

Invitational Band Members 2019,

Please look over these performance notes before you arrive, as they will help you know what I am doing that may not be printed on the page. Feel free to ask any questions about anything.

Our theme is “By the 9s,” and we’ll highlight thing that happened during the ‘9 years. As I see it, we’ve had the decade to make a difference, and once the ‘9 year ends, history will forever mark that period with a label or special accomplishment. This year is 2019, and we’ve got just a few months left before we seal this decade too.

Cheryl Woldseth, conductor

Here are a few things you should know:

- I expect you to know your parts before you arrive. The Sunday morning rehearsal is just for touch-ups.
- If you know your music, you’ll have a better experience, and you’ll be able to watch the director. I tend to do things when musicians are watching. And if you’re not watching, your stand mates will know too. Use the [Listening Links](#) on the website.
- If you cannot play something well, sit out for that song or section of a song. There is no shame in this, and your fellow musicians will praise you for your choice.
- If you need a lip break, talk among your section so you can trade off who’s playing when.
- Do not play cues unless I specifically say to do so. We have enough musicians to cover everything.
- We use a script, adding about 3 minutes between pieces filled with stories, history, and banter.
- I like to engage the audience in our concerts, especially between numbers. You’ll see!
- The concert has a 15-minute intermission.
- Dress comfortably for rehearsal, and then wear your hometown band shirt for the concert. Shorts and sandals are appropriate on hot days, even at the concert.
- We have a lot of fun during our concerts. **If you have an appropriate hat or prop for a specific song, bring it!** Feel free to surprise me, as long as it doesn’t interfere with the music or the musicians.
- Your lunch is included, with sub sandwiches, fruit, and desserts, and plenty of vegetarian choices. You then have a few hours off to relax, sightsee, or swim in the park’s community pool (with showers). At the morning rehearsal’s break, there will be coffee.
- We have a hot dog vendor and ice cream vendor from about 4pm -7pm at the concert location. Yum!

Remember to bring:

- Instrument
- Music
- Music stand
- Electronic tuners
- Sturdy folding chair (not canvas ones please)
- Chairs provided for large instruments *upon request*
- Hat and sunglasses for morning rehearsal

Please note that we meet outside, both for rehearsal and the concert.

There are no extra chairs or music stands, unless we bring them ourselves!

PERFORMANCE NOTES IN ALPHABETICAL ORDER

STAR SPANGLED BANNER

We are using an 1861 military arrangement, so keep the tempo steady and quick.

- Tempo = quarter is 112.
- We start off with an unprinted drum roll, before the first note.
- There is no romantic moment after Letter C, so do NOT let it slow down.
- Upon the repeat at Letter C, we will then change the tempo to = 92, again with no tempo variance.

AT THE MOVIES WITH DANNY ELFMAN (1989)

Actually, on the “Batman” theme is from 1989, but it is significant because it set in motion all the comic book movies that came after, as well as the dark and dramatic way in which they are portrayed. That theme defined Elfman as a true film composer. The other tunes are from “Charlie and the Chocolate Factory,” “Dark Shadows,” and “Corpse Bride.” You’re going to love playing this medley! By the way, does anyone know how to project the bat sign onto the band shell during the day?

- All = use the tempos as marked, except at measure 34 we’ll go at quarter=72, and measure 44 at quarter=132, and measure 98 at quarter=88
- Bsn, Tbn12, Euph = you start the piece in unison. Count your “ands” carefully, and don’t speed up.
- All = measure 11 hit it hard and VERY FAST, back waaaaay off to piano, and stay there longer than is written. Wait until the very last moment to crescendo, so we can hear the SaxA12 and HornF upward octave glissando on measure 12.
- Clart123, SaxAT, HornF, Euph = measure 16 starts on beat 1. Don’t be “that guy” who comes in early.
- Flutes = measures 38-42 are listed as solo, but let’s make this a soli instead. Everyone can play it, as long as you “sound” like one voice. Play each phrase expressionlessly, except really push the crescendo on the last four notes, which get spookily louder to... well, nothing because there’s a rest. It’s a nice effect.
- All = measure 61 is a “grand pause,” which means that it is completely silent. Once again, don’t be that guy...
- All = measures 68-90 only work if the crescendos/decrescendos are obvious, like water waves.
- Tbn1 = measures 68-90 all play (no solos).
- Percussion = measures 64-90 is the “River Cruise” theme, and not super fast. In fact, there is no tempo change from the previous section, although it goes from 4/4 to 3/4. Think Disneyland’s “Jungle Cruise” (with restless natives and wild animals) on the Amazon River, and you’ll get the feel for it.
- All = measures 91-92 have a slight ritard (as written), but then a surprising jump to fast tempo on measure 93.
- All = I take the measure 97 molto ritard seriously. Put on the brakes – hard.
- All = measures 100-102 is like before. Wait until the last moment to crescendo, and let the SaxA12 and HornF have their glissando moment of fame.
- All = measure 106 goes the other way, and gets seriously faster in only 4 beats.
- All = watch for the last note, and cut off to silence (even if you haven’t finished yet).

