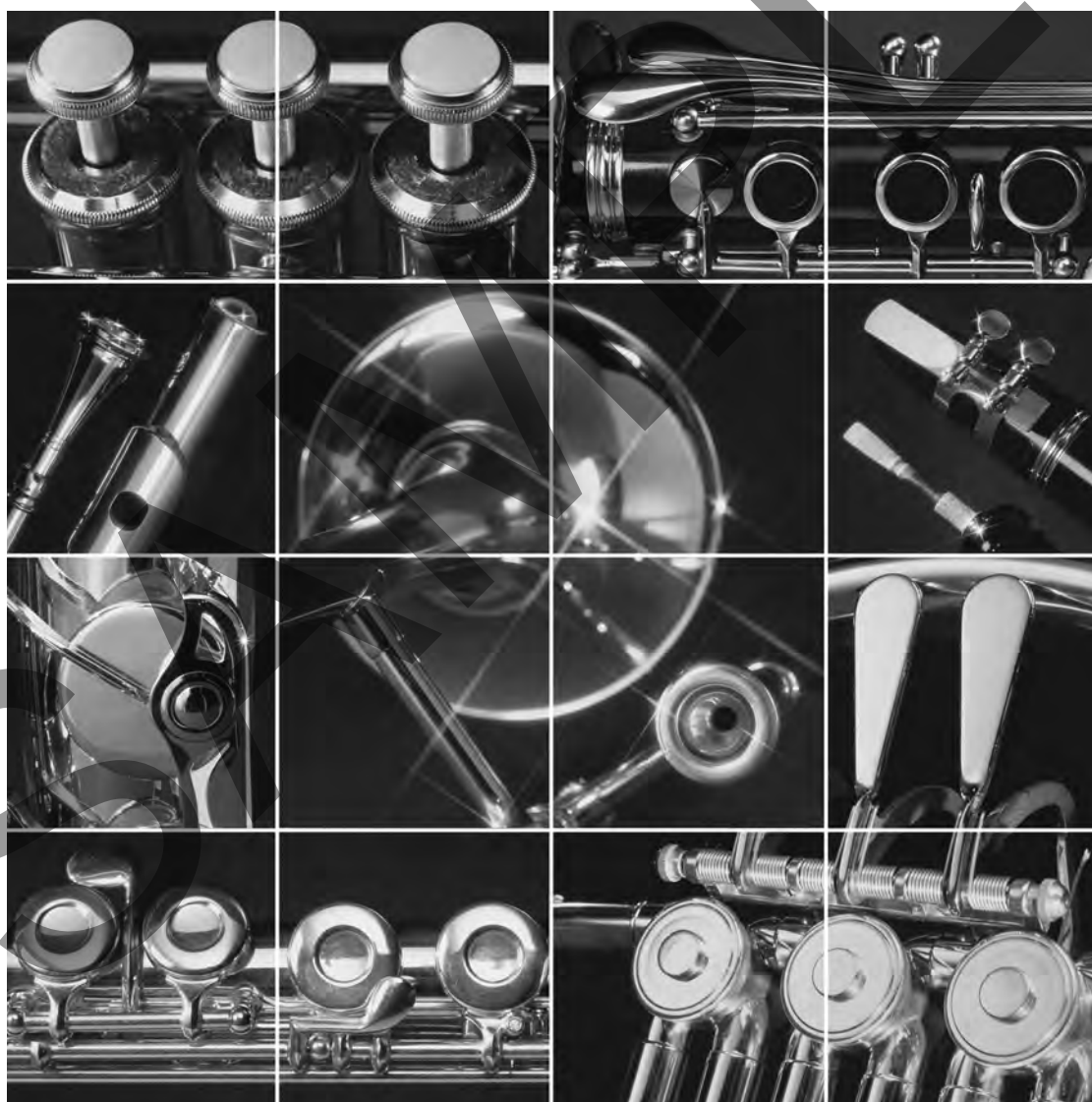


CHESAPEAKE MARCH

Correlated with BEST IN CLASS Book 1, page 15

Quincy Hilliard & Chuck Elledge

BEST IN CLASS PERFORMANCE SELECTIONS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are exceptional concert pieces by today's top young band writers. Each selection is correlated with a specific page from the **BEST IN CLASS Comprehensive Band Method** to carefully reinforce the musical skills and concepts from **BEST IN CLASS—Book 1 and Book 2. LEARNING CONCEPTS** written in the score and student parts provide valuable teaching ideas and outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and important themes in every part are just a few of the quality musical features found in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company:

