

Invitational Band Members 2025,

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 “California: Ability” is Part 2 of our summer concert series celebrating the 175<sup>th</sup> year of California’s statehood: June 22 “California: Concept” – July 27 “California: Ability” – August 24 “California: Worth.” I’m excited to see you all at our upcoming event!

Cheryl Woldseth, conductor

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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](http://nccb.org/ncinvitational.htm) on the July Invitational Band website <http://nccb.org/ncinvitational.htm>.
- 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 and announcer, 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 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). As you arrive, there should be coffee/pastries for a donation/fee. We’ll also take a mid-rehearsal break for refreshments.
- There will be 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
- Water bottle – we will NOT be providing one-use water bottles, instead opting for a **refilling station**

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

**There are no extra chairs or music stands**, unless you bring them yourselves!

EXTRAS: Please help me brainstorm on how to have fun with the music and audience, without sacrificing the musicality of course. Props and costumes are welcome. Suggest something and send me an email at [nccbband@yahoo.com](mailto:nccbband@yahoo.com). Look through the Performance Notes (attached) for ideas, but also bring your own!

## PERFORMANCE NOTES IN ALPHABETICAL ORDER

### STAR SPANGLED BANNER

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

- TEMPO quarter = 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.

### AMERICAN FOLK RHAPSODY

Setting these folk songs in this grand way reveals their contribution to our California history. By musically elevating the four tunes, it demonstrates the pioneers' determination for a better life in the new American west.

- TEMPO is generally what the [Listening Link](#) is. However, watch carefully for my personal touches, like when I speed up significantly on measures 6-8.
- ALL = Play long notes gently. Push up the volume on pitch changes only, and then drop back down to quiet.
- LETTERS A & B = conducting in 3 beats, play this verse quietly.
- LETTER C = play this verse gently loud, and increase a bit louder at LETTER D.
- LETTER F through I = lead in with ritard to slow 4 beats, watch for the **no-breath fermata**
- LETTER J = flutes beware of the **solo fermata** when everyone else drops out and you are alone (soli not solo)
- LETTER K through P = I play this faster than the recording at quarter = 118. Enjoy the echoing bits of melody as it passes around the instruments, and long notes need to back off so the bits can be heard.
- LETTER Q through R = conducting in 3 beats at the faster tempo of quarter = 108, and increasing to 112 at LETTER S through T.
- LETTER U through V = sudden slower and grander change to 2 beats of half = 102.
- LETTER W through X = conducting in 3 beats with a slow lead-in to quarter = 102, then broadly and allargando as notated but not as slowly as the recording, with watch for a final slowdown on the last two measures.

### BIG FUN IN THE SUN

What other state can you go skiing in the morning, and watch a beach sunset in the same evening? California, of course! Included in this medley is a well-timed tribute to The Beach Boys' member Brian Wilson.

- BEFORE MEASURE 1 = it's only beats 3 and 4, and they belong to the percussion.
- TEMPO M.1 = I go faster than the [Listening Link](#) at quarter = 172, so prepare to really move it.
- TEMPO M.57 = (that's two measures before 59) suddenly slower at quarter = 144, same as recording.
- TRUMPET1 = solo at mm.68-75 stand up.
- TEMPO M.69 = the recording is too slow, and we will do quarter = 112.
- TEMPO M.89 = I go faster than the recording at quarter = 160.
- ALL = at mm.109-115 the drummer gets to "Wipe-Out." The rest of us play LEFT on m.111, RIGHT on m.113, and LEFT on m.115.
- EXTRA1 = at m.59, many of you have rests for "Itsy Bitsy..." and should come up with something to do.
- EXTRA2 = Feel like dancing? Have a prop? Want to jump off-stage with antics? Bring it on!

### BRASILIA

Herb Alpert (the A in A&P Records) is a California treasure. Now 90 years old, he is again touring ([here's the link](#)) and many of his concerts with The Tijuana Brass are already sold out. We should all aspire to be like Mr. Alpert.

- TRUMPETS = please add the unwritten extras that in the [Listening Link](#), like grace notes, accents, and style.
- MARIMBA = it's written out, but you can free-style for more fun. Just keep to the melody and beat.
- EGG SHAKERS = bring one and play along, if you like.

