



Quite the Kerfuffle

PETER SCIAINO

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: G: D)	2
Mallets	2
Bells, Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Cowbell, Vibraslap, Woodblock, Crash Cymbals	
Percussion 3	4
Tom-toms, Whistle, Tambourine, Triangle	

About the Composer



Peter Sciaino (b.1975) is a passionate music educator, author and composer of band and orchestra music for all levels. He is currently published with Alfred Music, C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music, Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications in the United States and Hafabra Music in Europe. Additionally, Peter has had music selected to Bandworld Magazine's Top 100, J.W. Pepper's Editors' Choice and various state assessment lists.

Peter holds a BM from Syracuse University in Music Education and an MA from New York University in Music Composition. An instrumental music teacher at Whippany Park High School (NJ) for over 20 years, he directs both the concert band and jazz ensemble while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands, jazz ensembles, and chamber ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work.

His professional affiliations include ASCAP, NAfME, and NJMEA. Peter resides in New Jersey with his wife and two children. In his spare time, Peter listens to and collects jazz on vinyl while obsessing over small-batch, independent coffee roasters.

Quite the Kerfuffle

A "kerfuffle" is a term used to describe a commotion or fuss often caused by conflicting views on a subject. Inspiration for the piece was originally found while watching various political debates during a recent election cycle. Many heavily accented, and often rhythmic, statements flew from the candidates' lips in a back and forth fashion... often SIMULTANEOUSLY. The contrasting styles, voices, and repeated phrases of the candidates resembled the diverse articulations, sounds and rhythms that you can find in a piece of music for multiple musicians.

The form of the piece is designed to be argumentative in nature with opposing lines jarring back and forth. The "groovy" melodies and aggressive nature of the work has proven to be appealing to young players while encouraging air support and deliberate articulation. Students can be encouraged to think of this piece as airing an ongoing argument with a sibling or friend.

Performance Notes

Quite the Kerfuffle should translate as a raucous piece for concert band partly because of the driving melodic lines, ample percussion and reasonable chromatic challenges. That said, the players need to add the final ingredient... ENERGY! It is so important to connect the ensemble to the emotional elements of the music and I have found that this piece explores an emotion that is very relatable. Measures 34-36 are a great example of its argumentative nature with back and forth figured between sections. Additionally, the percussion break at measure 41 allows space for "noise" if the director wants to allow creative opportunities for pandemonium! Nothing other than the word "NOISE!" is notated in student parts (with the exception of the written percussion parts). Instrument growls, yelling, noise makers, kazoos, cell phone alarms... nothing is off limits! Have fun and let it all out!



petersciaino.com



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Recordings are available on all major streaming services.

Quite the Kerfuffle

PETER SCIAINO
(ASCAP)

Aggressive ♩ = 160

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F; G; D)

Mallets
(Bells, Vibraphone)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Cowbell, Vibraslap, Woodblock, Crash Cymbals)

Percussion 3
(Tom-toms, Whistle, Tambourine, Triangle)

The image shows a full orchestral score for the piece "Quite the Kerfuffle" by Peter Sciaino. The score is written for a 4/4 time signature and a tempo of 160 beats per minute, marked as "Aggressive". The instrumentation includes Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, 3, Bass Clarinet, Bassoon, Alto Saxophone 1, 2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, 3, Horn in F 1, 2, Trombone 1, 2, Euphonium, Tuba, Timpani (F, G, D), Mallets (Bells, Vibraphone), Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Cowbell, Vibraslap, Woodblock, Crash Cymbals), and Percussion 3 (Tom-toms, Whistle, Tambourine, Triangle). The score is divided into four measures, with a large "4" indicating the time signature at the beginning of each staff. The music is marked with a forte dynamic (f) and includes various articulations such as accents, slurs, and trills. A large watermark "Wingert-Jones Publications" is visible across the score.

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

sub *p*

sub *p*

sub *p*

sub *p*

9

9

Tambourine

pp

Fl. 1, 2
Ob.
B \flat Cl. 1
B \flat Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B \flat Tpt. 1
B \flat Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tba.
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3

17

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

17

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Vibraphone

Woodblock

Fl. 1, 2

Ob.

Bb Cl. 1

Bb Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Tom-toms

mf *f*

mf

The musical score is divided into several systems of instruments:

- Woodwinds:** Fl. 1, 2; Ob.; B♭ Cl. 1; B♭ Cl. 2, 3; B. Cl.; Bsn.
- Saxophones:** A. Sax. 1, 2; T. Sax.; B. Sax.
- Brass:** B♭ Tpt. 1; B♭ Tpt. 2, 3; Hn. 1, 2; Tbn. 1, 2; Euph.; Tba.
- Percussion:** Timp.; Mlts.; Perc. 1; Perc. 2; Perc. 3.