BEYOND THE HORIZON (1969)

Although not written in 1969 (in fact it was written in 2009, so there!), I picked this piece to represent the Space Race and its legacy with the current space probe “New Horizon.” While not a difficult piece, it sounds magnificent. I find bits inspired by Holst’s “Jupiter” and Williams’ “Star Wars,” and I always want to stand taller and be prouder after playing this number.

- Tempos: measure 1 at quarter=88, measure 78 at 100, measure 84 at 116, and measure 88 at 96.
- All = make a significant difference between tongued, accented, and slurred notes.
- All = the drama is in the dynamics: piano, forte, sforzando, crescendo, etc. Do what it says with excess.

BIG BAND CLASSICS (1939)

We've had great responses from our audiences so far this summer with this number. They absolutely go bonkers over it! Once again, it's not a difficult arrangement, so put your emphasis on playing each and every note or marking absolutely well, and with emotion too.

- Tempos: measure 1 is at quarter=100, measure 46 is at 76, and measure 75 is at 160.
- All = keep the first tunes slow, probably slower than you want. Let them sink in, and drag a bit.
- Tbn = you need plungers. Practice precise open/shut movements so there's no doubt which sound you are.
- Tpt1 = measure 19-26 soloist please stand.
- Clar123A, SaxATB = for measures 46-72, the unwritten rule in jazz is that notes 2 beats or longer must increase in volume. After that, go right back to the starting volume. In other words, measure 47 should crescendo, but resume mezzo forte for the next notes. Same thing happens at measure 49, 51, 53, etc.
- ClarA, Tpt, HornF, Tbn, Euph = add moves to measure 118-127: first note LEFT, second note RIGHT.

BROADWAY ONE-STEP (1929)

The ragtime era is at its best, but it's also at its end as it transitions into big band swing. This piece shows off the ragtime style to the tempo of the one-step, a partner-dance that transitioned well from ballroom dancing and opened up a whole new party music that both old and young enjoyed.

- EXTRAS = I'd love to have some dancers! The link is on the website, and it's the simplest dance because it is basically a walk with a partner. Put down your instrument and grab a partner, or better yet, bring some non-instrumentalists to dance during the concert. Show me your stuff at rehearsal.
- Tempo = throughout without change is quarter=132. Don't slow down!
- All = lean on the syncopations (usually marked with accents) and accidentals (especially during the Trio). That's what makes a tune "ragged."
- All tenor or bass instruments = whenever you see a half note tied over the bar line followed by three eighth notes, cut off the tie. The three eighth notes are super important, and you should sacrifice the tie to catch a breath. Also, this is a significant source of "too much slowing," so breathe and keep the tempo going ever forward.
- Dynamics = especially at the Trio, the first time is piano. Let's see if we can all keep it shhhhh for the entire section, and then let loose at forte on the repeat.

EUREKA! THE GREAT AMERICAN GOLD RUSH

In addition to other Percussion parts, there is a specialized Tambourine part, and I will need many players (9 is a good number, don't you think?). If you want a lip break, tambourines will "pan for gold" using the Tambourine part music. PLEASE LET ME KNOW if you are interested, and I'll send you the music. Other sounds portrayed in the music include worker drudgery, wind, pick axes and shovels, excited chatter and stories being swapped, machinery, more gold seekers arriving, agony and ecstasy of gold fever, and so on.

