.8', 4'

*+timp, tbn, bar, a.sax*

Ped.

27

T  
B

earth He — stood. Lord of lords in hu - man — ves - ture, in the bo - dy

33

T  
B

and the — blood. He will give to all the faith — ful

*ff*

37

41 *a cappella*

S  
A

Rank on rank the Host of —

T  
B

His own self for heav - en - ly food. Rank on rank the Host of —

*mf*

*sub:* -timp, tbn, bar, tuba

*sub*

Sw. +cl, vn, viola

47

S  
A

Hea ven spreads its van - guard on the — way. *mp* As the light of light de —

T  
B

Hea ven spreads its van - guard on the — way. *mp* As the light of light de —

53

S  
A  
T  
B

scend eth from the realms of end - less day; that the pow'rs of Hell may

scend eth from the realms of end - less day; that the pow'rs of Hell may

57

*cresc. poco a poco*

S  
A  
T  
B

van-ish as the dark - ness clears a way.

van-ish as the dark - ness clears a way.

Sw.Pr.8',4'  
Ped.Pr.16',8'

+a.cl, b.cl, bsn, tbn  
+saxes, cello, bass

+a.sax, perc, viola  
+ln, timp

Ped. *p* *mf*

62

S  
A  
T  
B

At his feet the six wing - ed ser - aph; che - ru - bim with sleep - less —

At his feet the six wing - ed ser - aph; che - ru - bim with sleep - less —

62.f

*Tutti*

*f*

*crescendo . . .*

68

S  
A  
T  
B

eye. Veil their fa - ces to the pre - sence, as with cease - less voice they —

eye. Veil their fa - ces to the pre - sence, as with cease - less voice they —

*cresc. poco a poco*

68

*cresc. poco a poco*

74 *sop. div.*  
*sop. unison*

S  
A  
cry. Al - le - lu - ia. Al - le - lu - ia. *ff* Al le lu ia,

T  
B  
cry. Al - le - lu - ia. Al - le - lu - ia. *ff* Al le lu ia,

79 *sop div.*  
*alto*

S  
A  
Lord most high, most high.

T  
B  
Lord most high, most high.



Flute I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

The score is written for Flute I & II in 4/4 time, starting with a key signature of one flat (B-flat). The tempo is marked *Andante*. The piece begins with a *p legato* dynamic. Measure 7 is marked with a box containing the number 7. The melody continues through measure 13, marked with a box containing 13, with a *mf* dynamic. From measure 17, marked with a box containing 17, the dynamics shift to *dim. poco a poco* and *pp*. Measure 20 is marked with a box containing 20, and measure 21 with a box containing 21. Measures 41 and 42 are marked with boxes containing 41 and 21 respectively, indicating a double bar line. Measure 62 is marked with a box containing 62, with a *f* dynamic and a *Div. 8* marking. Measure 68 is marked with a box containing 68, with a *cresc. poco a poco al fine* marking. Measure 74 is marked with a box containing 74. Measure 79 is marked with a box containing 79, with a *ff* dynamic. The score concludes with a final measure marked with a box containing 81.

*p legato* *mp* *mf* *dim. poco a poco* *pp* *f* *Div. 8* *cresc. poco a poco al fine* *ff*

Oboe I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with the tempo marking *Andante* and a measure rest of 20 measures. It includes measure rests of 21, 16, and 41 measures, and dynamic markings *legato* and *sub.ppp*. The second staff starts at measure 62 with a dynamic marking of *f*, includes a *Div.* marking, and ends with a *unis.* marking and the instruction *cresc. poco a poco al fine*. The third staff also features a *Div.* marking. The fourth staff begins at measure 79 with a dynamic marking of *ff* and concludes with a final cadence.

Bassoon I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

13 17 21

*Andante* 11 (Contrabass clarinet cue — play in absence of)

*legato* *mf* *dim. poco a poco* *pp* *f*

27

33 37 41 16

*ff* *sub. pp*

57 62

Chorus: *Asthdarkness* *p* *mf* *cresc. f*

68 74

*cresc. poco a poco al fine*

79

*ff*

Clarinet I

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Clarinet I in G major (one sharp) and 4/4 time. It consists of five staves of music. The tempo is marked *Andante*. The score includes various dynamics and articulations: *p legato*, *mp*, *mf*, *dim. poco a poco*, *pp*, *sub.pp*, *f*, *cresc. poco a poco al fine*, and *ff*. Measure numbers are indicated in boxes: 7, 13, 17, 21, 16, 37, 41, 21, 62, 68, 74, and 79. There are two measures of rests, each marked with a '16' and a thick black bar. The piece concludes with a double bar line and a fermata over the final note.