GRADE 1

CABO RICO

Chuck Elledge • 2:15 • WB109
Correlated with Book 1, page 18

CHESAPEAKE MARCH

Hilliard/Elledge • 2:50 • GB850
Correlated with Book 1, page 15

A CHRISTMAS SUITE

I. O Come, Little Children
II. Christmas Eve Canon
arr. Eugene Magill • 3:15 • WB81
Correlated with Book 1, pages 10 & 14

CROWN POINT MARCH

Bruce Pearson • 2:00 • WB102
Correlated with Book 1, page 12

HOEDOWN HAYRIDE

Pearson/Elledge • 1:45 • WB104
Correlated with Book 1, page 20

LIBERTY BELL OVERTURE

Chuck Elledge • 2:50 • WB103
Correlated with Book 1, page 17

SONGS OF OLD EIRE

I. Cockles and Mussels
II. The Wearing of the Green
arr. Chuck Elledge • 4:40 • GB855
Correlated with Book 1, page 13

TRUMPET VOLUNTARY

arr. Bruce Pearson • 3:00 • WB115
Correlated with Book 1, page 18

GRADE 1½

AS LATELY WE WATCHED

Pearson/Elledge • 2:15 • WB100
Correlated with Book 1, page 29

BRITISH ISLES SUITE

I. Men of Harlech
II. Henry Martin
III. Sweet Banks of Dundee
arr. Chuck Elledge • 8:10 • WB105
Correlated with Book 1, page 23

CARILLON

Ron Cowherd • 2:25 • WB116
Correlated with Book 2, page 5

FANTASY ON A MEDIEVAL CAROL

Pearson/Halferty • 2:35 • WB92
Correlated with Book 2, page 7

FROM SEA TO SHINING SEA

arr. Eugene Magill • 2:45 • WB84
Correlated with Book 1, page 26

IN DULCI JUBILO

arr. John Zdechlik • 2:50 • WB114
Correlated with Book 1, page 24

KINGSBURY MARCH

Pearson/Elledge • 2:00 • WB94
Correlated with Book 1, page 20

GRADES 2 and 2½

AMERICAN ANTHEMS (2)

arr. Hill/Elledge • 4:00 • GB854
Correlated with Book 2, page 19

CREED (2½)

William Himes • 4:40 • GB853
Correlated with Book 2, page 32

HOMESTEAD 1850 (2½)

arr. Ron Cowherd • 3:05 • WB90
Correlated with Book 2, page 32

JUBILATIONS (2)

Bruce Pearson • 4:00 • WB107
Correlated with Book 2, page 23

MARCH FOR DEE (2)

Root/Pearson • 2:00 • WB93
Correlated with Book 2, page 29

MIRAGE (2)

Chuck Elledge • 6:30 • WB101
Correlated with Book 2, page 29

SUMMER'S RAIN (2)

Chuck Elledge • 4:10 • WB95
Correlated with Book 2, page 13

VOYAGEUR MARCH (2)

Frank Halferty • 2:30 • WB106
Correlated with Book 2, page 13

WIND RIVER OVERTURE (2)

Bruce Pearson • 3:30 • WB96
Correlated with Book 2, page 23

THE COMPOSITION

Marches were originally written to facilitate the orderly movement of military troops. Signals in the music, usually written for the percussion section, functioned as instructions to the troops. Fife and drum sounds, such as those heard at the beginning and ending of **Chesapeake March**, originated from the Thirty Years' War (Europe, 1618-1648) in which these instruments were first used to send signals to infantry troops.

Chesapeake March is a parade-style march which begins with flutes and drums quietly playing the opening melody, as if approaching from afar. The full band enters in measure 10 and restates the initial theme. Clarinets play a smooth, legato trio section at measure 35, and the first theme returns in measure 54. The decrescendo in measure 70 imitates the sound of the band passing by in parade. Flutes and drums close the piece, giving the impression of the band marching away and fading into the distance.