## CALIFORNIA HERE I COME

This is the one of two pieces on the list that has no recordings. Let's make one to share!

- LETTER A & B = with repeat it's a big fanfare with prominent trombone glissandos.
- SECOND ENDING to END = careful! Snare drum interrupts with written-out fills (use them or don't, but just keep time), and this shakes up an otherwise predictable tune into a great listen-up arrangement.

## CALIFORNIA STATE

This is the other piece with no recording (let's make one). Know your roadmap, especially in the Trio (first strain, through the "no repeat" ending to the second strain, D.C. to Trio's first strain, and end at the "Fine" (indicated by the fermata over the double barline).

- TEMPO = moderate speed at quarter note is 112.
- FLUTES, Eb CLARINET, CLARINET1 = the Trio first time is going to be your feature moment. Cross out your piano marking, and use the double forte both times. If you can't keep to the metronome marking with all those grace notes, cut the grace notes entirely (or just play the first of the set with a grace note). I could use more of the main pitch there anyway
- ALL = if you have random crescendos and decrescendos that don't indicate where to go, use your judgment. Get louder/softer where it says, and then return to your base dynamic level.

## COMING 'ROUND THE MOUNTAIN

The [Listening Link](#) is a MIDI version because it's my own arrangement (I couldn't find a good one elsewhere). The downward slurred thirds are meant to convey a train whistle – a tribute to the 1869 Transcontinental Railroad that connected the east to west through our Sierra Nevada Mountains. There's also acknowledgement to the 1849 gold rush, with fortune-seekers traveling through our own Nevada County backyard using the Overland Emigrant Trail.

- TEMPLE BLOCKS = represent horse clip-clops.
- WHIP/RIM SHOT = I couldn't get a good MIDI sound for this, but it's on m.75 and m.79. Make it a big deal!

## GABRIEL'S OBOE

Representing the California's mission trail, "Gabriel's Oboe" is our beautiful and emotional contrast piece, and it of course features the oboe. In the film "The Mission," the oboe is used as a way to establish trust between differing cultures, and music continues throughout the film to extend a bridge from the isolated tribe to the outside world.

Ask if you would like to see the solo part, and I'll send you a PDF. The solo part is available for flute, oboe, clarinet, soprano sax, trumpet, and alto sax. Our oboist will probably perform this at our concert, but ask anyway.

- ALL = take a lip break. Negotiate to make sure someone is covering the part if you need more time off.

## GOLDEN GATE

The Golden Gate International Exposition (GGIE) World's Fair at Treasure Island in San Francisco was February 1939 through September 1940 (skipping November through April). Among other things, it celebrated the city's two newly built bridges: the San Francisco–Oakland Bay Bridge and the Golden Gate Bridge. Edwin Franko Goldman and his band were there to premiere this piece at the event. The [Listening Link](#) is perfect, so practice along with it.

Once, I found the entire entertainment schedule on the Internet, showing who was playing on the various stages each day throughout the event. Unfortunately, I cannot find it now, but it listed both professional musicians of the time as well as community bands. The Nevada County Concert Band was not among them, but our own Grass Valley Cornish Choir did perform. Let me know if you find it, and I'll happily share it. I believe some of your home bands were there, particularly remembering some of the North Bay and East Bay area groups. Here are a few links:

[https://www.windrep.org/Golden\\_Gate\\_March#:~:text=Program%20Notes,Leidzen](https://www.windrep.org/Golden_Gate_March#:~:text=Program%20Notes,Leidzen)).

<https://www.treasureislandmuseum.org/as-sounds-go-by>

<https://sfmuseum.org/hist5/cavalcade.html>

- DYNAMICS = do what it says, regardless of what others are playing. Other instruments may have different levels of volume indicated, which will the featured instrument come through nicely.
- CRASH CYMBALS = these play at odd moments during the first section (up to the Trio), and again from mm.76 to the end. It's fantastic.
- CHIMES = the Trio up to measure 75 is all yours! Everyone else hush.
- MM.44-75 = even measures have the melody, while odd measure have the **quieter** response.