Clarinet II

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a tempo marking of *Andante* and a dynamic of *p legato*. It features a melodic line with a fermata over the first measure and a fingering box containing the number 7. The second staff has a dynamic of *mf* and includes fingering boxes with the numbers 2, 13, 5, and 16. The third staff starts with a dynamic of *f* and includes a fingering box with the number 21. The fourth and fifth staves continue the melodic line, with the fifth staff ending in a dynamic of *ff*. The score includes various musical notations such as slurs, fermatas, and dynamic markings like *mp*, *sub.ppp*, and *cresc. poco a poco*.

*p legato* *mp* *mf* *sub.ppp* *f* *cresc. poco a poco* *ff*

Clarinet III

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Andante*. The first staff begins with a 3-measure rest, followed by a series of half notes. The second staff contains a 5-measure rest, a 21-measure rest, a 16-measure rest, and a 21-measure rest. The third staff features a 62-measure rest, followed by a melodic line with a 68-measure rest. The fourth staff starts with a 74-measure rest, followed by a melodic line with a 79-measure rest. Dynamics include *legato p*, *mp*, *mf*, *sub.ppp*, *f*, *cresc. poco a poco al fine*, and *ff*. Rehearsal marks are indicated by boxed numbers: 3, 7, 13, 5, 21, 16, 37, 41, 21, 62, 68, 74, and 79.

Alto Clarinet

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Alto Clarinet in G major (two sharps) and 4/4 time. It begins with a tempo marking of *Andante* and a 6-measure rest. The first staff contains measures 1 through 20, with dynamics ranging from *mp* to *mf*. The second staff contains measures 21 through 35, featuring a *dim. poco a poco* leading to *pp* and then a *f* dynamic. The third staff contains measures 36 through 50, with dynamics of *ff* and *sub. pp*. The fourth staff contains measures 51 through 67, including a 16-measure rest and a *Chorus: Asthadarkness* section with dynamics from *p* to *cresc. f*. The fifth staff contains measures 68 through 73, marked *cresc. poco a poco al fine*. The sixth staff contains measures 74 through 80, ending with a *ff* dynamic and a fermata.

Bass Clarinet

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Bass Clarinet in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a tempo marking of *Andante* and a dynamic of *mp*. It features a six-measure rest followed by a series of half notes. The second staff includes a *dim. poco a poco* marking and dynamics ranging from *pp* to *f*. The third staff reaches a dynamic of *ff*. The fourth staff has a *sub. pp* marking and a section labeled 'Chorus: As the dark - ness' with a dynamic of *p* that increases to *mf*. The fifth staff is marked *cresc. f* and *cresc. poco a poco al fine*. The sixth staff includes measures 74 and 79, with a dynamic of *ff* and a final fermata.



Alto Saxophone I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Alto Saxophone I & II in the key of D major (two sharps) and 4/4 time. It consists of six staves of music. The tempo is marked *Andante*. The score includes various dynamics such as *legato*, *f*, *sub.ppp*, *tutti*, *p*, *ff*, and *cresc. poco a poco al fine*. Performance instructions include *19*, *21*, *1 only*, *33*, *37*, *Div.*, *41*, *14*, *57*, *62*, *68*, *74*, *79*, *unis.*, and *ff*. A chorus section is indicated with the lyrics "Chorus: As the darkness clears a—". The score concludes with a double bar line and a *ff* dynamic marking.

Tenor Saxophone

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Tenor Saxophone in G major (one sharp) and 4/4 time. It begins with a tempo marking of *Andante*. The first staff contains measures 1 through 37, with a *legato* instruction and a *sub.ppp* dynamic marking. Measures 20 and 21 are marked with a 16-measure rest. The second staff contains measures 38 through 57, with a *p* dynamic and a crescendo leading to *mf*. The lyrics "Chorus: As the dark - ness" are written below the staff. The third staff contains measures 58 through 73, with a *f* dynamic and a *cresc. poco a poco al fine* instruction. The fourth staff contains measures 74 through 78, with a *ff* dynamic. The fifth staff contains measures 79 through 84, also with a *ff* dynamic. Measure numbers 20, 21, 37, 41, 57, 62, 74, and 79 are boxed in the score.

