TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
JB105F
$7.00

DAVID BOBROWITZ

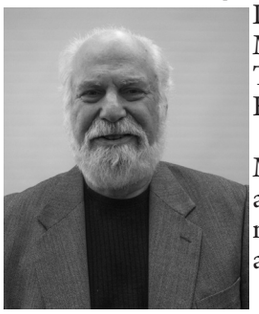
Chorale and Exultation

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22

SAMPLE

NEIL A. KJOS MUSIC COMPANY • PUBLISHER

About the Composer



DAVID BOBROWITZ received his Bachelor of Science degree from the Mannes College of Music, majoring in Trombone Performance under the direction of Simon Karasick. He went on to Teachers College, Columbia University, where he earned a Masters Degree in Music Education. He studied composition independently under the tutelage of Robert Russell Bennett.

Mr. Bobrowitz had worked as a bass trombonist, pianist, composer and arranger in the New York area for more than 30 years. He retired from the Great Neck Public Schools in June of 2000, and now resides in Midlothian, Virginia. He has published works for band, string orchestra, and chorus and has now amassed over 165 publications.

About the Composition

A *chorale* is a type of slow piece, or section of a piece, wherein a stately hymn tune gets a simple harmonization. In this work, the *chorale* sets up a highly energetic *exultation* section, which is meant to express rejoicing and jubilation. Short punctuated notes over a driving rhythmic background make up most of the first section. The complete form of the Exultation is **A** (**A**) **B** (**B**) **A** followed by a **Coda** based on the **A** section. This is a wonderful concert selection to feature your band's rhythmic skills that will be appreciated by audience and players alike for years to come!

Suggestions for the Conductor

Provide a very steady beat during the opening Chorale, and allow the chimes to sing out at the end of phrases. The Exultation should be energetic with a consistent tempo. Don't let it "run away". At rehearsal **70**, get your trombones and baritones to embrace the major 2nds. The same advice applies at **76** in the trumpets and horns. (Young performers tend to play timidly when first hearing the major 2nd interval, but it makes the harmony so much more interesting if they play it with confidence.) In the last measure, encourage the chimes player to let the final notes sing out.

Correlation with TRADITION OF EXCELLENCE™

Chorale and Exultation correlates with ***Tradition of Excellence*** Book 2, page 22.

SAMPLE

Instrumentation List

4 – 1st Flute
4 – 2nd Flute
2 – Oboe
3 – 1st B♭ Clarinet
3 – 2nd B♭ Clarinet
3 – 3rd B♭ Clarinet
2 – E♭ Alto Clarinet
2 – B♭ Bass Clarinet
2 – Bassoon
4 – 1st E♭ Alto Saxophone
4 – 2nd E♭ Alto Saxophone
2 – B♭ Tenor Saxophone
2 – E♭ Baritone Saxophone
4 – 1st B♭ Trumpet
4 – 2nd B♭ Trumpet
6 – F Horn
4 – 1st Trombone
4 – 2nd Trombone
2 – Baritone/Euphonium
2 – Baritone/Euphonium TC
4 – Tuba
1 – Electric Bass
2 – Chimes
3 – Xylophone, Bells
2 – Wood Blocks
2 – Agogo Bells, Crash Cymbals
3 – Snare Drum, Bass Drum
2 – Timpani (3 drums)
1 – Rehearsal Piano
1 – Full Conductor Score

Additional scores and parts are available.

Approximate Performance Time—3:00

To hear a recording of this or any other Kjos publication, please visit **www.kjos.com**.

SAMPLE

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group: Date:

PERCUSSION ASSIGNMENT CHART Student Name	Chimes	Xylophone	Bells	Wood Blocks	Agogo Bells	Crash Cymbals	Snare Drum	Bass Drum	Timpani	

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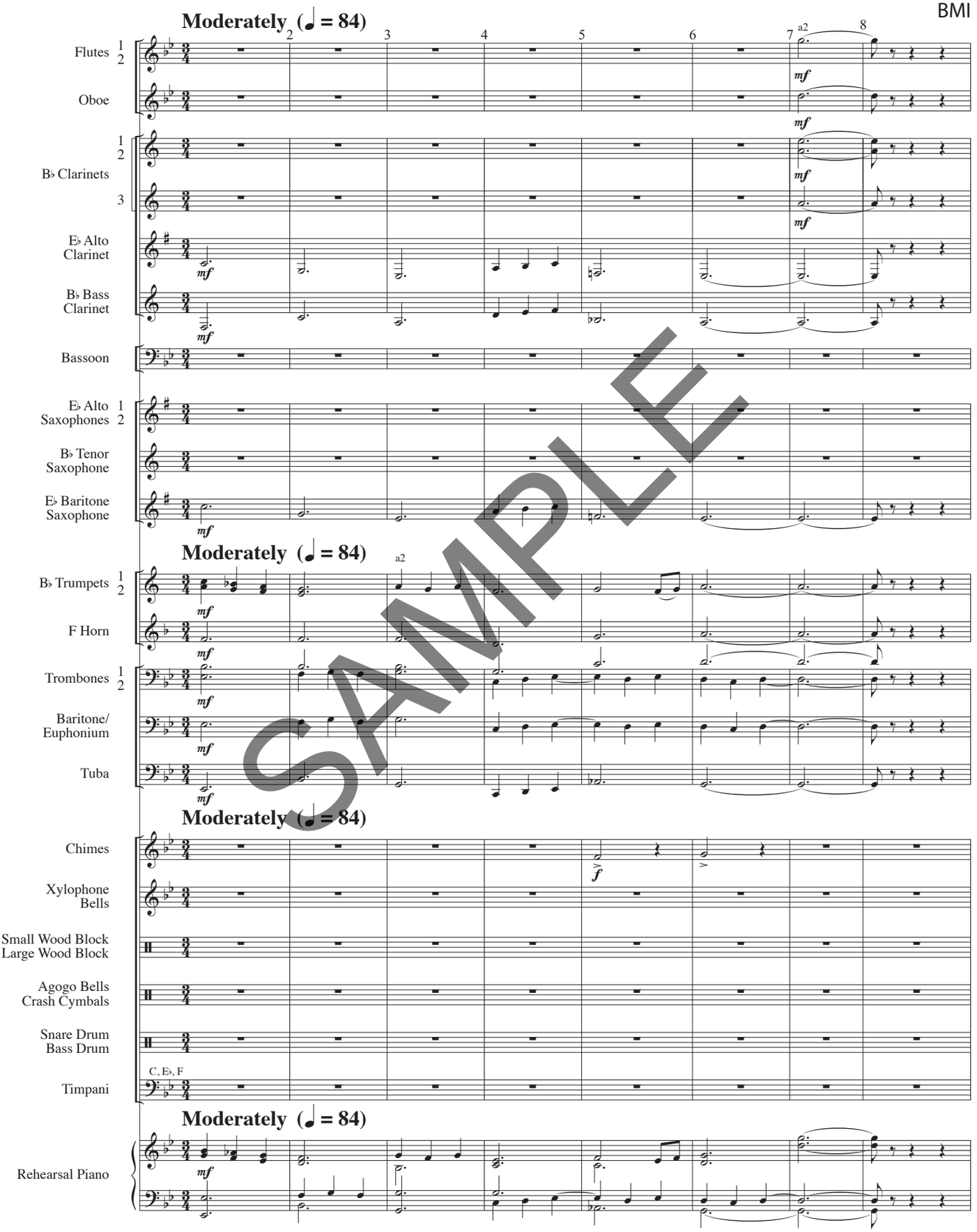
This chart is authorized for reproduction to distribute to percussionists in the performing ensemble.