Key performance markings include dynamic levels (mp, f), articulation marks (accents), and specific cues like "Cue: B. Cl." and "Play". The score includes a rehearsal mark '29' at the beginning of measure 29 and another '29' inside measure 29 on the Bass Saxophone staff.

37 Noise!

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Whistle

Tom-toms: Stick Clicks

ff

Fl. 1, 2
Ob.
B \flat Cl. 1
B \flat Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B \flat Tpt. 1
B \flat Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tba.
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3

45

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

mp

mf

mf

45

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

mp

mp

mp

p

p

mp

p

53

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.

53

B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tba.
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3

This musical score page, numbered 13, covers measures 58 through 62. It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl. 1, 2):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.
- Oboe (Ob.):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.
- B♭ Clarinet (B♭ Cl. 1):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f* and a *Solo* instruction.
- B♭ Clarinet (B♭ Cl. 2, 3):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.
- Bass Clarinet (B. Cl.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Bassoon (Bsn.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Alto Saxophone (A. Sax. 1, 2):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.
- Tenor Saxophone (T. Sax.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Bass Saxophone (B. Sax.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- B♭ Trumpet (B♭ Tpt. 1):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- B♭ Trumpet (B♭ Tpt. 2, 3):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Horn (Hn. 1, 2):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Trombone (Tbn. 1, 2):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Euphonium (Euph.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Tuba (Tba.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *f*.
- Timpani (Timp.):** Active in measures 58-60 with a long note. Measure 61 has a dynamic marking of *fp*.
- Mallets (Mlts.):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.
- Percussion (Perc. 1, 2, 3):** Active in measures 58-60 with eighth-note patterns. Measure 61 has a dynamic marking of *f*.

The score includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano), and performance instructions like *molto rall.* (molto rallentando) and *Solo*. A box containing the number '61' is placed above the first staff in measure 61.

65 A tempo

Fl. 1, 2

Ob.

Bb Cl. 1

Bb Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

65 A tempo

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

pp

71

Fl. 1, 2 *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *p* *mp*

Bsn. *p*

A. Sax. 1, 2 *p* *mp*

T. Sax. *p* *mp*

B. Sax. *mp*

71

B♭ Tpt. 1 *p* *mp*

B♭ Tpt. 2, 3 *p* *mp*
Tpt. 2 only

Hn. 1, 2 *p* *mp*

Tbn. 1, 2 *p*

Euph. *p* *mp*

Tba. *mp*

Timp.

Mlts.

Perc. 1 *mp*
Cowbell

Perc. 2

Perc. 3

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

mp

p

p

mp

81

Fl. 1, 2
mf

Ob.
mf

B♭ Cl. 1
mf

B♭ Cl. 2, 3
mf

B. Cl.
mf

Bsn.
mf

A. Sax. 1, 2
mf

T. Sax.
mf

B. Sax.
mf

81

B♭ Tpt. 1
mf

B♭ Tpt. 2, 3
mf

Hn. 1, 2
mf

Tbn. 1, 2
mf

Euph.
mf

Tba.
mf

Timp.
mp

Mlts.
mf

Perc. 1

Perc. 2

Perc. 3

This musical score page contains the following parts and dynamics:

- Fl. 1, 2:** *f*
- Ob.:** *f*
- B♭ Cl. 1:** *fp* to *f*
- B♭ Cl. 2, 3:** *fp* to *f*
- B. Cl.:** *f* to *mf*
- Bsn.:** *fp* to *f*
- A. Sax. 1, 2:** *f*
- T. Sax.:** *f*
- B. Sax.:** *f* to *mf*
- B♭ Tpt. 1:** *f*
- B♭ Tpt. 2, 3:** *f*
- Hn. 1, 2:** *fp* to *f* to *mf*
- Tbn. 1, 2:** *fp* to *f* to *mf*
- Euph.:** *fp* to *f* to *mf*
- Tba.:** *f* to *mf*
- Timp.:** *f*
- Mlts.:** *f*
- Perc. 1:** *f* to *fp*
- Perc. 2:** (No dynamics)
- Perc. 3:** *mf* to *f*

93

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *f*

93

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Tbn. 1, 2 *ff*

Euph. *f*

Tba. *f*

Timp. *f*

Mlts. *ff*

Perc. 1 *ff*
Cr. Cyms.

Perc. 2 *ff*

Perc. 3 *ff*

101

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tba.
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3

p
p
p
p
p
p
p
p
p
p
pp
ch.
Tamb.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

109

Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.