## HOW TO TRAIN YOUR DRAGON

Pixar Studios released this film this summer, so it only seemed appropriate to celebrate the California-based film industry with the 2010 "How to Train Your Dragon" film soundtrack. Movie and video game music has become so much more symphonic over the years, and nowadays exposure to large classical or orchestral music to young people is through those mediums. The next time you are tempted to get up and leave during the credits (or turn it off), sit back and enjoy the concert instead. The [Listening Link](#) is great, so practice along with it.

- FLUTE, OBOE, CLARINET123, ALTOSAX12 = accidentals! Practice m.10 and so on until you can play it lightly and accurately.
- FLUTE = mm.31-34 you are the only ones on the melody. Practice it to be solid.
- ALL = mm.43-48 the melody is in the low instruments. Fast-moving parts are not to be featured, so get it right but then back off your forte loudness.
- M.53 = suddenly in 3 beats and quick too. The battle of wills is over, and the dragon/dragonrider have taken flight! Soar and enjoy the beauty from your skyward vantage point.
- HORNF, (ALTOSAX12) = mm.76-77 add an accent on beat 2.
- M.97 = come in for a landing, and play with a proud sense of accomplishment.
- ALTOSAX12 = m.106 add a glissando between the low and high notes.

## I LEFT MY HEART IN SAN FRANCISCO

I always pick one song at each concert with a flexible tempo = watch the conductor. I get to make it faster and slower, depending upon my mood, how the audience reacts, if it is going well, how in tune it is, and so on. However, I'll give you some pointers.

- TEMPO = the opening is an introductory verse to the song. The tempo is faster than the familiar chorus at quarter note = 96.
- ALL = we will start and end quietly. We will frequently crescendo and decrescendo, get faster and slower, and bat the melody around to the different instrumental sections, just like the weather and terrain of the city itself.
- ALL = check over your accidentals carefully – get to know them now before we meet in person!
- CLARINETS (not bass), ALTOSAX, TENORSAX = be patient at the measure before Circle A. Beat 1 must finish, plus have an eighth rest of silence, before you begin beat 2. Remember this, so I don't have to practice this too much with you later.
- CLARINETS, ALTOSAX, TENORSAX = make the most of your warm reedy melody together at Circle A.
- ALTOSAX, TENORSAX, HORNF = you alone carry the melody at Circle C.
- CLARINET12 = practice the run that is 4 measures before the end, and be ready to watch the conductor.

## I LOVE YOU CALIFORNIA

Any singers out there? I will gladly send you PDF music for a tenor/soprano. Yes our California State Song is hokey, but it represents the 1913 compositional style by everyday people. The words were written by an LA clothier, and put to music by a SF conductor with family connections to the SF Chronicle. Along came the 1915 world expositions in SF and San Diego, and it was the right song at the right time (and who you know to promote it).

- LISTENING LINK = it's close but not the same. We don't do the introduction, and our version is march-like. Also it has an extra DC and Coda we don't have. However, if we get a singer (or several), there are extra verses we could do with a repeat. We'll see, depending upon vocals.

## KLAXON

This piece represents California's love of cars and cruising. While I really love the energy of the [Listening Link](#), we will not play it that fast. However, keep it light (not so loud) and you'll move along at a good clip.

- TEMPO = half is 140.
- FHORNS = since the Klaxon is a horn manufacturer, you have some great parts. Play strong without being loud.
- TROMBONE 1 = misprint in measure 104, should be a D natural. Measure 105 goes back to flat.
- EXTRA = we will be adding a Klaxophone to this song, just as Henry Fillmore did when he premiered it at the Cincinnati Automobile show in January of 1930. Although Fillmore used a car battery to power Klaxon car horns, we have one that is manually activated. Fun!

## OLD MACDONALD HAD A FARM

California feeds the world with its central valley's three full months for harvest. So let's have some fun with this simple arrangement, but with not-so-easy sound effect parts. Please offer to be a "percussionist" and play sound effects – the more the merrier – and I'll send you the PDF music.