Dates to Remember:

Chorale and Exultation

Approx. performance time—3:00

David Bobrowitz
BMI



SAMPLE

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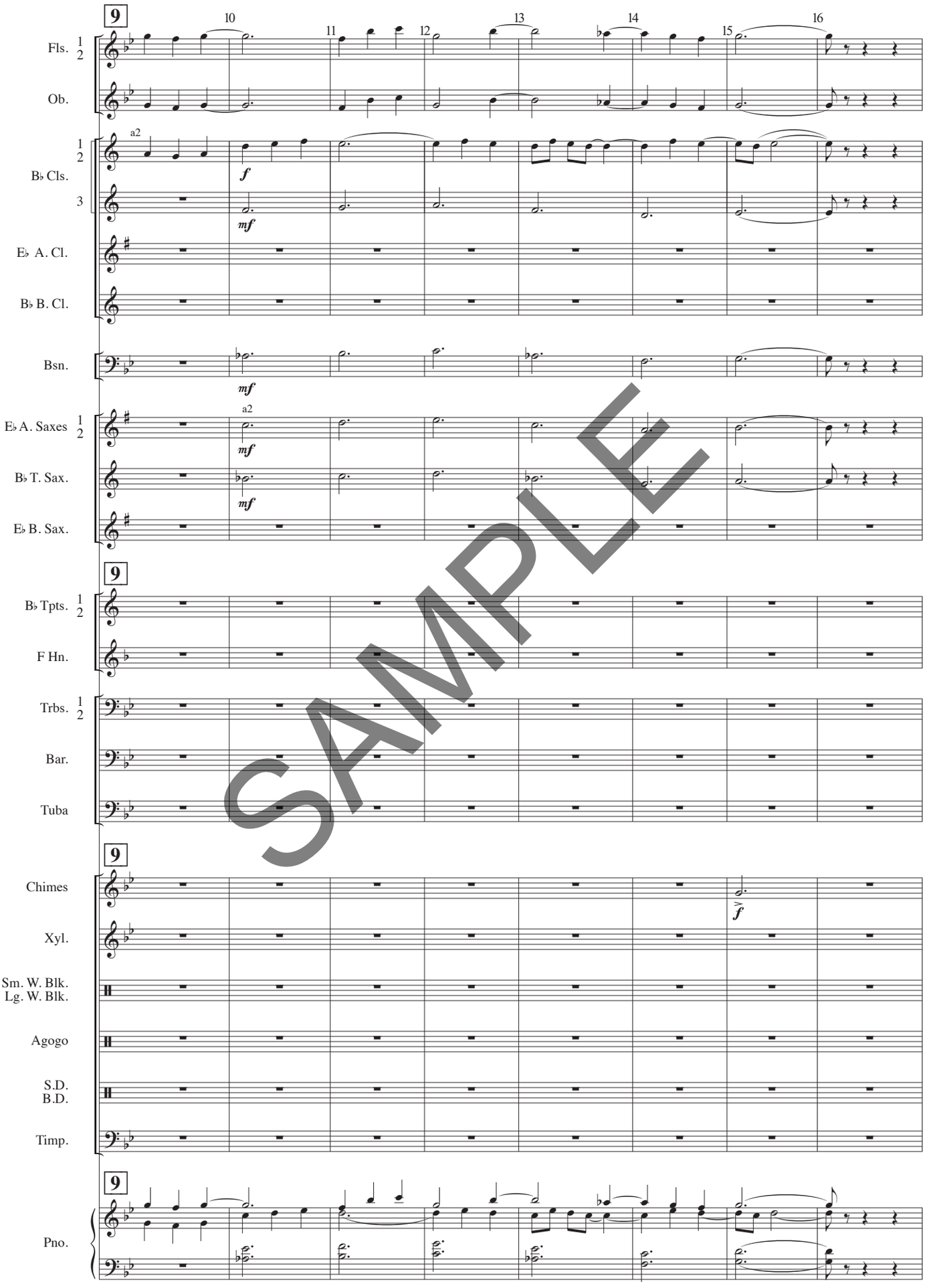
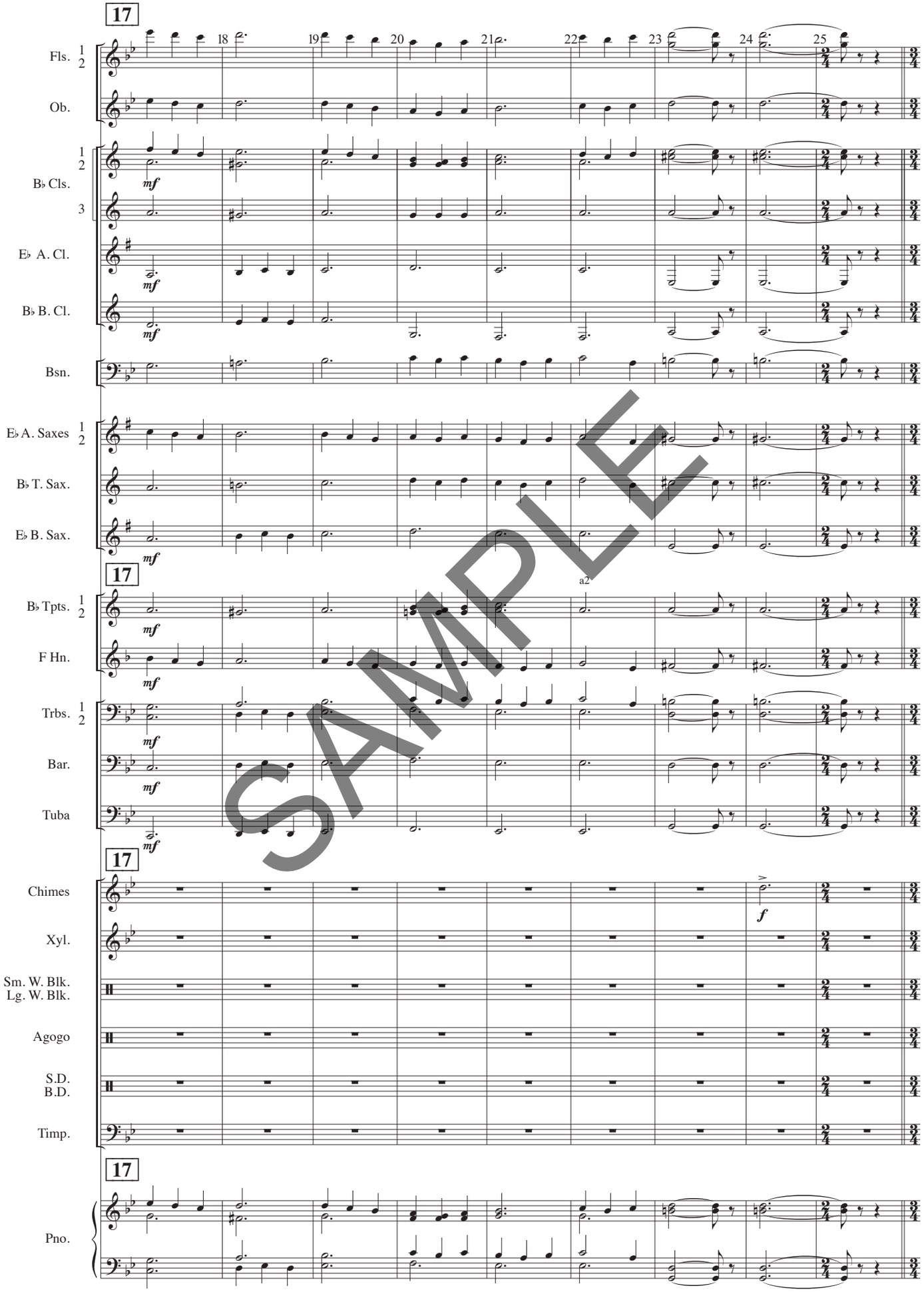
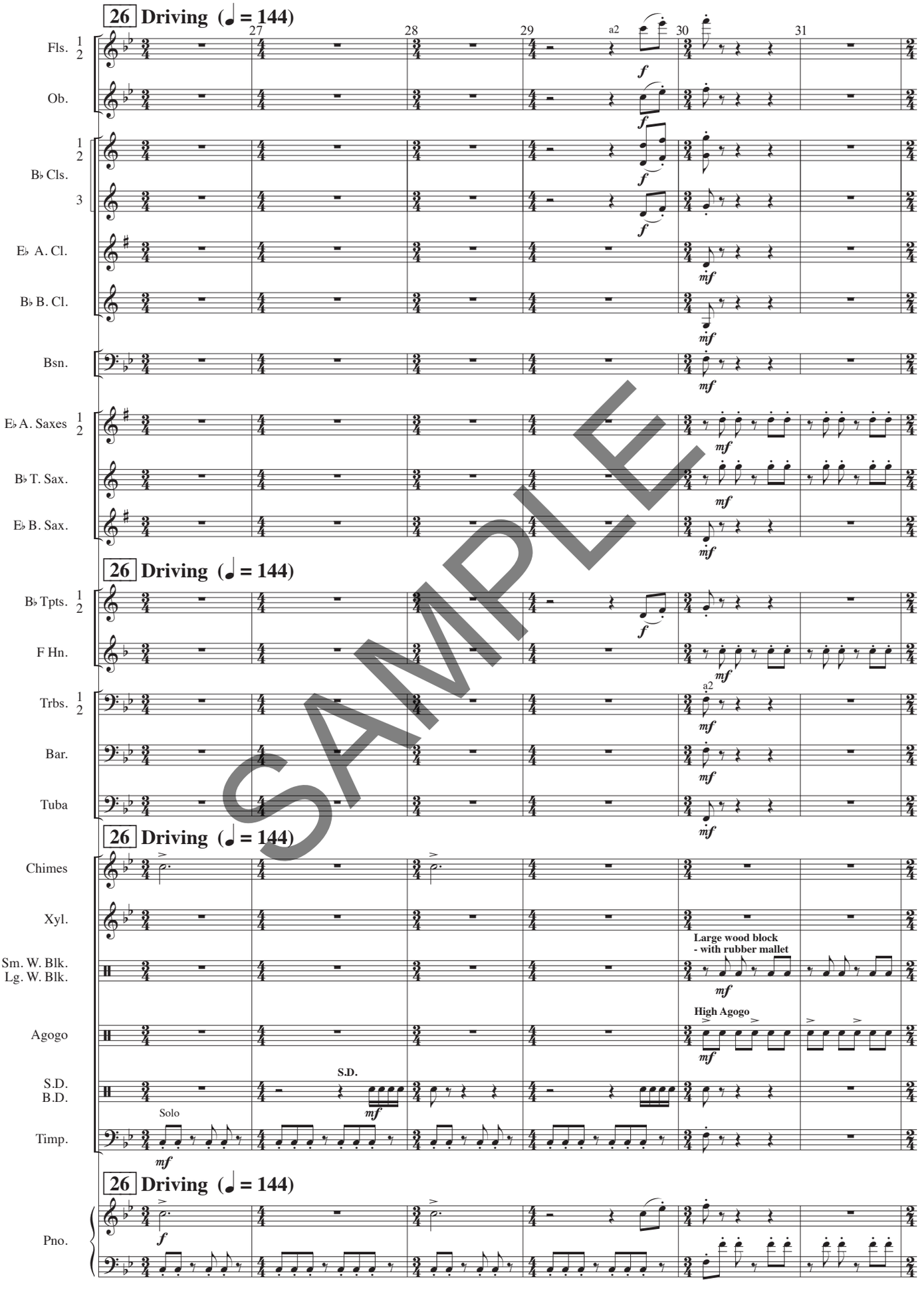