109

B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Tbn. 1, 2
 Euph.
 Tba.
 Timp.
 Mlts.
 Perc. 1
 Perc. 2
 Perc. 3

117

Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Tbn. 1, 2
 Euph.
 Tba.
 Timp.
 Mlts.
 Perc. 1
 Perc. 2
 Perc. 3

This block contains the musical notation for Percussion 1, 2, and 3. The score is divided into measures 114, 115, 116, 117, and 118. Measure 114 shows a rhythmic pattern with accents. Measure 115 continues this pattern. Measure 116 features a dynamic marking of *mf* (mezzo-forte) with a fermata over a note. Measure 117 is marked with *f* (forte) and includes specific percussion parts: Cowbell, Cr. Cyms. (Cymbals), and Whistle. Measure 118 continues the *f* dynamic and includes the Whistle part. A large, semi-transparent watermark 'Wingert-Jones Publications' is overlaid diagonally across the page.

Cowbell
f Cr. Cyms.
 Whistle

The image displays a page of a musical score for the piece "Quite the Kerfuffle - Full Score". The page number is 24. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Fl. 1, 2; Ob.; Bb Cl. 1; Bb Cl. 2, 3; B. Cl.; Bsn.; A. Sax. 1, 2; T. Sax.; B. Sax.; Bb Tpt. 1; Bb Tpt. 2, 3; Hn. 1, 2; Tbn. 1, 2; Euph.; Tba.; Timp.; Mlts.; Perc. 1; Perc. 2; and Perc. 3. The score is written in a key signature of one flat (Bb) and a common time signature (C). The music is divided into measures, with bar lines indicating the end of each measure. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*), and articulation marks (e.g., accents, staccato). A large, diagonal watermark reading "Wingert-Jones Publications" is overlaid across the center of the page.

125

125

Fl. 1, 2 *ff* *sub. p* *p*

Ob. *ff* *sub. p* *p*

B♭ Cl. 1 *ff* *sub. p* *p*

B♭ Cl. 2, 3 *ff* *sub. p* *p*

B. Cl. *ff* *sub. p* *p*

Bsn. *ff* *sub. p* *p*

A. Sax. 1, 2 *ff* *sub. p* *p*

T. Sax. *ff* *sub. p* *p*

B. Sax. *ff* *sub. p* *p*

B♭ Tpt. 1 *ff* *sub. p* *p*

B♭ Tpt. 2, 3 *ff* *sub. p* *p*

Hn. 1, 2 *ff* *sub. p* *p*

Tbn. 1, 2 *ff* *sub. p* *p*

Euph. *ff* *sub. p* *p*

Tba. *ff* *sub. p* *p*

Timp. *ff* *sub. p* *p*

Mlts. *ff* *sub. p* *p*

Perc. 1 *ff* *sub. p* *p*

Perc. 2 Vibraslap

Perc. 3 Triangle *ff* *p*

Cue: Bsn.

Cue: Euph

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. 1, 2:** *mp* (measures 128-130), *ff* (measures 131-132)
- Ob.:** *mp* (measures 128-130), *ff* (measures 131-132)
- B♭ Cl. 1:** *mp* (measures 128-130), *ff* (measures 131-132)
- B♭ Cl. 2, 3:** *mp* (measures 128-130), *ff* (measures 131-132)
- B. Cl.:** *mp* (measures 128-130), *ff* (measures 131-132)
- Bsn.:** *mp* (measures 128-130), *ff* (measures 131-132)
- A. Sax. 1, 2:** *mp* (measures 128-130), *ff* (measures 131-132)
- T. Sax.:** *mp* (measures 128-130), *ff* (measures 131-132), includes a *Soli* section in measure 129.
- B. Sax.:** *mp* (measures 128-130), *ff* (measures 131-132)
- B♭ Tpt. 1:** *mp* (measures 128-130), *ff* (measures 131-132), includes a *Soli* section in measure 131.
- B♭ Tpt. 2, 3:** *mp* (measures 128-130), *ff* (measures 131-132), includes a *Soli* section in measure 131.
- Hn. 1, 2:** *mp* (measures 128-130), *ff* (measures 131-132), includes a *Soli* section in measure 129.
- Tbn. 1, 2:** *mp* (measures 128-130), *ff* (measures 131-132)
- Euph.:** *mp* (measures 128-130), *ff* (measures 131-132)
- Tba.:** *mp* (measures 128-130), *ff* (measures 131-132)
- Timp.:** *mp* (measures 128-130), *ff* (measures 131-132)
- Mlts.:** *mp* (measures 128-130), *ff* (measures 131-132)
- Perc. 1:** *mp* (measures 128-130), *ff* (measures 131-132)
- Perc. 2:** *mp* (measures 128-130), *ff* (measures 131-132), includes a *Whistle* section in measure 132.
- Perc. 3:** *mp* (measures 128-130), *ff* (measures 131-132)

