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FJH CONCERT BAND

Grade 3

JUBILANT FLOURISHES

Travis J. Weller

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
4 - Flute 1	2 - Trombone 2
4 - Flute 2	2 - Trombone 3
2 - Oboe	2 - Baritone/ Euphonium
2 - Bassoon	2 - Baritone T.C.
4 - B $\flat$ Clarinet 1	4 - Tuba
4 - B $\flat$ Clarinet 2	1 - Timpani
4 - B $\flat$ Clarinet 3	2 - Mallet Percussion Xylophone Bells
2 - B $\flat$ Bass Clarinet	2 - Percussion 1 Snare Drum Bass Drum
2 - E $\flat$ Alto Saxophone 1	2 - Percussion 2 Suspended Cymbal Crash Cymbals
2 - E $\flat$ Alto Saxophone 2	2 - Percussion 3 Tambourine Tom-toms
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
3 - B $\flat$ Trumpet 1	
3 - B $\flat$ Trumpet 2	
3 - B $\flat$ Trumpet 3	
2 - F Horn 1	
2 - F Horn 2	

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer

Travis J. Weller is an active arranger, composer, educator and advocate of music education. He has been the Director of Bands at Mercer Area Middle-Senior High School since August of 1995. He earned his Bachelor's Degree in Music Education from Grove City College, and graduated from Duquense University with a Master's Degree in Music Education. In addition to his teaching duties at Mercer, Travis is a Doctorate in Philosophy Candidate in Music Education at Kent State University.

At Mercer, he is the Director of the Middle School Concert Band, Senior High Concert Band, and Senior High Wind Ensemble. He also instructs the extra-curricular marching band, pep band, chamber winds, and jazz ensemble. Travis has served as a District President and County Representative for PMEA. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has been a guest speaker in music education at various colleges and universities for secondary methods classes and PMEA workshops, and presented at the 2009 & 2011 PMEA State Conference. He is in frequent demand as a clinician, guest conductor, and for commissioned works for concert band. He has been a guest conductor for a number of Honor Bands across

the Eastern United States, and was the composer-in-residence for the East Stroudsburg School District Composer Series.

Travis' compositions have received many awards. In 2009, his composition *Journey to the Prairie* received 3rd place in the 2nd Annual Frank Ticheli Composition Contest, and he is a three-time ASCAP Plus Award Winner. His pieces for concert band have been performed by groups ranging from elementary to the collegiate level. Notable performances have been given by Grove City College Wind Ensemble, Westminster College Wind Ensemble, the River City Youth Brass Band (Pittsburgh), the Marks Concert Band (Hermitage, PA.), The Florida State Summer Wind Ensemble, the Carnegie Mellon Pre-College Summer Wind Ensemble, The VanderCook College Symphonic Band (2009 Midwest Clinic), The West Ridge Middle School Wind Ensemble (2010 Midwest Clinic), and the Youngstown State University (OH) Concert Band.

Travis resides in Mercer with his wife Beth, their three daughters and a son.

About the Music

Jubilant Flourishes is a brilliant and joyful concert written as an opener for a high school band concert. After a bold introduction, a buoyant melody emerges from the lower voices of the ensemble surrounded by brief fanfares and punctuations that resonate throughout the rest of the piece. The "flourishes" that surround it exist in rapid, running woodwind passages, and short punctuations by the various sections. The material in the transition to measure 80 sets a unique, dark contrasting section that leads to a recapitulation of the secondary theme first heard at measure 41. The main melody returns briefly at measure 130 before a series of bold fanfares bring the piece to an exciting finish.

Rehearsal Notes

The opening hits an apex at measure 21. Be sure to get proper dynamic contrast from the ensemble on the *fp* so the clarinet, French horn, trombone, and baritone line can cut through. Encourage the melody line to play with a full, rich, buoyant sound as the main melody enters at measure 25, and balance the flourishes so they complement the lower voices.