9
10
11
12
13
14
15
16
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
a2
f
mf
E♭ A. Cl.
B♭ B. Cl.
Bsn.
mf
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.

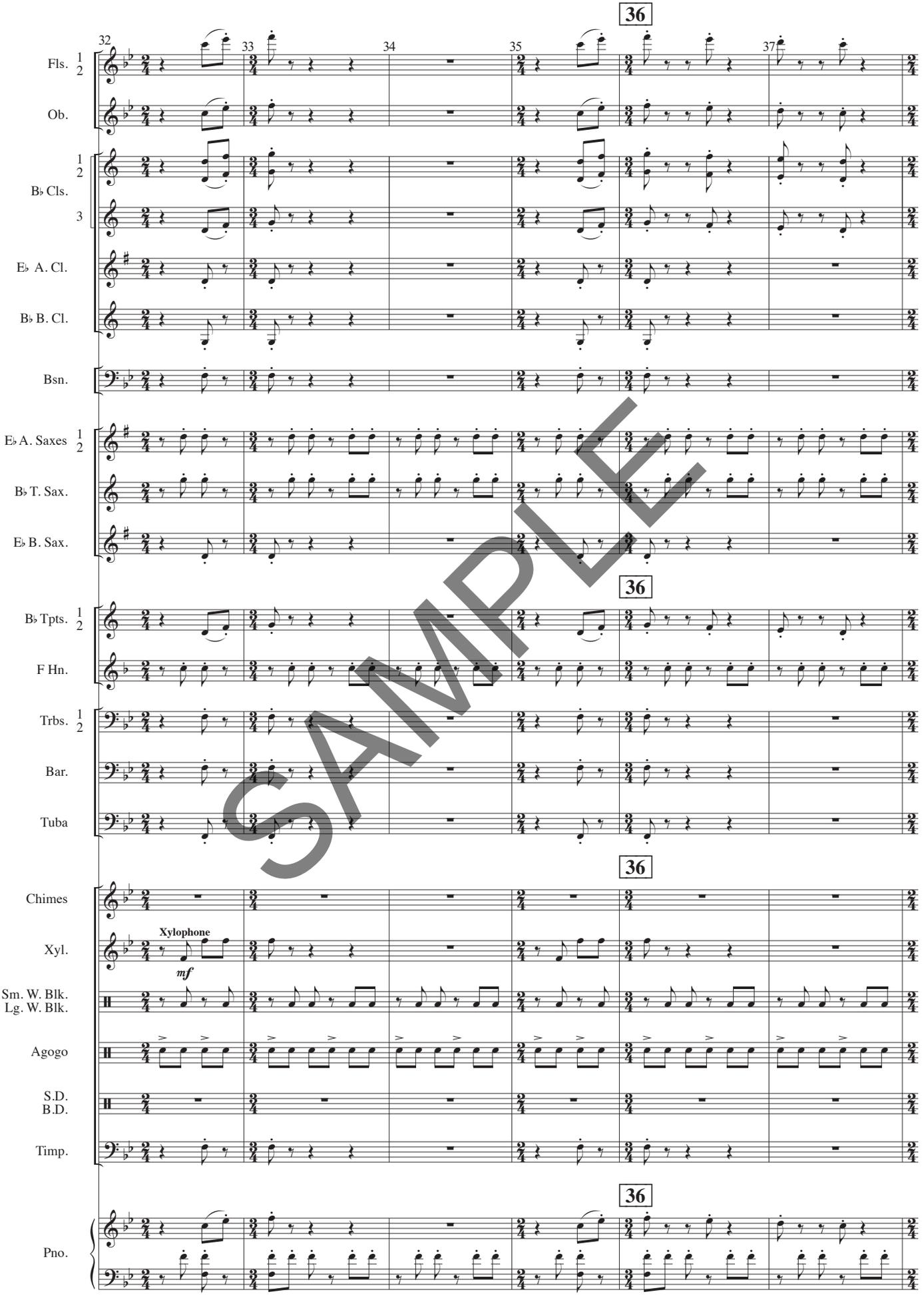
SAMPLE


17
18
19
20
21
22
23
24
25
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
mf
a2
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
f