- Tempos: measure 1 is quarter note = 88; measure 19 = 160; measures 115 = 88; and measures 123 = 160
- All Solos = section solos (you have the option to all play in unison)
- Clar12 = take a breath before measure 18, and then there is no breath between measures 18-19. The same goes for measures 122-123.
- Percussion = you help us transition from the sound of hand tools to machinery, swinging at the brake drum as if it were a pick axe, etc. By measure 130, you have now all mechanized, and your faster movements should become tighter and more precise. Let the all crash cymbal notes ring.

EVAN'S FASHION PLATE (1919-1969)

As in all circus marches, this one goes as fast as we can (comfortably) play it. The composer (a trombonist with an quirky sense of humor – surprised?) wrote it for his bandleader Merle Evans as a joke. When not in uniform, Evans was a fashion slob, so performing this march with this title always gave the band members a secret laugh.

- Tempo: half=130
- All = nothing much here. Just keep the tempo going, and make the dynamic changes obvious. Have fun!

EVIL WAYS (1969)

I couldn't find a good arrangement that I hadn't recently performed with the NCCBand of Woodstock music, so I targetted a few of the performers and found this. Although I did some editing and additions, it's basically the Roger Holmes arrangement for jazz ensemble (but enhanced). Carlos Santana performed at Woodstock, although not this song. But it's still his and it's fun to play, so we'll do it in honor of that 1969 event anyway.

- Percussion = play all the parts provided, and then add your own flair – but not right away. You can add other Latin instrument throughout, but save your variations to measure 48 and after.
- Clar123B = yes, it's repetitious. You have the transcribed piano part. Enjoy the brain vacation, because you'll need all your brain cells for later songs.
- SaxAT = you carry melody as a group, and often in unison. Play it with style, but not so much that it is no longer in unison.
- Solos #1 and #2 = any takers? I'm willing to extend both "repeat 4 times" measures (at 38 and at 64) to accommodate any rip-snorting improvisational soloists.
- All = heads up for the last two measures so we can play it all the same rhythm and at the same time.

FLOURISH FOR OLANA (1999)

This fanfare is quite exciting, both for listener and player. If you haven't yet, please look through the [link I provided](#) about landscape artist Frederic Edwin Church, and his home that became Olana State Historic Park in New York. The music is just as inspiring, and captures Church's vision of America's wide open spaces and grand views.

- Tempo: quarter =132 throughout
- Bsn, SaxAT, HornF, Tbn, Euph, Perc = measures 26-40 does have a rhythmic pattern, regardless of the barlines, and it's a unison rhythm. Measures 26-34 is most 3 short, 3 long, short, long, with a slight change at measure 32 due to the tie (remove the tie and the rhythm is still the same). Measure 35 is more regular, and measure 36 is the same rhythm but without the last "long." Measure 39 is 3 short, long 3 short, and you're done. Work on it, because I know this rhythm inside out. And after all of that, reduce the dynamic level here to mezzo piano so it sounds like a rhythmic murmur.
- Tuba, Bass = measures 33=41 is all yours. You have the melody at forte, so play it out.
- All = subito pianissimo at measure 46. Even after all our rehearsals, our NCCBand members struggle with this.

HOLIDAY FOR TROMBONES

This is the trombonists' answer to Leroy Anderson's "Holiday for Strings." I wanted **9 trombones**, and we've got that (and more, thank you very much!). This song features the entire trombone section, showing off both your instrument's beautiful long tone harmonies and your short percussive style too.

- Tempo: half=138 with absolutely no tempo changes, even on the Coda.
- Tbn = always play forte. If possible, we'll try to raise your music high and all trombones stand throughout.
- Everyone else = always play quieter than the trombone section.
- All = watch the roadmap! We will not use any optional cuts, so know where the D.S. goes (to Letter A), and where to jump to Coda (before Letter D).
- All = beware of the key changes!

MERRIMENT POLKA

In our season filled with the number 9, we are performing three trios (3x3=9). The trumpet trio performed at the June concert, but you'll get to hear the clarinet trio. Our NCCBand first clarinet section is ready to perform, and you are all accompaniment. Watch me carefully, and I'll guide you through the cadenzas, fermatas, and tempo changes.