Baritone Saxophone

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Baritone Saxophone in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with the tempo marking *Andante* and a 20-measure rest, followed by a 16-measure rest, and then a melodic line starting at measure 37. The second staff continues the melody, with a 16-measure rest starting at measure 41. The third staff features a *legato* section from measure 57 to 62, with a dynamic range from *p* to *f*. The fourth staff concludes the piece with a *cresc. poco a poco al fine* instruction and a *ff* dynamic marking.

*Andante*  
20 21 16 37 41 16

*legato* *sub. pp*

57 62

Chorus: As the dark-ness *p* *f*

68

*cresc. poco a poco al fine*

74 79

*ff*

Trumpet I

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Trumpet I in G major (one sharp) and 4/4 time. It begins with a tempo marking of *Andante* and a *legato* instruction. The first staff contains three measures of whole notes, with measure numbers 20, 21, 41, and 21 indicated above the staff. The second staff starts at measure 62 with a dynamic marking of *f* and continues with a *cresc. poco a poco al fine* instruction. The third staff contains measures 74 and 79. The fourth staff concludes the piece with a *ff* dynamic marking and a final fermata. The score is divided into four systems, each containing a single staff of music.

Trumpet II

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score for Trumpet II is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Andante*. The score consists of four staves of music. The first staff contains three measures of whole rests, with measure numbers 20, 21, 41, and 21 indicated above the staff. The second staff begins at measure 62 and ends at measure 68, marked *f* and *legato*. The third staff begins at measure 74. The fourth staff begins at measure 79 and ends with a double bar line, marked *ff*. The score concludes with the instruction *cresc. poco a poco al fine*.

Trumpet III

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score for Trumpet III is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Andante*. The score consists of four staves. The first staff contains three measures of whole rests, with measure numbers 20, 21, 20, 41, and 21 indicated above the staff. The second staff begins at measure 62 with a dynamic marking of *f* and a *legato* instruction. It contains six measures of whole notes, with measure numbers 62 and 68 indicated. The third staff begins at measure 74 with a dynamic marking of *f* and a *cresc. poco a poco al fine* instruction. It contains seven measures of music, including quarter notes, eighth notes, and a dotted quarter note, with measure number 74 indicated. The fourth staff begins at measure 79 with a dynamic marking of *ff* and contains six measures of music, including whole notes and a half note, with measure number 79 indicated. The score concludes with a double bar line.

Trumpet IV

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score for Trumpet IV is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Andante*. The score is divided into four systems, each with a measure number in a box above the staff:

- System 1: Measures 1-20, 21-40, and 41-61. The first measure is marked *legato*.
- System 2: Measures 62-67 and 68. The first measure is marked *f*. The final measure is marked *cresc. poco a poco al fine*.
- System 3: Measures 69-73 and 74. Measure 74 is marked *ff*.
- System 4: Measures 75-78 and 79. Measure 79 is marked *ff*.

The score concludes with a double bar line at the end of measure 79.

Horn I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*  
2nd

*p* *legato*

1st *mp*

7 2nd

13 2nd

1st *mf* 1st

21 20 41 16 57

*dim. poco a poco* *pp* Chorus: As the darkness clears a—

a2 unison 62

way *mf* *cresc.* *f*

68

*cresc. poco a poco al fine*

Div. Unis. 74

79

Div. Unis.

*ff*

Detailed description: This is a musical score for Horn I & II in 4/4 time, titled 'Let All Mortal'. The score is arranged by M. Max McKee and is based on a traditional piece. It begins with a tempo marking of 'Andante' and a dynamic of 'p' (piano). The first staff shows a melodic line for the 2nd horn, starting with a whole note and moving to a half note. The 1st horn part enters in the second measure. The score includes various dynamics such as 'legato', 'mp', 'mf', 'pp', 'cresc.', and 'ff'. There are several measures of rests and repeat signs. A chorus section begins at measure 21 with the lyrics 'As the darkness clears a—'. The score concludes with a 'ff' (fortissimo) dynamic and a final cadence.