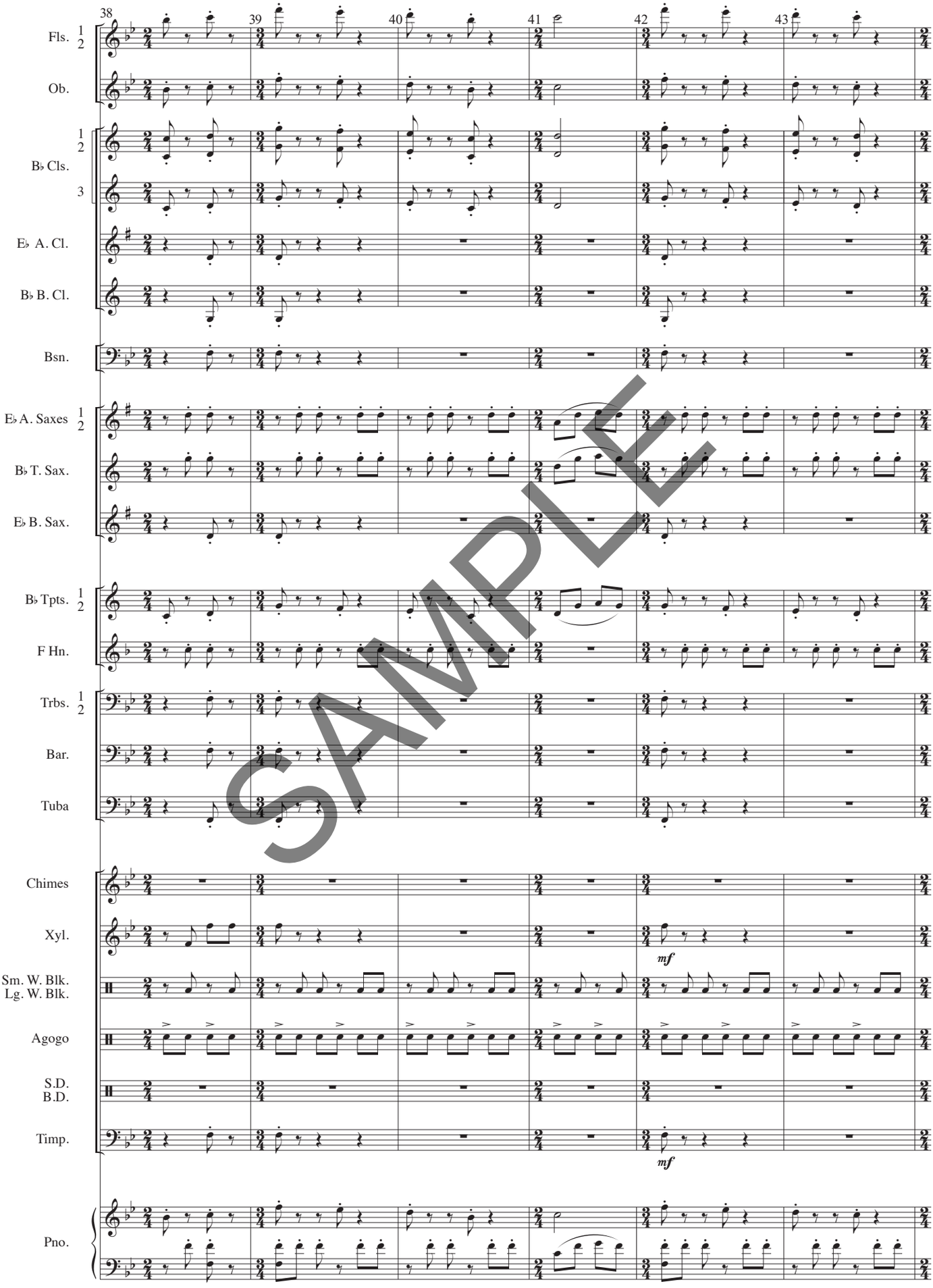
SAMPLE


26 Driving (♩ = 144)
27
28
29
a2
30
31
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
26 Driving (♩ = 144)
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
26 Driving (♩ = 144)
Chimes
Xyl.
Large wood block
- with rubber mallet
Sm. W. Blk.
Lg. W. Blk.
High Agogo
Agogo
S.D.
S.D.
B.D.
Solo
Timp.
26 Driving (♩ = 144)
Pno.

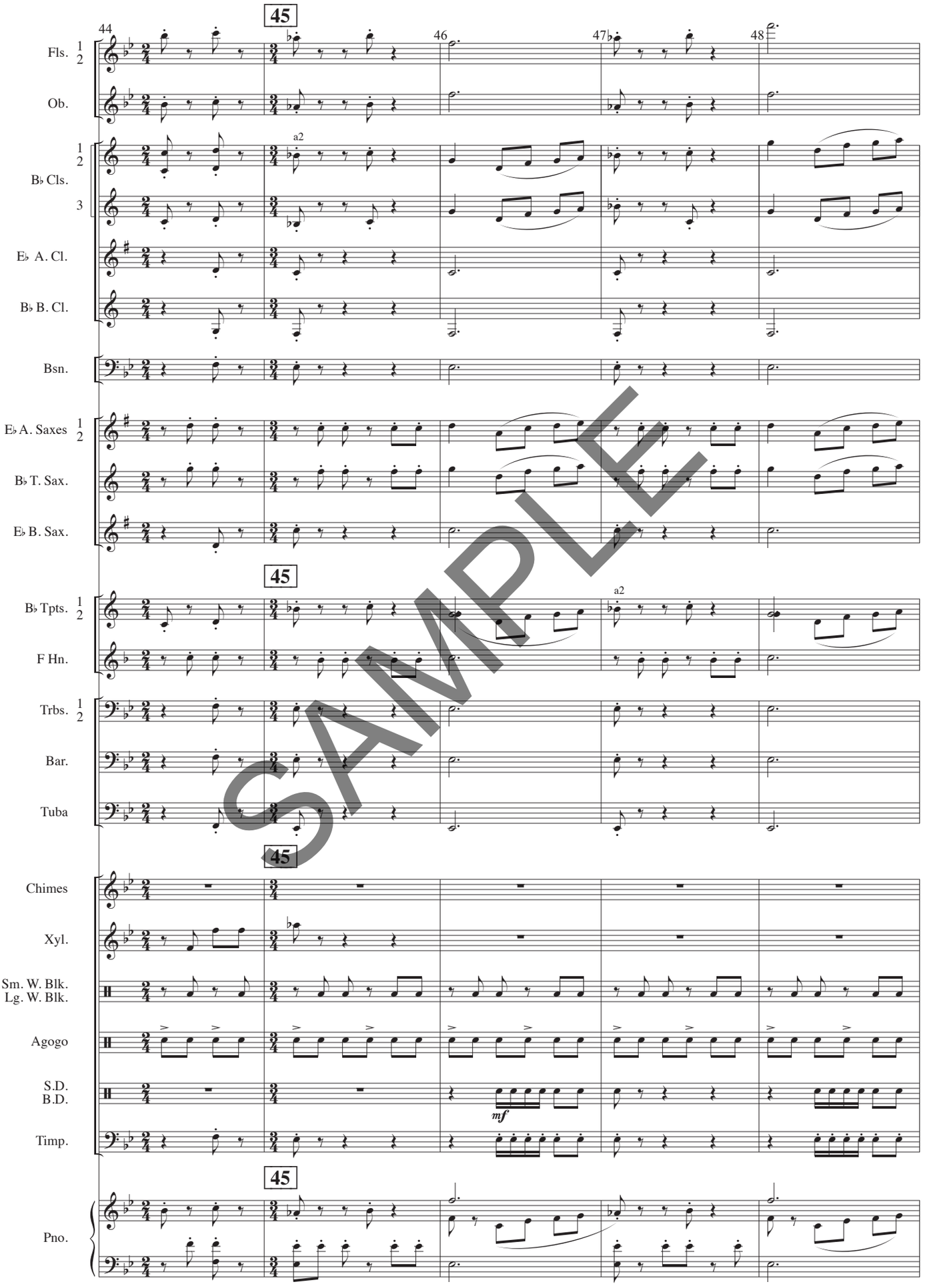
SAMPLE


32
33
34
35
36
37
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xylophone
mf
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.