INSTRUMENTATION LIST

3 – 1st Flute	1 – Baritone T.C.
3 – 2nd Flute	2 – Baritone B.C.
2 – Oboe	4 – Tuba
3 – 1st B \flat Clarinet	1 – Timpani
3 – 2nd B \flat Clarinet	1 – Percussion I: Bells
1 – E \flat Alto Clarinet	1 – Percussion II: Triangle
2 – B \flat Bass Clarinet	1 – Percussion III: Crash Cymbals
2 – 1st E \flat Alto Saxophone	2 – Percussion IV: Snare Drum Bass Drum
2 – 2nd E \flat Alto Saxophone	1 – Full Conductor Score
2 – B \flat Tenor Saxophone	
1 – E \flat Baritone Saxophone	
2 – Bassoon	
3 – 1st B \flat Cornet/Trumpet	
3 – 2nd B \flat Cornet/Trumpet	
4 – Horn in F	
6 – Trombone	

Approximate Performance Time - 2:50

LEARNING CONCEPTS – CHESAPEAKE MARCH

Learning Concepts outline the basic musical skills and terms found in **Chesapeake March**. Scale, Rhythm, Melody and Phrasing, and Tuning and Harmony Skills are all printed on the back of the student parts. Play through Learning Concepts before sightreading **Chesapeake March**, and use them as warm-up exercises to isolate rhythms, teach phrasing, and improve aural awareness.

New Ideas are performance instructions for musical elements found in **Chesapeake March**. To reinforce understanding of these new concepts, we encourage you to supplement these instructions with your own definitions of these terms. The New Ideas box appears on top of the student Learning Concepts parts as shown here:


New Ideas

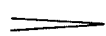
f forte = Play with full volume.


mf mezzo forte = Play with medium full volume.

mp mezzo piano = Play with medium soft volume.

p piano = Play with soft volume.

 *crescendo (cresc.)* = Gradually play louder.

 *decrescendo (decresc.)* = Gradually play softer.

 Natural sign = The natural sign cancels a flat or sharp for one entire measure.

SCALE SKILL

ACTIVITY

1. Play the E \flat Major Concert scale with the full band. Divide the band into two groups, and ask one group to sing the scale on "l \bar{o} o" while the others play the scale. Repeat the exercise, and switch parts.
2. Play the scale in whole notes, half notes, and quarter notes.
3. Instruct students to memorize the scale.



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THE COMPOSERS



Quincy Hilliard was awarded his Ph.D. in Music Theory and Composition from the University of Florida where he studied with Richard Bowles. He received his Bachelor of Music Education degree from Mississippi State University, and earned his Master of Music Education degree from Arkansas State University where he studied with Jared Spears. Dr. Hilliard has taught in the Memphis City School System, and was an assistant professor of Music Theory and Composition at Nicholls State University and at Florida International University. As the author of several articles on music theory and education, his works have appeared in various state, regional, and national music publications. He currently serves as assistant professor of Theory and Composition at the University of Southwestern Louisiana. He is in demand as a composer, lecturer, adjudicator, guest conductor and clinician.



Chuck Elledge has been professionally composing and arranging music since his early teens. He earned his Bachelor of Music degree in Theory and Composition from the University of Minnesota where he studied with Dr. Frank Bencriscutto and Dr. Dominick Argento. Mr. Elledge has composed music for all levels of education, commercial radio, and industrial multi-media presentations. His collaboration efforts include several titles from the BEST IN CLASS PERFORMANCE SELECTIONS series for young band, and A BEST IN CLASS CHRISTMAS which features 11 holiday pieces for first and second year musicians. Mr. Elledge was involved in the production of ALL FOR STRINGS Comprehensive String Method, and has published full and string orchestra music. He also serves as Music Director for the Minnesota Vikings Football Club, and is presently creating a Strolling Strings textbook with James "Red" McLeod. Mr. Elledge continues to write extensively for all levels of instrumental performance in his current position as Staff Writer for the Neil A. Kjos Music Company. Concert band compositions by Chuck Elledge published by Kjos include *British Isles Suite*, *Cabo Rico*, *Liberty Bell Overture*, *Mirage*, *A Santa Cecilia*, *Songs of Olde Eire*, and *Summer's Rain*.

RHYTHM SKILL

ACTIVITY

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

The musical score is organized into two systems, each containing four sections (A, B, C, D). The instruments are listed on the left of each system.

System 1:

- Section A:** Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2). Includes a2 markings.
- Section B:** Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2).
- Section C:** Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2).
- Section D:** Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2).

System 2:

- Section A:** F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, Snare Drum/Bass Drum.
- Section B:** F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, Snare Drum/Bass Drum.
- Section C:** F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, Snare Drum/Bass Drum.
- Section D:** F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, Snare Drum/Bass Drum.