- Tempos: measure 1 is quarter=104, Letter A is quarter=96, Letter B is quarter=104, and Letter E is 116.
- All = watch the roadmap! Know where the D.S. goes (to Letter B), and where to jump to Coda (before Letter C).
- All = watch me for slight variations in tempo. There are moments when the clarinet trio will want to slow a little for dramatic effect (or a breath), and the same for slight speed-ups.
- HornF = remove the fermata on measure 18, just before the cadenza.

RAILS WEST! (1869)

We're playing this in honor of the 150th anniversary of the Golden Spike, when the United States connected both east and west with railroad tracks. We've got train props, and two Band Hands to carry them across the stage during the narrator's introduction. Extra train whistles and such are welcome!

- Tempos: measure 1 is quarter=84, and measure 7 is quarter=138.
- All = watch the roadmap! Know where the D.S. goes (to measure 17), and where to jump to Coda (end of measure 63).
- Percussion = you make the train sounds, but be careful to NOT play during the rests.
- All = measures 35-54 are scattered with solos, some marked for one player. Other "solos" are not marked at all, being played by the whole section, but nonetheless are moments when your instrument is suddenly playing alone. This section represents train travel across the "new West" and the solos contain a western style. Play more than what the page says, and give your solos some western twang.

RAIN (1929, 1969)

Hopefully the California drought is over, and we can all celebrate. "Singin' in the Rain" was actually written for a 1929 extravaganza to cross over MGM's film stars from silent films to talkies. And "Raindrops Keep Falling..." was a pop sensation in 1969, but in a very different way from the Woodstock scene of the same year. The other tune "Come Rain or Come Shine" just comes along for the ride, although it's a really wonderful blues ballad when Ella Fitzgerald sings it (check out the [listening links](#)).

- EXTRAS = let's have some in the audience with colorful umbrellas. If you have family or friends coming, get them involved. They can put them up for "Raindrops Keep Falling..." and then get up to free-form umbrella-dance on "Singin' in the Rain."
- Tempos = as written, although I like to take "Singin' in the Rain" (measure 81) faster at quarter=138. Keep the tempos moving though, or they become elevator music (nooooooo!)
- All = find a nice mezzo forte, and don't overblow. Light and happy is the main style, so save your lip for heavier duty pieces elsewhere in the program.
- Tpt, HornF, Tbn, Euph = measures 25-28 play the rhythm and articulations precisely. You all play the exact same way, so all staccatos, accents, and off-beats must be together. Don't make up your own thing here!
- Tbn, Euph = measures 46-52 you have the melody in unison, with a lot of rhythms on repeated notes. Play it like a singer with lyrics, making each repeated note significant and with inflection. [Listen to Ella do it.](#)
- Tpt = measures 58 start mezzo forte and decrescendo, then do it again for measure 59. Sound sad – it's the blues.
- All (except basses) = measure 102 has a marcato accent (looks like a teepee). Cut that beat 3 note off with force.

SLEEPING BEAUTY WALTZ (1959)

This waltz from Tchaikovsky's ballet "The Sleeping Beauty" is written for Princess Aurora's sixteenth birthday. When lyrics were added for the 1959 animated Disney film "Sleeping Beauty," the song became "Once upon a Dream."

- Tempo: dotted half=68 (one beat per measure)
- Clar123 = this arrangement is true to the orchestral version, with clarinets (lucky you!) get to be the violin section – who never struggle (as you do) to find a place to breathe. Yes, I know. Deal with it. Or skip notes. Either way, keep the tempo going and only blow your instrument when you are on time and on pitch. There are enough clarinet players to cover when you need to breathe or take a break (just don't do it all at the same time).
- Bsn, SaxAT, Euph = you are generally take the part of the cello section, with a little help here and there from other instruments. Make your part sing!
- Brass, bass (except Euph) = this piece is pretty easy for you, but keep the tempo going. Use this song to recharge your lip for more strenuous calisthenics on other songs.
- Percussion = there are only parts for timpani, bells, and vibraphone. Sway with the music, and get the audience going with the beat too. (It's so infectious that you cannot help it anyway.)
- Clar12 = measures 105-108 and 241-244 are tricky and exposed. The Clar1 part plays at a different time that the Clar2 part (they are off-set from each other). Practice this!
- Clar12 = measures 140-176 is another practice place. You play in unison for measures 140-143, and from 144-176 you play as echoes of each other. Clar1 starts with the pick-up to Letter D, followed by Clar2 on measure 144, Clar1 on measure 145, Clar2 on measure 146, and continue to alternate).
- All = watch for the ending (especially if you are lost) so we can all finish together.