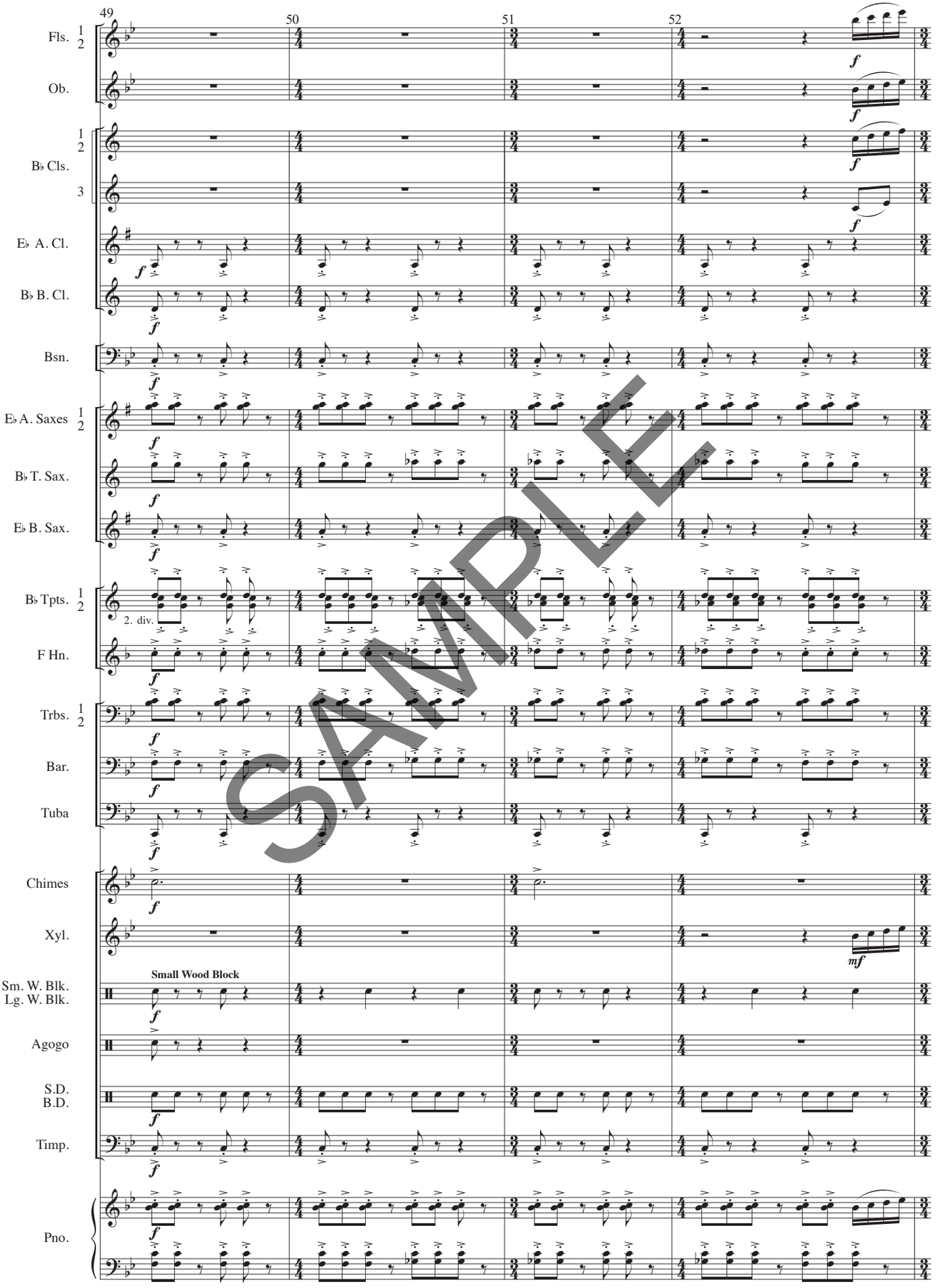
SAMPLE


38
39
40
41
42
43
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
mf
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
mf
Pno.

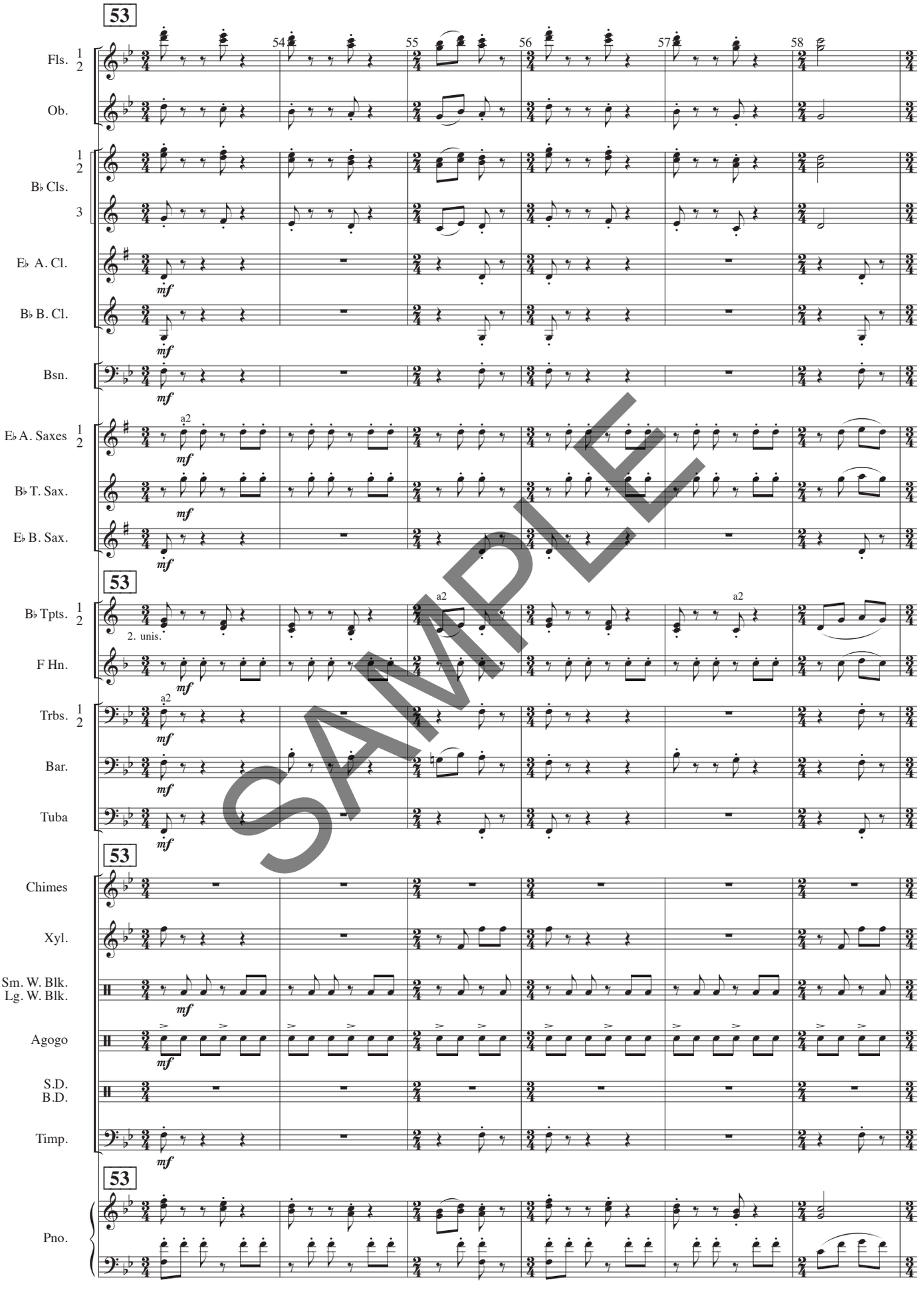
SAMPLE


45
44
46
47
48
Fls. 1 2
Ob.
a2
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
45
a2
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
45
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
mf
Timp.
45
Pno.