Horn III & IV

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

20 21 20 41 16

*legato*

*Unis.*

*mf cresc.*

Asthe darkness clears a way

62 *f* Div. *Unis.* 68 *cresc. poco a poco al fine*

Div. *Unis.* 74

79 *ff* Div. *Unis.*

The musical score is written for Horn III & IV in 4/4 time, marked *Andante*. It consists of four staves of music. The first staff begins with a *legato* instruction and contains measures 20, 21, 20, 41, and 16. It features a melodic line with a *mf cresc.* dynamic and the lyrics "Asthe darkness clears a way". The second staff starts at measure 62 with a *f* dynamic, includes a *Div.* section, and ends at measure 68 with a *cresc. poco a poco al fine* instruction. The third staff begins with a *Div.* section, followed by a *Unis.* section, and ends at measure 74. The fourth staff starts at measure 79 with a *ff* dynamic, includes a *Div.* section, and ends at measure 79 with a *Unis.* section. The score concludes with a double bar line and a fermata over the final note.

Trombone I & Cello

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

*legato*

*f*

*ff*

Chorus: As the dark-ness *p* *mf* *cresc.*

*f*

*cresc. poco a poco al fine*

*ff*

21 27 33 37 41 57 62 68 74 79

19 4 16

Detailed description: This is a musical score for Trombone I and Cello. It is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Andante'. The score consists of seven staves of music. The first staff begins with a rest for 19 measures, followed by a melodic line starting at measure 21. The second staff continues the melody from measure 27. The third staff has a rest for 4 measures, then a melodic line starting at measure 37. The fourth staff is the start of the chorus, with lyrics 'As the dark-ness' and dynamics *p*, *mf*, and *cresc.* The fifth staff continues the chorus melody. The sixth staff continues the chorus melody. The seventh staff concludes the piece with a *ff* dynamic and a double bar line.

Trombone II

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written in bass clef with a 4/4 time signature. It begins with the tempo marking *Andante* and the articulation *legato*. The first staff contains measures 19 through 27, with a dynamic marking of *f*. The second staff continues from measure 27 to 33. The third staff contains measures 33 through 57, featuring a triplet of three measures (measures 37-39) and a dynamic marking of *ff*. Below the third staff, the lyrics "Chorus: As the darkness clears a" are written, with a dynamic marking of *mp* and a crescendo hairpin leading to *mf*. The fourth staff contains measures 57 through 68, with a dynamic marking of *f* and a *cresc. poco a poco* marking. The fifth staff contains measures 68 through 74. The sixth staff contains measures 74 through 79, with a dynamic marking of *ff* and a crescendo hairpin. The score concludes with a double bar line.

Trombone III

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written in bass clef with a 4/4 time signature. It consists of six staves of music. The first staff begins with the tempo marking *Andante* and includes measures 19 and 21. The second staff includes measures 27 and 33. The third staff includes measures 37, 41, and 57, with a triplet of three measures between 41 and 44. The fourth staff includes measure 62. The fifth staff includes measure 68. The sixth staff includes measures 74 and 79. Dynamics include *legato*, *f*, *ff*, *p*, *mf*, *cresc.*, and *ff*. The piece concludes with the instruction *cresc. poco a poco al fine*. A chorus section is indicated by the text "Chorus: As the darkness" starting at measure 57.

Baritone T.C.

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Baritone T.C. in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked *Andante*. The score consists of six staves of music. The first staff begins with a *legato* marking and a *f* dynamic. It includes a first ending bracket from measure 19 to 21. The second staff continues the melody with a *ff* dynamic and a first ending bracket from measure 33 to 37. The third staff features a triplet of eighth notes (measures 37-39) and a first ending bracket from measure 41 to 44. The fourth staff includes a *mp* dynamic, a *mf* dynamic, and a *cresc. f* marking, with a first ending bracket from measure 62 to 68. The fifth staff is marked *cresc. poco a poco al fine* and includes a first ending bracket from measure 74 to 79. The sixth staff concludes with a *ff* dynamic. A *Chorus: As the dark-ness* instruction is placed below the third staff.