Both sections at measure 41 and measure 112 provide important thematic contrast though they each have different tonal centers. Recommend the ensemble to play in the same style in both sections, listening to each other for balance, articulation, and dynamic levels. In both instances the building energy at the end of the section leads to a return of the main theme.

The percussionists are integral throughout the work to help establish a consistent, steady tempo that allows the flourishes and fanfares to unfold. I would suggest that the timpani player use a hard, staccato mallet throughout the work to allow the instrument to speak. Their entrances at various points add dramatic moments that really make the work shine.

I hope this piece is a wonderful experience for you and your ensemble. It is vibrant, exciting, joyous, and uplifting — just like our experiences in the arts should be for every student. I thank you in advance for your support of this music and wish you and your ensemble well!

Travis J. Weller

JUBILANT FLOURISHES

Boldly! (♩ = 120)
TRAVIS J. WELLER
(ASCAP)

Flutes 1 2 *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 3 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophones 1 2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Boldly! (♩ = 120)

B♭ Trumpets 1 2 3 *f*

F Horns 1 2 *f*

Trombones 1 2 3 *f*

Baritone/Euphonium *f*

Tuba *f*

Timpani (F, B♭, C) *f*

Mallet Percussion (Xylophone, Bells) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Suspended Cymbal, Crash Cymbals) *f*

Percussion 3 (Tambourine, Tom-toms) *f*


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9

Fls. 1 2 *f*

Ob. *f*

Bsn. *fp* *f*

Cls. 1 2 3 *f*

B. Cl. *f* *fp* *f*

A. Sax. 1 2 *f* *fp* *f*

T. Sax. *f* *fp* *f*

B. Sax. *f* *fp* *f*

9

Tpts. 1 2 3 *fp* *f*

Hns. 1 2 *fp* *f*

Tbns. 1 2 3 *fp* *f*

Bar./ Euph. *fp* *f*

Tuba *f* *fp* *f*

Timp. *f*

Mlt. Perc. *fp* *f*

Perc. 1 *fp* *f*

Perc. 2 *f*

Perc. 3 *f*

7 8 9 10 11 12 13

17

Fls. 1 2

Ob.

Bsn.

fp *f*

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

fp *f*

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

fp *f*

Bar./Euph.

Tuba

fp *f*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19 20

This page of the musical score is for a large orchestra. It contains staves for the following instruments:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1, 2, and 3
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1, 2, and 3
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Mallet Percussion)
- Perc. 1
- Perc. 2 (Sus. Cym.)
- Perc. 3

The score includes dynamic markings such as *fp* (fortissimo piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). A rehearsal mark **25** is present. The page number **25** is also indicated in the top right corner. The bottom of the page shows measure numbers 21 through 27.

28 29 30 31 32 33 34

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1, 2, and 3
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Mallet Percussion)
- Perc. 1, 2, and 3 (Percussion)
- Tambourine

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A section of the score is marked with the number 41 in a box. The page number 25 is visible in the bottom left corner.

1. div.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

42 43 44 45 46 47 48

49 50 51 52 53 54 55 *mp*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1, 2, and 3
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1, 2, and 3
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1, 2, and 3 (Individual Percussion)

The score is in 2/4 time and features a key signature of one flat (B-flat). The music is marked with a forte (*f*) dynamic. A rehearsal mark is placed at measure 57. The page number 56 is visible at the bottom left, and the measure numbers 56 through 62 are indicated at the bottom of the page.

Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2
 Perc. 3

63 64 65 66 67 68 69

p *f* *f*

72

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

72

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

70 71 72 73 74 75 76

mf

mf

p

rim head

80

Fls. 1 2 *p*

Ob. *mp*

Bsn. *mf*

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Sax. 1 2 *mf* *p*

T. Sax. *mf*

B. Sax. *mp*

80

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3 *mf* *mp*

Bar./Euph. *mf*

Tuba *mp*

Timp.

Mlt. Perc.