SOUTH PACIFIC (1949)

Many of your home community bands have probably performed this arrangement, but if not, the tunes are so familiar that we should have a great time with this Broadway medley.

- Tempos: measure 1 at quarter=100, measure 9 at quarter=108, measure 46 at whole measure=76 (yes we're in 1 beat per measure here), measure 105 at quarter=84, measure 132 at quarter=152, and last two measures at quarter=84. Some tempo changes are sudden, so be prepared.
- Euph = measures 9-24 all play as a soli, as long as it stays mezzo piano and like it is just one person.
- All = measure 104 the fermata is on beat 2. Add a caesura (railroad tracks) to break the sound off after beat 2. Then wait for the trumpet solo on beat 3.
- Tpt, Euph = measures 105-112 one person play this solo (Tpt first time, Euph on the repeat) and stand up.
- All = last measure fermata will be fully counted out. The song's not over until the basses sing out the phrase "Some Enchanted Evening" just one more time on the last measure's four beats.

Up (2009)

There are quite a few “must watch” films on our repertoire list this year, but the animated Pixar film “Up” has to be one of my favorites. Although released in 2009, it harkens back to music from the 1950s and 1960s following the flashback memories of the leading character Carl. And we’ve already got costumes, actors, a flying house, and even a yellow dog to participate. So know your part well enough that you can look up!

- Tempos: measure 1 at quarter=100, measure 13 at quarter=112, measure 45 at half=100, measure 95 at quarter=120, measure 135 at quarter=132, and measure 167 at quarter=80.
- Soli = if you have this in your part, the entire section should play – but only if you can keep the dynamics accurate and sound like just one person.
- Flute, Oboe, Clar, Sax = measures 13-20 hush and stay dynamically under the melody (it’s not you!).
- Tpt1 = measure 28-40 solo only, add a harmon (or cup) mute, and stand up.
- SaxATB = measures 56-60 and again at 77-84 add as much vibrato as you can muster. Make it sound old-timey and so syrup-y sweet that we cannot help but crack up with laughter.
- Tpt1 = measures 48-56 solo only, add a cup mute, and stand up.
- Tbn = measures 93-94 practice this part, as it is prominently featured for just you.
- Flute = measures 107-114 this is a jazz flute moment. Put on your ‘60s beatnik manner (complete with bongos) and play this section less like how it looks on the page, leaning on beat 1 and very little on beat 3 (no accent either). The grace notes would be better served as bend-up than fingered-up pitches.

WIZARD OF OZ FANTASY (1939)

Firmly entrenched in American pop culture, I absolutely had to include this medley. Also, “Somewhere Over the Rainbow” ranked #1 in the American Film Institute’s top 100 songs of the 20th century.

- Tempos: measure 1 is quarter=88, Letter A is dotted quarter=132, Letter E is quarter=116, Letter I is half=116, Letter M is half=108, and Letter R is quarter=88. Keep the faster tempos brisk for those Munchkin feet!
- All = two measures before Letter E, cross out the ritard. There will be no slowing. The bass instruments can keep up the tempo when “If I Only Had a Brain” without a problem. (A slow tempo here is for wimps, not us.)
- All = one measure before Letter M, the ritard is *very* slight – only a poco poco poco ritard.
- Clar13, SaxA1, HornF1 = 5 measures after Letter R and again same place after Letter S and Letter U, take your breath before this measure so you can continue straight into the 6th measure without stopping.
- All = last measure is beats 1, 2, 3, and cut off on 4.

STARS AND STRIPES FOREVER

This will be our encore. We will not practice this piece at all, so surprise me and have it ready.

- Piccolo = players will stand to play the final Grandioso piccolo solo part during the first time through, then sit. Work out a rehearsal for yourselves for this.
- Trombones = on the second time, you have the limelight during the final Grandioso verse. Raise your music (or better yet, have it memorized) and stand up to play from here to the end.