Baritone BC

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Baritone BC in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked *Andante*. The score consists of six staves of music. The first staff begins with a rest for 19 measures, followed by a *f* dynamic marking. The second staff includes a *legato* marking and a *ff* dynamic marking. The third staff contains a triplet of 3 measures and a 14-measure rest, with a *ff* dynamic marking. The fourth staff is labeled 'Chorus: As the darkness' and features a dynamic progression from *p* to *mf* to *cresc.* to *f*. The fifth staff continues the *cresc. poco a poco al fine* instruction. The sixth staff concludes with a *ff* dynamic marking and a final rest.

*Andante*

19 21

*legato* *f*

27 33

*ff*

37 3 41 14 57

Chorus: As the darkness

62

*p* *mf* *cresc.* *f*

68

*cresc. poco a poco al fine*

74 79

*ff*

String Bass & Tuba

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante* 12 13 SB

*legato* *mf* Tuba *dim. poco a poco* *pp*

21 27

33 37 4 41 16

*ff*

57 62

Chorus: Asthedarkness clears a - *mp* *mf* *cresc.* *f*

68 74

*cresc. poco a poco al fine*

79

*ff*

Violin I & II

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

*p legato*

*mp*

7

13

Div.

Unis.

*mf*

*dim. poco a poco*

17

21

37

Div.

*sub. pp*

41

21

62

*f*

*cresc.*

68

74

*poco a poco al fine*

79

*ff*

Detailed description: This is a musical score for Violin I and II, titled "Let All Mortal". The score is in 4/4 time and begins with a tempo marking of "Andante". The first staff starts with a dynamic of *p legato* and a measure number of 7. The second staff continues with a dynamic of *mp* and includes markings for "Div." (divisi) and "Unis." (unison). The third staff features a dynamic of *mf* and a "dim. poco a poco" instruction. The fourth staff has a dynamic of *sub. pp* and includes a measure number of 37. The fifth staff begins with a dynamic of *f* and a "cresc." instruction. The sixth staff includes a "poco a poco al fine" instruction. The seventh staff concludes with a dynamic of *ff*. Measure numbers 7, 13, 17, 21, 37, 41, 62, 68, 74, and 79 are indicated in boxes throughout the score.



Viola

# Let All Mortal

Traditional  
arr. M. Max McKee

*Andante*

legato

mf

dim. poco a poco

21 16 37 41 16 57

subp

Chorus: Asthedarkness

62

clears a - mp mf cresc. f

68

cresc. poco a poco al fine

74 79

ff

Detailed description: This is a musical score for the Viola part of the piece 'Let All Mortal'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a 'legato' instruction and a dynamic of 'mf'. It features a series of notes with a 'dim. poco a poco' instruction. The second staff includes a 'subp' instruction and a 'Chorus: Asthedarkness' label. The third staff starts with 'clears a -' and has dynamics 'mp', 'mf', and 'cresc. f'. The fourth staff has a 'cresc. poco a poco al fine' instruction. The fifth staff ends with a 'ff' dynamic. Measure numbers are indicated in boxes above the staves: 11, 13, 17, 21, 16, 37, 41, 16, 57, 62, 68, 74, and 79. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chimes

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Chimes in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Andante* and the articulation is *legato*. The score is divided into four systems:

- System 1:** Features three measures of whole rests. Above the first measure is the number 20, above the second is 21, and above the third is 41. Below the first measure is the number 20, below the second is 20, and below the third is 21.
- System 2:** Contains measures 62 through 68. It starts with a dynamic marking of *f* and ends with the instruction *cresc. poco a poco al fine*.
- System 3:** Contains measures 74 through 78. Measure 74 is marked with a box containing the number 74.
- System 4:** Contains measures 79 through 81. Measure 79 is marked with a box containing the number 79. The piece concludes with a fermata over the final note.

Percussion

# Let All Mortal

Traditional  
arr. M. Max McKee

Note : Both Gong and Bass Drum may be played wherever marked gong or bass drum.

