

**Grade
1/2**

Real music using only the first 6 notes!

FULL CONDUCTOR SCORE

Catalog No: 023-4775-01

Challenge Accepted!

Jonathan McBride

Sound Foundations Series

FOR BEGINNING BANDS!

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Sound Foundations Series

(Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

Challenge Accepted!

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Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet	12
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
B♭ Trumpet	10
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals	2
Piano/Keyboard (optional)	1

Program Notes

Challenge Accepted! celebrates the effort and reward of working to overcome obstacles. For young band students, this piece contains all kinds of challenges to overcome and learn from. **Challenge Accepted!** opens with a fanfare, soon joined by a flowing countermelody. A contrasting theme introduced later is passed from section to section as the music builds to a powerful restatement of the opening theme.

Rehearsal Suggestions

Along with the challenges of pitch and rhythm, proper balance and dynamics will play a critical role in the success of this piece. Have all instruments play the main theme simultaneously (trumpets at m. 5, all saxophones and low instruments at m. 39). This will help reinforce the melody for these players while demonstrating to the ensemble which part must be most easily heard. Making sure the melody predominates is the responsibility of all players, either by playing louder to bring it out or by playing softer when playing an accompanying part. The contrasting section beginning at m. 21 is another opportunity to focus on balance and bringing out the melody as it is passed from section to section every four measures.

Challenge Accepted! was written to support and encourage technical facility, but also to develop listening skills as students strive for ensemble balance. It is my hope that **Challenge Accepted!** will be a fun, musical, and worthwhile endeavor for you and your students.

Jonathan McBride

About the Composer

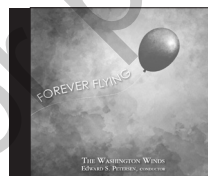


After Graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, **Jonathan McBride** went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches K-12 band, choir, and general music in the small town of Pateros, Washington.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrument Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both the Alaska and Washington conferences. In addition to teaching and composing, Jonathan McBride enjoys working as a guest director and adjudicator, and also directs the Okanogan Valley Chorus.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are considered favorites for both students and audiences.

2019 Concert Band CD



WFR399

FOREVER FLYING

The Washington Winds,

Edward S. Petersen – Conductor

CONTENTS: *Outrider* (McBride), *Voice Of America*

March (K. L. King/arr. Swearingen), *Starship Legacy* (Chattaway), *Island Breezes* (Huckeby), *The Codebreakers* (Budiansky), *Nordic Adventure* (Katheryn Fenske), *Vanguard Fanfare* (Romeyn), *The Swashbucklers March* (Romeyn), *Evil Jungle Prince* (Neeck), *Hymn To St. Avold* (C. T. Smith), *The Horseman Of Sleepy Hollow* (Romeyn), *Dem Bones* (Shaffer), *Winds Of Joy* (Weller), *Red River Valley* (arr. Glover), *In Times Of Turbulence* (R. W. Smith), *Modal Song and Dance* (del Borgo), *Jambo, Ralkiki!* (Webb), *Salute To Liberty* (Swearingen), *Windsong* (Chattaway), *Dress Blues* (Hammonds), *At The Water's Edge* (Romeyn), *Skyward Bound* (Swearingen), *Rumble And Roar!* (Neeck), *Trans-America March* (R. W. Smith), *Forever Flying* (Swearingen), *Let's Do This!* (Benson), *Ghost Host* (Eveland), *The King's Crown* (Romeyn), *Challenge Accepted!* (McBride), *Danza Del Mambo* (R. W. Smith), *This Land Is Your Land* (Guthrie/arr. A. Clark)

LICENSING THIS WORK

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CHALLENGE ACCEPTED!

Conductor Score
023-4775-00

Jonathan McBride
ASCAP

Adventurous! (♩ = 120)

5

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani
B♭, F

Percussion 1:
Snare Drum
Bass Drum

Percussion 2:
Crash Cymbals

Piano/Keyboard
(optional)

For Reference Only. Not Valid for Performance.

Adventurous! (♩ = 120)

5

1 2 3 4 5 6 7

This page contains measures 8 through 14 of a musical score, with rehearsal mark 13 at the beginning of measure 13. The score is for a large ensemble, including woodwinds, brass, percussion, and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the entire page.

Rehearsal Mark 13

Measures 8-14:

- Flute:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- Oboe:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- Clarinet:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- B. Clarinet:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Bsn:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- A. Sax:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- T. Sax:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- B. Sax:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Trpt:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Horn:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- Trom. Bar:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Tuba:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Bells:** Measures 8-12 are whole rests. Measure 13 begins with a half note G4, followed by quarter notes A4, B4, and A4 in measure 14.
- Timp:** Measures 8-12: Quarter notes G4, A4, B4, and A4 with accents. Measure 13: Quarter notes G4, A4, B4, and A4 with accents.
- Perc. 1:** Measures 8-14: Continuous eighth-note pattern (G4, A4, B4, A4) with accents.
- Perc. 2:** Measures 8-12 are whole rests. Measure 13: Half note G4. Measure 14: Two eighth notes (G4, A4) with accents.
- Piano:** Measures 8-14: Accompanying bass line with eighth and sixteenth notes, including a melodic line in the right hand.

Flute

Oboe

Clar.

B. Clar.

Bsn

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Piano

15 16 17 18 19 20

21

Flute *mp*

Oboe

Clar. *mf*

B. Clar.

Bsn

A. Sax. *mp*

T. Sax. *mf*

B. Sax.

21

Trpt. *mf* Alto Sax. cues

Horn *mf*

Trom. Bar.

Tuba

Bells *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Piano *mf*

21 22 23 24 25 26

29

Flute

Oboe

Clar.

B. Clar.

Bsn

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom.
Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Piano

Tuba cues

Tuba cues

Tuba cues

29

Play

33

Flute

Oboe

Clar.

B. Clar.

Bsn

A. Sax.

T. Sax.

B. Sax.

33

Trpt.

Horn

Trom. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Piano

33 34 35 36 37 38

39

Flute

Flute staff with notes and dynamics.

Oboe

Oboe staff with notes and dynamics.

Clar.

Clarinet staff with notes and dynamics.

B. Clar.

Bass Clarinet staff with notes and dynamics.

Bsn

Bassoon staff with notes and dynamics.

A. Sax.

Alto Saxophone staff with notes and dynamics.

T. Sax.

Tenor Saxophone staff with notes and dynamics.

B. Sax.

Bass Saxophone staff with notes and dynamics.

39

Trpt.

Trumpet staff with notes and dynamics.

Horn

Horn staff with notes and dynamics.

Trom.
Bar.

Trombone/Bassoon staff with notes and dynamics.

Tuba

Tuba staff with notes and dynamics.

Bells

Bells staff with notes and dynamics.

Timp.

Timpani staff with notes and dynamics.

Perc. 1

Percussion 1 staff with notes and dynamics.

Perc. 2

Percussion 2 staff with notes and dynamics.

Piano

Piano staff with notes and dynamics.

39

40

41

42

43

44

45

46

Flute

Oboe

Clar.

B. Clar.

Bsn

A. Sax.

T. Sax.

B. Sax.

46

Trpt.

Horn

Trom.
Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Piano

46

47

48

49

50

51