MELODY AND PHRASING SKILL

ACTIVITY

1. The first melody of **Chesapeake March** begins with the phrase below. Instruct students to slightly separate all quarter and eighth notes. Extend half notes, dotted half notes and whole notes for their full rhythmic duration. Students should put a slight crescendo-decrescendo on longer notes to help shape each phrase.
2. This marcato style should contrast with the trio section played by clarinets beginning in measure 35. Clarinets should strive for a full and smooth sound when playing this more lyrical theme. You may wish to instruct other sections to imitate the sound of a string bass when playing the accompanying quarter note pattern—each note should be slightly separated, but not too short.

The musical score is arranged in a standard orchestral format. The top section (measures 1-4) includes parts for Flutes/Oboe, Bb Clarinets, Eb Alto Saxophones, Bb Cornets/Trumpets, F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, and Snare/Bass Drum. The bottom section (measures 5-8) includes parts for Flutes/Oboe, Bb Clarinets, Eb Alto Saxophones, Bb Cornets/Trumpets, F Horn, Low Woodwinds/Low Brass, Timpani, Bells, Triangle, Crash Cymbals, and Snare/Bass Drum. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics.

TUNING AND HARMONY SKILL

ACTIVITY

1. Correct posture and breath support are essential to playing in tune. Instruct students to listen carefully when playing this exercise. Each note of the E \flat Major Chord is spelled out in unison and labeled on student parts. The full chord sounds in the fourth measure.
2. Rehearse at different dynamic levels, and make students aware of the intonation differences which may occur when they play loudly and softly. Encourage concentration on a steady air stream.
3. It is helpful to ask a student to sing these intervals once they have played the exercise. Ask low woodwinds to play the line while the remainder of the band sings their parts in a comfortable range on "lōō." Vary the playing assignment between various sections of the band. Students should always listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.

The musical score is for a band exercise in E \flat major, 4/4 time. It consists of four measures. The instruments and their parts are as follows:

- Flutes 1 & 2 / Oboe:** Measure 1: G \flat (finger 1), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord (G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat).
- Bb Clarinets 1 & 2:** Measure 1: G \flat (finger a2), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- Eb Alto Saxophones 1 & 2:** Measure 1: G \flat (finger a2), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- Bb Cornets / Trumpets 1 & 2:** Measure 1: G \flat (finger a2), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- F Horn:** Measure 1: G \flat (finger 1), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- Low Woodwinds / Low Brass:** Measure 1: G \flat (finger 1), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- Timpani:** Measure 1: G \flat (finger 1), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.
- Bells:** Measure 1: G \flat (finger 1), A \flat (finger 2), B \flat (finger 3). Measure 2: C \flat (finger 1), D \flat (finger 2), E \flat (finger 3). Measure 3: F \flat (finger 1), G \flat (finger 2), A \flat (finger 3). Measure 4: Full chord.

CHESAPEAKE MARCH

Correlated with BEST IN CLASS Book 1, page 15

by Quincy Hilliard
and
Chuck Elledge

Full Conductor Score
Approximate Performance Time 2:50

1 $\text{♩} = 90$ 2 *mf* 3 *a2* 4 5

Flutes 1/2

Oboe

Bb Clarinets 1/2

Eb Alto Clarinet

Bb Bass Clarinet

Eb Alto Saxophones 1/2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bassoon

Bb Cornets/1 Trumpets 2 $\text{♩} = 90$

Horn in F

Trombone

Baritone

Tuba

Timpani

Percussion I: Bells

Percussion II: Triangle

Percussion III: Crash Cymbals

Percussion IV: Snare Drum Bass Drum *S.D.* *mp*

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Musical score for woodwinds and percussion, measures 11-15. The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Fls. 1 & 2:** Flute parts with melodic lines and some chordal textures.
- Ob.:** Oboe part with a melodic line.
- Cls. 1 & 2:** Clarinet parts with rhythmic patterns.
- A. Cl.:** Alto Clarinet part.
- B. Cl.:** Bass Clarinet part.
- A. Saxes. 1 & 2:** Alto Saxophone parts.
- T. Sax.:** Tenor Saxophone part.
- Bar. Sax.:** Baritone Saxophone part.
- Bsn.:** Bassoon part.
- Cors./1 & 2:** Cor Anglais / Trumpets part.
- Hn.:** Horn part.
- Trb.:** Trombone part.
- Bar.:** Baritone Trombone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Bells:** Bells part.
- Tri.:** Triangle part.
- C. Cyms.:** Cymbals part.
- S. D. & B. D.:** Snare and Bass Drum parts.