The score is written on a single staff in 4/4 time, starting with a tempo marking of *Andante*. It includes various percussion instruments and dynamic markings:

- Measures 15-17:** Melodic line with lyrics "Our full homage to de -". Dynamics range from *p* to *f*. A box labeled "17" is above the staff.
- Measures 19-41:** Rests for 19 measures, then a melodic line with lyrics "As the dark - ness clears a —". A box labeled "41" is above the staff.
- Measures 41-57:** Rests for 16 measures, then a melodic line. A box labeled "57" is above the staff.
- Measures 57-62:** Melodic line with lyrics "As the dark - ness clears a —". Dynamics include *mp*, *mf*, *cresc.*, and *f*. A box labeled "62" is above the staff.
- Measures 62-68:** Rests for 4 measures. A box labeled "68" is above the staff.
- Measures 68-74:** Melodic line with lyrics "As the dark - ness clears a —". Dynamics include *f*. A box labeled "74" is above the staff.
- Measures 74-79:** Rests for 4 measures. A box labeled "79" is above the staff.
- Measures 79-81:** Melodic line with lyrics "As the dark - ness clears a —". Dynamics include *f* and *ff*. A box labeled "79" is above the staff.

Instrument markings include: (Suspended Cymbal), (Gong), (S.C.), (B.D.), (C.C.), and L.R. (Left/Right). Dynamic markings include *p*, *f*, *mp*, *mf*, *cresc.*, and *ff*.

Timpani

# Let All Mortal

Traditional  
arr. M. Max McKee

The musical score is written for Timpani in 4/4 time, marked *Andante*. It consists of seven staves of music. The first staff begins with a *legato* marking and includes lyrics: "Our full hom-age to de—" with dynamics *p* and *f*. The second staff continues the melody. The third staff features a *ff* dynamic and includes lyrics: "Chorus: As the dark-ness". The fourth staff includes lyrics: "clears a— way" and dynamics *mf*, *cresc.*, and *f*. The fifth staff is marked *cresc. poco a poco al fine*. The sixth staff includes lyrics: "clears a— way" and dynamics *mf*, *cresc.*, and *f*. The seventh staff concludes with a *ff* dynamic and a final chord.

15 17 21

*legato* Our full hom-age to de— *p* *f*

27

33 37 41 16 57

*ff* Chorus: As the dark-ness

62

clears a— way *mf* *cresc.* *f*

68

*cresc. poco a poco al fine*

74 79 2

*ff*

# **It's So Low on Samba Time 20 Years Ago in Bandworld**

**by Tim Lautzenheiser**

The beginning of school was so exciting for the band; we had just returned from band camp and spirits were high. The excitement about all of the upcoming events was reflected on every student's face. (Except for our tri-tom player, "Boy-Bobby," who insisted on painting his face each day before he came to class.) Anyway, everyone could sense that this was going to be The Year for the band!!

Marching season was certainly not what we expected. The contests would have been much more fun if the entire band would have shown up, but it was still good in spite of the fact that three of our trumpet players brought their uniforms to one festival in the trunk of their car and then proceeded to lock their keys in the car. (We just stripped the cummerbunds and sashes off the percussion-ists on the sideline and pinned them over the trumpet players' blue-jeans and T-shirts. It sort of blended in!)

As marching season came to a close, we tried to forget those little slip-ups and focus our thoughts on the chance to get serious about playing our instruments in preparation for the solo and ensemble contest just ahead. Everyone in the band wanted to participate. It was really a thrill to see every hand in the band raised when asked if they wanted to perform a solo or be part of a small ensemble. Wow! This is what teaching music is all about! (Although we did have to remind the young musicians that if they weren't involved, they could not go on the spring trip to Florida. Details, details!) It was just heart-warming to know that they would all be bustling around the band room practicing the music in preparation for that BIG DAY of their advanced musical debut. (For me it was going to be the first chance to hear some of them actually make a sound on their horns... Yeh!!)

Although the schedule called for all of the music to be selected and small groups to be organized immediately after the Christmas concert, we were delayed somewhat due to the request of our School Board to play at Congressman Perrydimple's surprise birthday party: Special music, his favorite songs, his wife's favorite songs, his daughter-in-law's favorite songs, and a tune the Congressman wrote (all by himself) had to be rehearsed for the event, plus, of course, The Battle Hymn of the Republic, For He's a Jolly Good Fellow, and You'll Never Walk Alone. (The choir was to sing with us on two of these, along with his niece who is an aspiring young soprano.) This "required" ("You'd better be there or look for another job.") extra performance did cut into our intended schedule somewhat.