- FARM SOUNDS = it calls for cow, duck, car horn, cuckoo, and bird whistle. It think we can do better than that, plus some of those won't work in an outdoor setting.
- COW = we can keep that (I guess), especially if it is played by a tenor sax player with mouthpiece/neck. Anyone have a cow suit?
- DUCK = we may have a duck call, but perhaps you have a louder and better one. Feathers would help, but not a duck hunter suit (no guns please).
- CAR HORN = I will only accept this if someone also provides a prop with it. I have a several bulb horns, but offer if you have something better. This should be a farmer in a little tractor/car or such (in costume of course).
- OTHER POSSIBILITIES = the cuckoo and bird whistle need substitutions. How about a pig call (sooo-EEE!) or a rooster (cock-a-doodle-doo!) or chickens (bawk bawk bawk-AY) or horse (trumpet whinny with clip-clop coconuts which we do have) or donkey (HEE-haw)? Please offer to play, to bring, or to contribute somehow.

## SANTANA!

Carlos Santana is another California gem, honing his fusion of Latin American with rock & roll in San Francisco. His collaborations with other musicians have kept his guitar genius relevant for more than 60 years (and still going). The [Listening Link](#) is quite good, although it is focused and listening more to just one area of the band.

- PERCUSSION = if you want to play along, there are parts for congas, bongos, timbales, tambourine, shaker, guiro (we have some, but it would be best to either reserve it with me or bring another set to play along).
- ALTOSAX = m.10 (second time) start invisibly quiet and do a fly-by crescendo and disappear with an unwritten decrescendo
- CLARINETS, TSAX, TROMBONE, TUBA, BGUITAR = at m.33 be rhythmically ready and accurate.
- TRUMPET1 = mm.102-103 stand up.
- STYLE POINTS = enjoy it! The recording is accurate, but lacks soul. Dive in, and have fun.

## THEM BASSES

I'm avoiding certain triggering words and keeping this celebration of California with a positive vibe. So I picked this piece to recognize the many military service bases within our state. Done with style and correctness!

- TEMPO quarter = 126
- FEATURE = bassoon, alto clarinet, bass clarinet, tenor sax, baritone sax, trombone, euphonium, tuba, bass guitar
- TRILLS = fun but not blasto. Please be nice.
- PICC, FLUTE, OBOE, CLAR123, COR1234 = pencil in a forte/piano 21 measures from the end, add a 2-measure crescendo to fortissimo on the two staccato quarter notes (before the double barline).

## YOSEMITE AUTUMN

While there are a lot of fun pieces on the concert, this one will wow you, send chills up your spine, and otherwise leave you feeling fully satisfied. An absolutely gorgeous piece, justice is only served when you hear this piece live (or better yet, participate in its creation). Listen for the park sounds: echoes off the rock walls, distant thunder, wind through the trees, people gaping in awe, birds and squirrels, the changing light patterns, running water, crashing waterfalls, native American Indian drum rhythms, storm, calm, overwhelming sense of size and proportion, and so on. I have recently changed the [Listening Link](#) to one that more closely matches us.

- TEMPOS: here we reverse the normal pattern, going slow-fast-slow for a change (and the slower or faster the better): measure 1 quarter note = 69; measure 18 = 72; m.24 = 80; m.36 = 69; m.39 = 66; m.47 = 80; m.58 = 80; m.65 = 132; m.93 = 72; m.108 = 63; m.112 = 60; m.118 = 72
- ALL (except percussion) = practice your long tones – really LONG tones.
- FHORN1, EUPHONIUM = measures 1-8 are solos only. I have NCCBand members willing to play them, as we have performed this piece before. If you want to take these solos, LET ME KNOW NOW, as I will need to work with you before rehearsal.
- FLUTES, CLARINET1, ALTOSAX1, FHORN 1= measures 47-57 are solos only. This section is too tough to coordinate without further rehearsal. Unless you have seriously performed and studied this section (like two Flute 1 players practicing together), let's leave it to the NCCBand members who have worked on it.
- ALL = anywhere (except where I have specifically listed it above) may be played with more than one player (even when one player is indicated). However, it needs to SOUND like one player in volume, tuning, and timing. You choose now what you want to do – and I'll choose later whether or not to use you.

## STARS AND STRIPES FOREVER

This will be our encore. We WILL practice this piece (so be ready).

- PICCOLO = stop playing 6-8 measures early, and CREATE A LINE OUT FRONT to play the final Grandioso piccolo solo part during the first time through, then go back to seats for the song's remainder.
- TROMBONES = on the second time, you have the limelight during the final Grandioso verse. Stop playing at least 4 measures early, raise your music (or better yet, have it memorized), and STAND UP to play from here to the end.