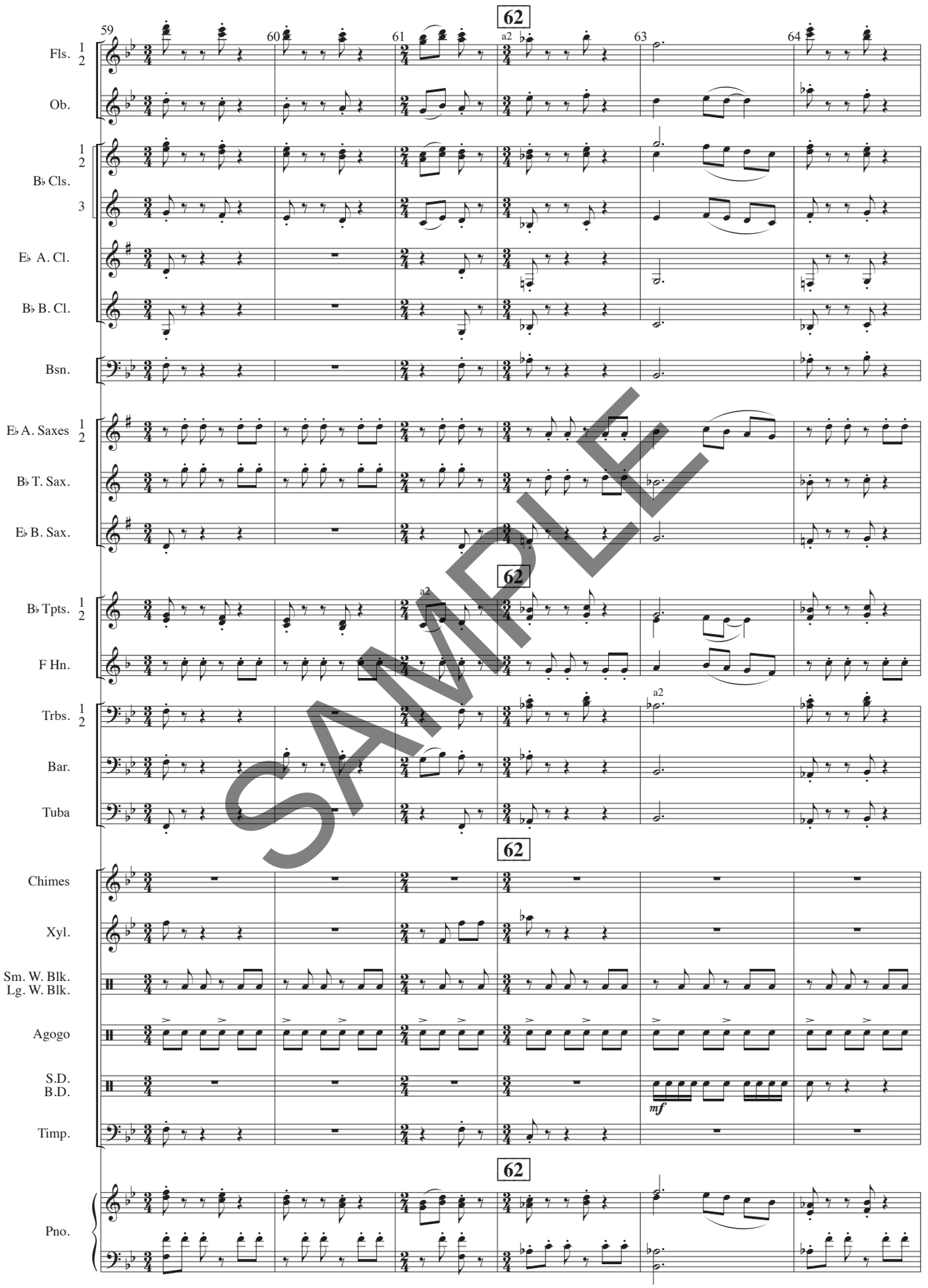
SAMPLE


49
50
51
52
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
2. div.
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Small Wood Block
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.

SAMPLE


53
54
55
56
57
58
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
2. unis.
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
mf
a2