It would have been worth it, but they held the event at our local Ponderosa Steak House and the planning committee didn't allow enough room for the band to set up, so we circled around the salad bar. The choir had to stand back of the grill and it was kind of difficult to hear them over the popping grease. When Brent Clayhead took his "ride solo"

in Climb Every Mountain, he caught his trombone slide in the Tropical Fruit Fiesta. Even that would have been OK if he would have omitted the horns up glissando on the final chord. (To this day there is shredded coconut stuck to the ceiling just to the right of the Exit sign.) I still have second thoughts about including the guard in the "Birthday Showcase," and perhaps the scar on Mrs. Perrydimple's forehead will disappear in time. I just hated to tell the rifle squad they couldn't be a part of the festivities. Besides, Cindy Starstruck had ALWAYS caught that reverse quad spin in every performance. I still think she would have been in good shape if she hadn't been sitting on Marty Mongo's shoulders when she threw it. (Guess she figured she could get more height on top of a tuba bell.)

Well, finally, we were ready to get to solo and ensemble preparation. (Nobody was going to carry through on those idle threats of litigation from the Congressman's birthday gathering...even though IT WAS LOUD!) We did lose a few of the students who initially had indicated they were going to play but ended up with eleven solid performers out of 85 band members.

†1.Sarah Sweetbreath decided to play a flute solo, Love Is All I Know. Her boyfriend, Matt "Killer" Youngblood (All-State defensive end) was to be her accompanist (left hand bass line only). This could have been something special, but Matt was suspended from school for destroying a set of lockers with his fists when an English teacher threatened to fail him in "Poetry Performance." He was dismissed from classes with the understanding that he would be reinstated prior to spring football practice. (Sarah elected not to go ahead with her solo following this mishap. She said it was a protest action supporting Matt and the repossession of his complimentary sports car from one of the local athletic boosters.

†2.Two baritone sax players chose Gorilla Grunt (a novelty tune) for their solo...?...duet...?...actually it was a solo; they just played it together. Now this could have set a new standard, but they blew it with the judge because they wore ape masks into the performance room. Even that might have slipped through, but the bananas stuffed in the bells of their horns musically destroyed their chances. The fellas were disappointed; however, the listeners loved them because they shared the fruit with the audience at the end of the song. (I didn't see the judge crack a smile even once!....banana peels everywhere.)

†3.Steve Spotlight, our first chair trumpet, signed up but never did tell anyone what he was going to play. He paid his fees and everything and kept assuring everyone he was destined to be the star of the entire festival. I didn't give it a lot of thought because Steve was studying privately; I knew his teacher would handle everything with CLASS. At least I thought Steve was studying privately. (Later I found out he had quit his lessons seven months prior to New Year's because he said he knew more than the teacher and, anyway, he wasn't interested in tone as much as he was playing HIGH.) This particular performance was a real source of embarrassment and I don't think Steve planned for me to be in the room during his solo. He started out (unaccompanied) with a non-metered version of Maynard Ferguson's Hey, Jude. After a couple of futile attempts at the high "F," Steve went through an Arban-like transition into our school fight song. Certainly the

most impressive part of his performance was the funky dancing he did while resting his lips. (Maybe next year.)

†4. The remaining seven performers made up the percussion ensemble. This worked out to be our pride and joy of the whole event. There was a bit of a dispute over the selection of music.... I just wouldn't stand still for the idea of playing the cadence sequence eight times in a row. That would have fulfilled the time requirement but since they couldn't find all of the equipment. Anyway, the issue was dropped and they accepted my recommendation. It's tough finding appropriate literature for such a unique instrumentation: 3 bass drums, 1 snare, two cymbals and a guiro. I finally found something which would work: Bombastic Intrada. We did have to do some minor transposition to include the guiro, and there was some part doubling on the bass drums. We were so close on this ensemble, but Norman Noteless forgot to bring the folders to the contest, so we copied the score at a fast-print shop and they all tried to read it from one stand. Even that could have been successful, except Ricardo Sanchez (our guiro player) became so engrossed in his "Mr. Mambo" hand motions, he knocked over the stand and music went everywhere. The ensemble had enough professionalism to go on playing and I jumped to the rescue and quickly gathered the music and put it back on the stand. It wasn't until later when we arrived at McDonald's that they told me I had not checked page numbers and everything was out of order. (That explains the long multi-stroke roll at the end.) I couldn't remember that ever being there in the original music. But Ricardo saved the day when he leaped in front of the group, did a complete circle spin, and cut off the roll while going into full splits as he shouted, "OLE!!!" It truly was a musical moment and the judge was SO impressed he didn't know what to do....REALLY...the man just sat there motionless... AWE STRUCK! In fact, he didn't move until Ricardo "cha-cha- ed" over and shook his hand. Mrs. Sanchez was quick to get a flash picture for our awards banquet. Everyone could see the PRIDE begin to swell in all of our percussionists and, as though it had been rehearsed, they all turned to the door and marched out playing our cadence sequence at full volume. You talk about impressive!! I think it is the first time a VI rating has ever been awarded in our state!!