Perc. 1 *mp*

Perc. 2 *p* *f*

Perc. 3 *mp*

77 78 79 80 81 82 83

15

Fls. 1 2 *mp* 1. div.

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 *mp*

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *p* *f*

Perc. 3 *mf*

84 85 86 87 88 89 90

This page of the musical score is for a large orchestra. It contains the following parts and staves:

- Fls. (Flutes):** 1 and 2 staves.
- Ob. (Oboe):** 1 staff.
- Bsn. (Bassoon):** 1 staff.
- Cls. (Clarinets):** 1, 2, and 3 staves.
- B. Cl. (Bass Clarinet):** 1 staff.
- A. Sax. (Alto Saxophone):** 1 and 2 staves.
- T. Sax. (Tenor Saxophone):** 1 staff.
- B. Sax. (Baritone Saxophone):** 1 staff.
- Tpts. (Trumpets):** 1, 2, and 3 staves.
- Hns. (Horns):** 1 and 2 staves.
- Tbns. (Trombones):** 1, 2, and 3 staves.
- Bar./Euph. (Baritone/Euphonium):** 1 staff.
- Tuba:** 1 staff.
- Timp. (Timpani):** 1 staff.
- Mlt. Perc. (Mallet Percussion):** 1 staff.
- Perc. 1:** 1 staff.
- Perc. 2:** 1 staff.
- Perc. 3:** 1 staff.

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A rehearsal mark **96** is present at the top right of the page. The page number **96** is also visible at the bottom right.

104

Fls. 1 2 *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f* *mp*

Cls. 1 2 3 *mp* *mf*

B. Cl. *mp*

A. Saxes 1 2 *f*

T. Sax. *mp* *f* *mf*

B. Sax. *mp*

Tpts. 1 2 3 *mp*

Hns. 1 2 *mp* *mf*

Tbns. 1 2 3 *mp* *f* *mp*

Bar./ Euph. *mf*

Tuba *mp*

Timp.

Mlt. Perc. *f*

Perc. 1

Perc. 2 *p*

Perc. 3 *f*

105 106 107 *f* 109 110 111

116

1. div.

f

Fls. 1 2

Ob.

Bsn.

f

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

f

116

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

f

Tuba

Timp.

Mlt. Perc.

f

Xylo. w/ hard mallets

Perc. 1

f

Perc. 2

Perc. 3

112 113 114 115 116 117 118

Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar./ Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2
 Perc. 3

119 120 121 122 123 124 125

Musical score for measures 119-125. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./ Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), and various Percussion instruments (Perc. 1, Perc. 2, Perc. 3). The score is written in 4/4 time and features dynamic markings such as *fp* (fortissimo piano) and *f* (forte).

130

Fls. 1 *mf* *ff*

2

Ob. *mf* *ff*

Bsn. *mp* *ff*

Cls. 1 *mp* *ff*

2 *mp*

3 *mp*

B. Cl. *mp* *ff*

A. Sax. 1 *mp* *ff*

2 *mp*

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

130

Tpts. 1 *fp* *ff*

2 *fp*

3 *fp*

Hns. 1 *mp* *ff*

2 *mp*

Tbns. 1 *fp* *ff*

2 *fp*

3 *mp* *ff*

Bar./ Euph. *mp* *ff*

Tuba *mp* *ff*

Timp. *fp* *ff*

Mlt. Perc. *ff* Bells. w/ hard mallets

Perc. 1 *mp* *ff*

Perc. 2 *p* *ff*

Perc. 3 *mp* *ff*

126 *mp* 127 128 129 131 132 *ff*

133 134 135 136 *mp* 137 138 *mf*

Fls. 1 2 *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

Cls. 1 2 3 *fp* *ff*

B. Cl. *fp* *ff*

A. Sax. 1 2 *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

Tpts. 1 2 3 *fp* *ff*

Hns. 1 2 *fp* *ff*

Tbns. 1 2 3 *fp* *ff*

Bar./Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

140 *f* 141 142 *ff* 143 144 145