SAMPLE


62
59
60
61
62
63
64
a2
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
mf

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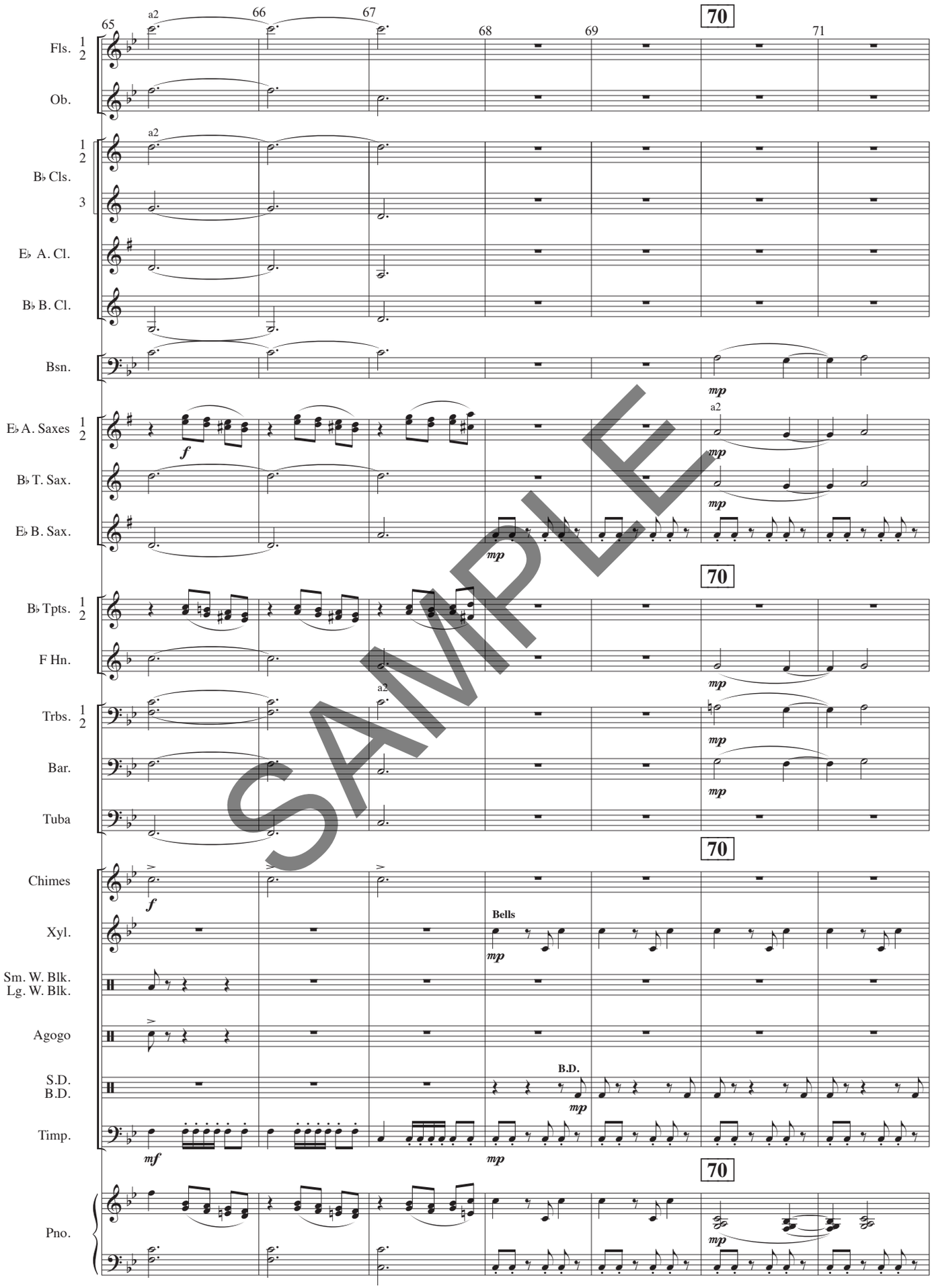
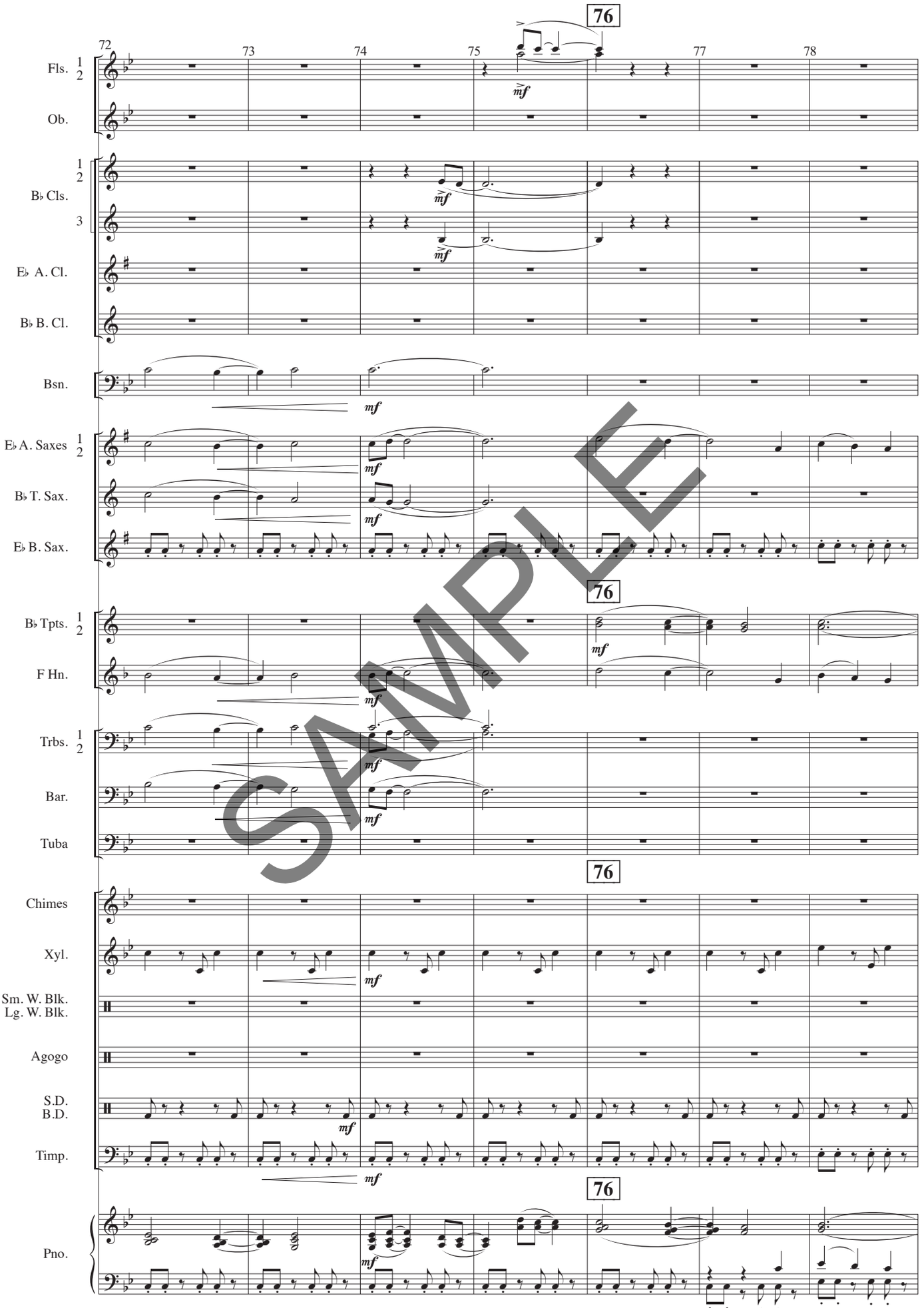

65
a2
66
67
68
69
70
71
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Bells
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
f
mp
mf