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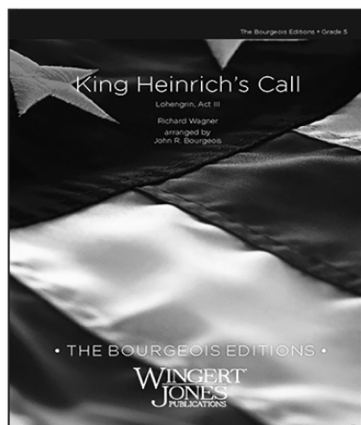
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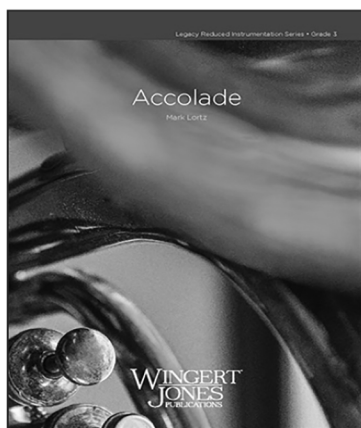
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Reduced Instrumentation ME 50.00
3019152 Additional Score 7.00

Celebrations for Christmas arr. Randall D. Standridge.

Welcome the holidays in a grand and festive manner! Adapted from the original to be playable by bands with limited instrumentation, the familiar holiday melodies of *Joy to the World*; *Bring a Torch, Jeanette, Isabella*; *The First Noel*; *I Saw Three Ships* and hints of others are skillfully overlapped to create an enthralling seasonal presentation. It's completely delightful and sure to get everyone's Christmas season off to a bright and joyous start.

3019201 Band Set & Score
Reduced Instrumentation ME 50.00
3019202 Additional Score 7.00

Jet Stream Gary D. Ziek.

The jet stream is a fast-moving current of air found high in the atmosphere that directly affects the weather all around the globe. This composition, rescored to be performed by bands with reduced instrumentation, portrays the various speeds and motions of these powerful air currents that have a major influence throughout the world. An opening series of festive fanfares introduces the arrival of this majestic force of nature, followed by the flowing melody that soars throughout - much like the fast-moving rivers of air that make up this irrepressible force of nature.

3019161 Band Set & Score
Reduced Instrumentation ME 60.00
3019162 Additional Score 10.00

Metrodance Randall D. Standridge.

A visit to New York City inspired this vibrant concert work, supercharged with the urban buzz of one of the most amazing places in the world. The speed of life and the collision of so many personalities, ideas, and cultures is energizing and invigorating. Adapted from the original for reduced instrumentation ensembles, this is a concert celebration that pulsates with the urban groove one feels when walking through those busy streets.

3019231 Band Set & Score
Reduced Instrumentation ME 50.00
3019232 Additional Score 7.00

Moving at the Speed of Sound Mark Lortz.

This vivid fanfare, rescored for bands with reduced instrumentation, features rousing brass motives, dynamic woodwind flourishes and active percussion, all combining to create an explosive concert opening statement. Beginning quietly, the action builds quickly, accelerating into a spinning sonic dynamo that truly befits the title. Every section has actively rhythmic parts that keep the action moving forward. Technical demands kept at a very playable level, while occasional time signature changes dart and weave throughout this musical thrill ride.

3019191 Band Set & Score
Reduced Instrumentation ME 60.00
3019192 Full Score 10.00

Radiance Mark Lortz.

Radiance was commissioned to commemorate the 50th anniversary of Governor Thomas Johnson High School Band in Frederick, Maryland, Kim Sandifer, director. Rescored for bands with reduced instrumentation, this celebratory work presents vibrant musical material in layers of sound and a driving 7/8 meter that features every section of the band. The music presents a contemporary picture of the students there and the vast mixture of backgrounds and experiences.

3019181 Band Set & Score
Reduced Instrumentation ME 60.00
3019182 Full Score 10.00

Siege Randall D. Standridge.

A powerfully creative work, expertly adapted from the original composition for smaller bands that evokes all the danger and excitement of a grand and ferocious battle - at sea, on land, or even on some far-off planet. The end result is a creative concert work that uses both symphonic and cinematic language that will appeal to a broad range of players and audiences.

3019211 Band Set & Score
Reduced Instrumentation ME 50.00
3019212 Additional Score 7.00



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