Measures 11-15 are marked with measure numbers 11, 12, 13, 14, and 15. A large watermark 'SAMPLE' is visible across the score.

16 17 18 19 20

Fls. 1/2

Ob.

Cls. 1/2

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Bsn.

Cors. / 1/2

Tpts. 2

Hn.

Trb.

Bar.

Tuba

Timp.

Bells

Tri.

C. Cyms.

S. D.

B. D.

a2

19

19

21 22 23 24 25

Fls. 1/2

Ob.

Cls. 1/2

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Bsn.

Cors. / 1
Tpts. 2

Hn.

Trb.

Bar.

Tuba

Timp.

Bells

Tri.

C. Cyms.

S.D.
B.D.

p

f

p

26 27 28 29 30

Fls. 1 2 *f*

Ob. *f*

Cls. 1 2 *f*

A. Cl. *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Bsn. *f*

Cors. / 1 2 *f*

Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Timp. *f*

Bells *f*

Tri. *mf* *f*

C. Cyms. *f*

S.D. *f*

B.D. *f*

36 37 38 39 40

Fls. 1
2

Ob.

Cls. 1
2

A. Cl.

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Bsn.

Cors. / 1
Tpts. 2

Hn.

Trb.

Bar.

Tuba

Timp.

Bells

Tri.

C. Cyms.

S. D.
B. D.

This musical score page, numbered 19, covers measures 46 through 50. It is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (1 and 2), Alto Clarinet, Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, and Bassoon. The brass section includes Cornets (1 and 2), Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, and Timpani. The percussion section includes Bells, Triangle, and Cymbals (Crash and Suspended). The strings are represented by Snare Drum and Bass Drum. The score features dynamic markings of *f* (forte) and *mf* (mezzo-forte) across various measures. A large, semi-transparent watermark is visible across the center of the page.

51 52 53 54 55

Fls. 1 2 *mf*

Ob. *mf*

Cls. 1 2 *mf*

A. Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f* *p*

Bsn. *f* *p*

Cors. / 1 2 *f*

Hn. *f*

Trb. *f* *p*

Bar. *f* *p*

Tuba *f* *p*

Timp. *f*

Bells *mf*

Tri. *f*

C. Cyms. *f*

S. D. *f*

B. D. *p*

Musical score for measures 56-60. The score includes parts for Flutes (1 and 2), Oboe, Clarinets (1 and 2), Alto Clarinet, Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Bassoon, Corsos/Trombones (1 and 2), Horns, Trumpets, Baritone, Tuba, Timpani, Bells, Triangle, Cymbals, and Snare/Drum (S.D./B.D.). The key signature is B-flat major (two flats). The score shows a variety of rhythmic patterns and melodic lines across the instruments.

This musical score page contains the following parts and measures:

- Fls. 1/2:** Measures 67-72. Dynamics: *mf* (measures 67-70), *p* (measures 71-72).
- Ob.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Cls. 1/2:** Measures 67-72. Dynamics: *mf* (measures 67-70), *p* (measures 71-72).
- A. Cl.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- B. Cl.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- A. Saxes. 1/2:** Measures 67-72. Dynamics: *p* (measures 67-72).
- T. Sax.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Bar. Sax.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Bsn.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Cors. / 1 Tpts. 2:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Hn.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Trb.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Bar.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Tuba:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Timp.:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Bells:** Measures 67-72. Dynamics: *p* (measures 67-72).
- Tri.:** Measures 67-72. Dynamics: *mf* (measures 67-72).
- C. Cyms.:** Measures 67-72. Dynamics: *mf* (measures 67-72).
- S.D. / B.D.:** Measures 67-72. Dynamics: *mf* (measures 67-72).

Musical score for measures 73-78. The score includes parts for Flutes (1 and 2), Oboe, Clarinets (1 and 2), Alto Clarinet, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Bassoon, Cor Anglais / Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, Timpani, Bells, Triangle, Cymbals, and Snare/Drum. The key signature is B-flat major. Measures 73-74 show the Flute 1 and Clarinet 1 parts with dynamics markings. Measure 75 has a dynamic marking for Clarinet 1. Measure 76 has a dynamic marking for Flute 1. Measure 77 has a dynamic marking for Flute 1. Measure 78 has a dynamic marking for Flute 1. The Snare/Drum part has a dynamic marking at the end of measure 78. A large 'SAMPLE' watermark is overlaid on the score.