The remainder of the school year, unfortunately, did not match up to our solo and ensemble experiences. We had to cancel the Florida trip based on some silly rule about not being able to take the students out of class for two weeks. It was sort of a blessing since we had only earned \$282.00 on our fund-raiser. We could have done so much better if the students had delivered the seafood instead of leaving it in the uniform room over spring break. (We'll never get the smell out!)

But next year is looking real good! Ricardo Sanchez is going to be the new Student Conductor and he has already selected some of the music he's interested in working on, including a full band transcription of...you guessed it...Bombastic Intrada! (We must get a videotape this time!) No doubt Sarah Sweetbreath is going to be in better spirits since Matt will be back in school with some sense of security about his education: They fired the English teacher! Already our two bari sax players are planning for next year's solo

and ensemble contest. They want to play Asleep in the Deep. (It's strange, but I did see a frogman's suit in one of their lockers.)

As for the rest of the band...well, we have come to grips with the fact that we all have to fail at something so we can succeed in the future. In that sense we are "on our way" since we have so much to correct. Congressman Perrydimple even submitted a bill to the House of Representatives on our behalf trying to appropriate funds for a trip to Hawaii for the band! He even wants to go with us!! Unfortunately his wife won't be able to travel with him due to the recurring blackouts she suffers from that most unfortunate head wound. But the Congressman said his niece would be available to travel in his wife's place. (His niece is really beautiful. Too bad she can't sing.)

Just when it seems like things couldn't get worse, something wonderfully unexpected always happens to allow us to see just what a great profession band directing really is. Why just last week, Mrs. Sanchez brought a big plate of burritos to our jazz band's fund raising dinner (A Night in Italy) and when our Principal took a bite of his burrito, he chomped right into a car key....you're right again...it was the key to Steve Spotlight's car trunk, so we now have three more uniforms to put in the seafood closet...I mean, uniform room.

Ah, yes....MUSIC IS MY LIFE!!!




**BW 2006**
*The Bandworld Legion of Honor*

[Previous LEGION](#)
[Next LEGION](#)

**Jim Doepke**

Director of Bands at Waukesha North High School (Wisconsin) since 1984, Jim Doepke has taught in the public schools since 1974. He holds degrees from the University of Kansas, University of Wisconsin (Milwaukee) and Northwestern. His marching bands have captured the state championship on five separate occasions, have been in the Macy's Thanksgiving Day Parade twice and will soon have made three appearances in the Pasadena Tournament of Roses Parade. His concert bands have received superior ratings every year since 1988.

"I always challenge my students to be the very best they can be both as musicians and as people, and to always give back to their community and to their family."



Children's March • Grainger  
(excerpt)

## A special award of The John Philip Sousa Foundation

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Robert E. Foster, University of Kansas, and Past President of the American Bandmasters Association.

[Legion Laureates List Link](#)

[Robert Foster Bio](#)  
[Legion of Honor Chairman](#)


**Jon Robichaud**

Now in his 27th year of teaching, Jon Robichaud is Director of Band and Fine Arts Coordinator at Blue Springs South High School in Missouri. He holds both a BME and an MME from the University of Kansas. His marching band was invited to be in the National Cherry Blossom Festival Parade in Washington, DC and has made three appearances in the Pasadena Tournament of Roses Parade. His concert bands have received superiors every year since 1985.

Regarding factors shaping his career, Jon said, "I was impressed during my high school experience by my band director, Don Caneva and decided to make a career out of music. My education at the University of Kansas under Robert Foster continues to be source of inspiration."