SAMPLE


76
72
73
74
75
77
78
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
mf

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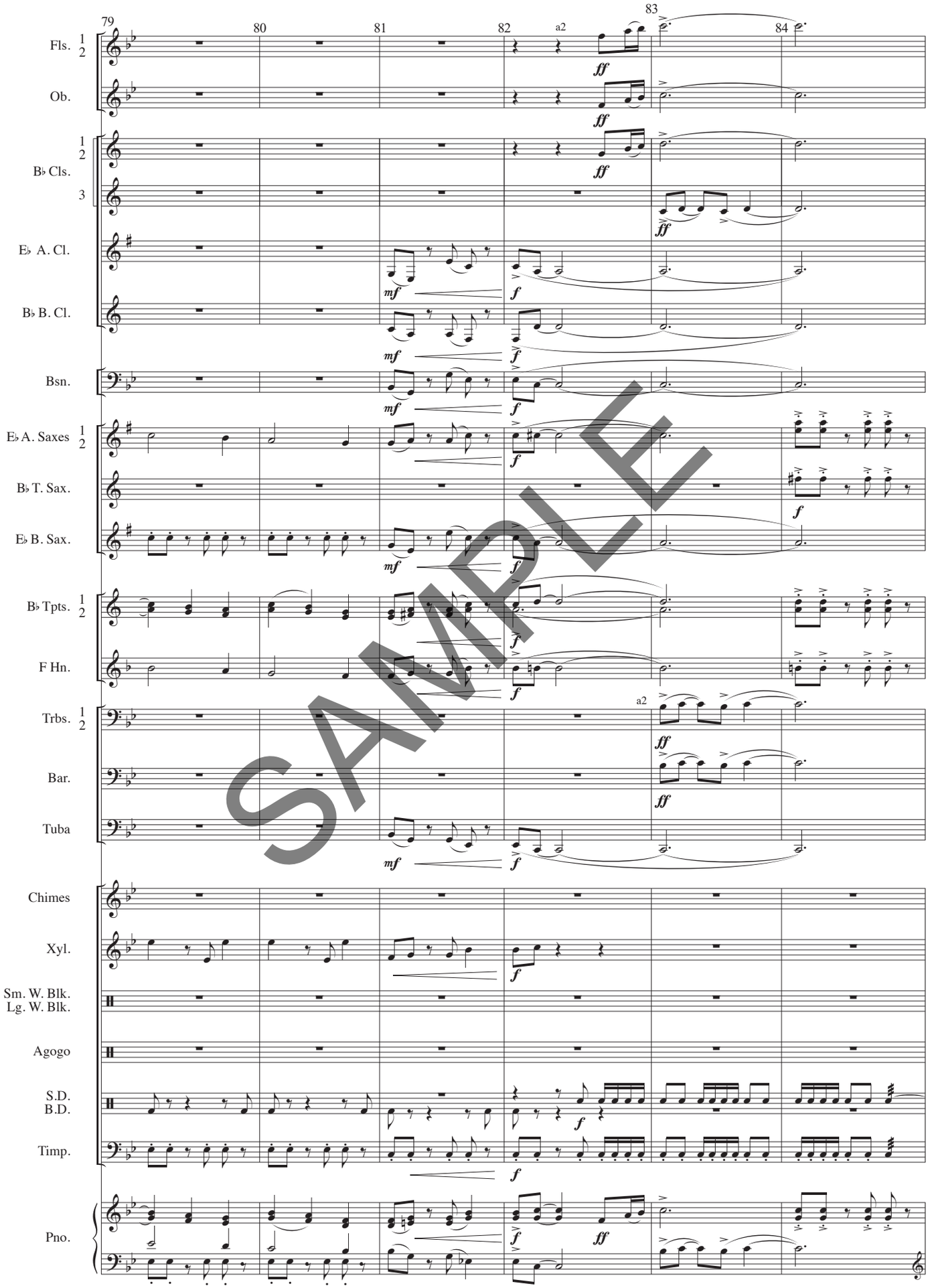
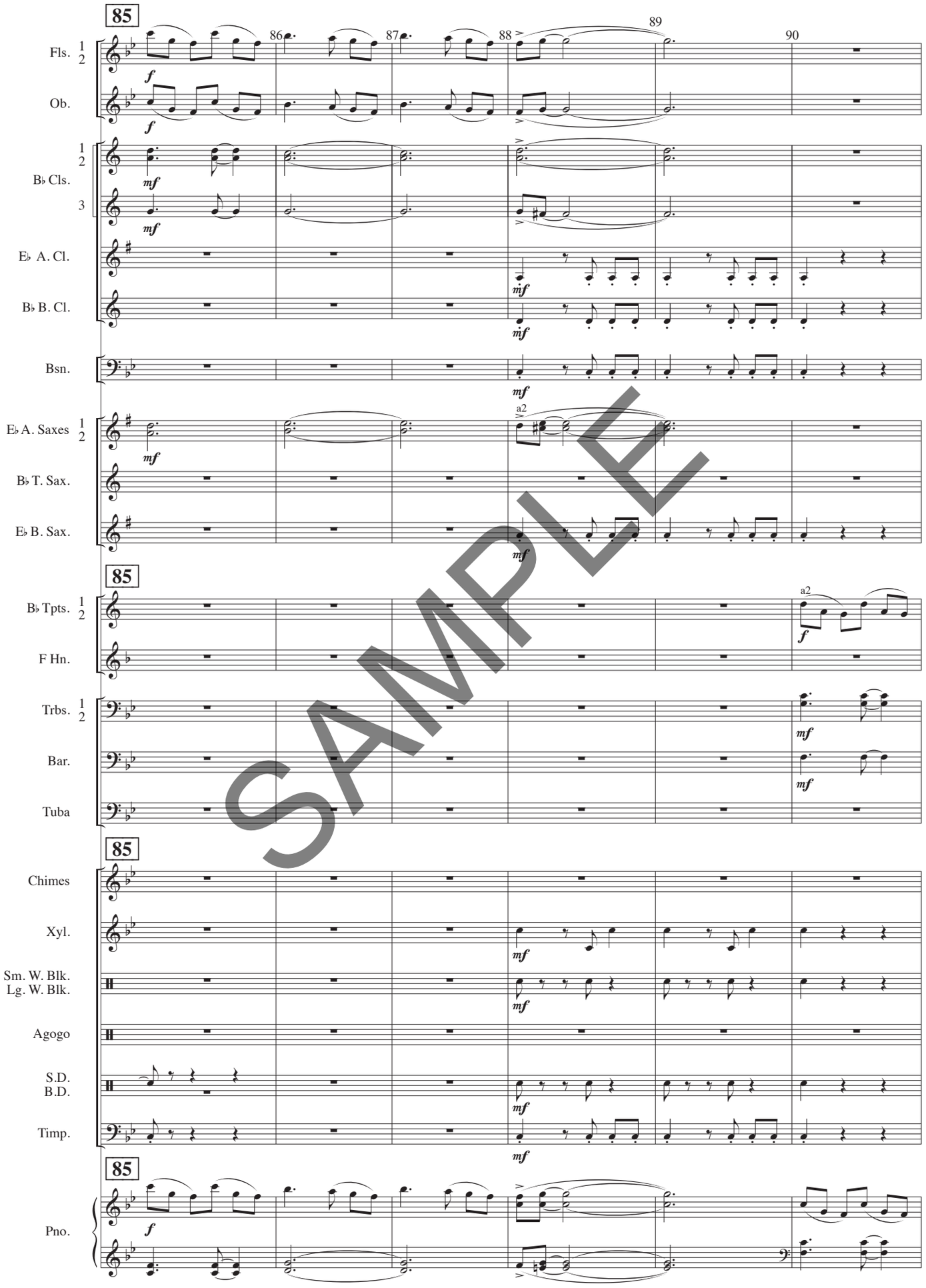
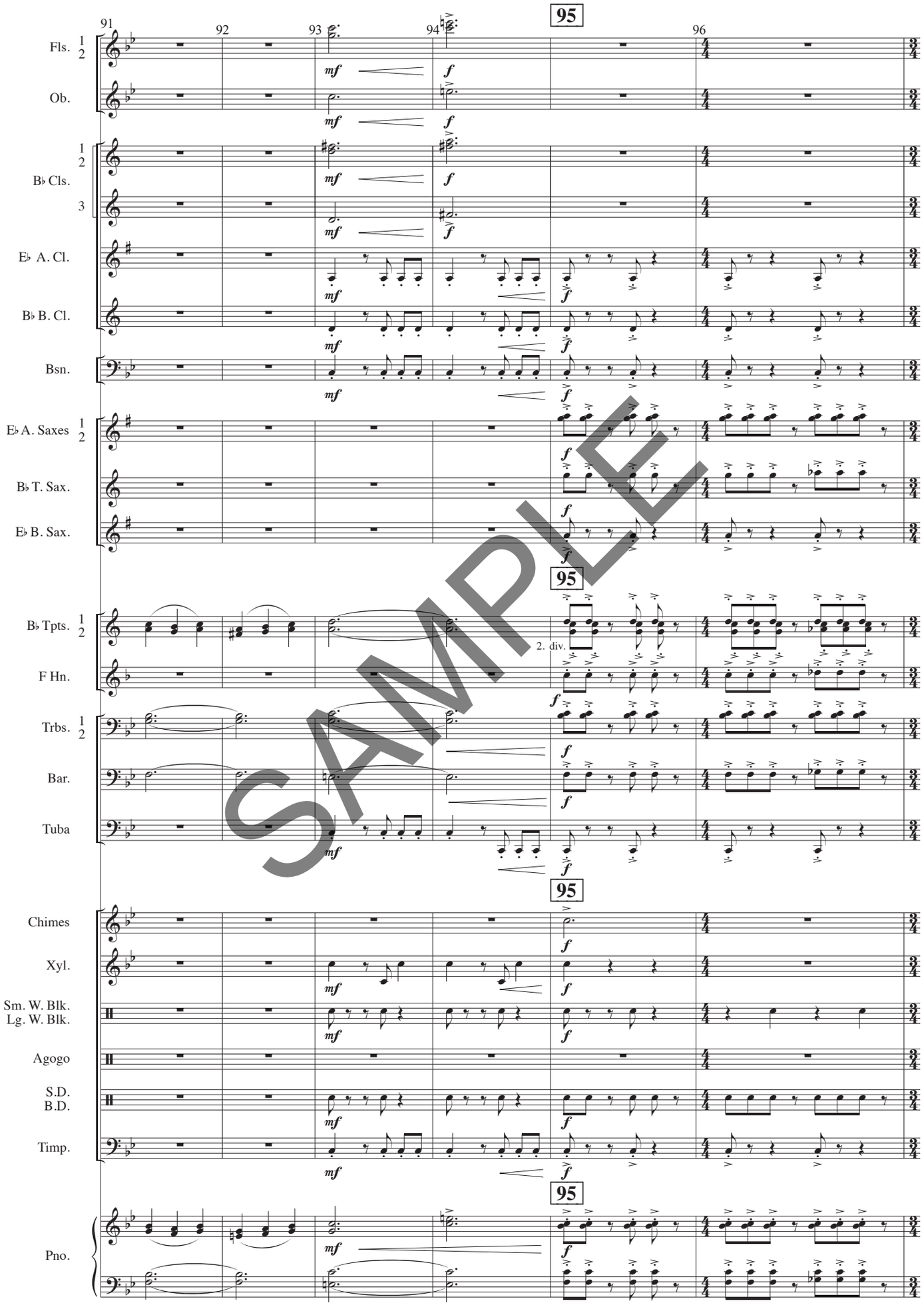

79
80
81
82
83
84
a2
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
ff
mf
f

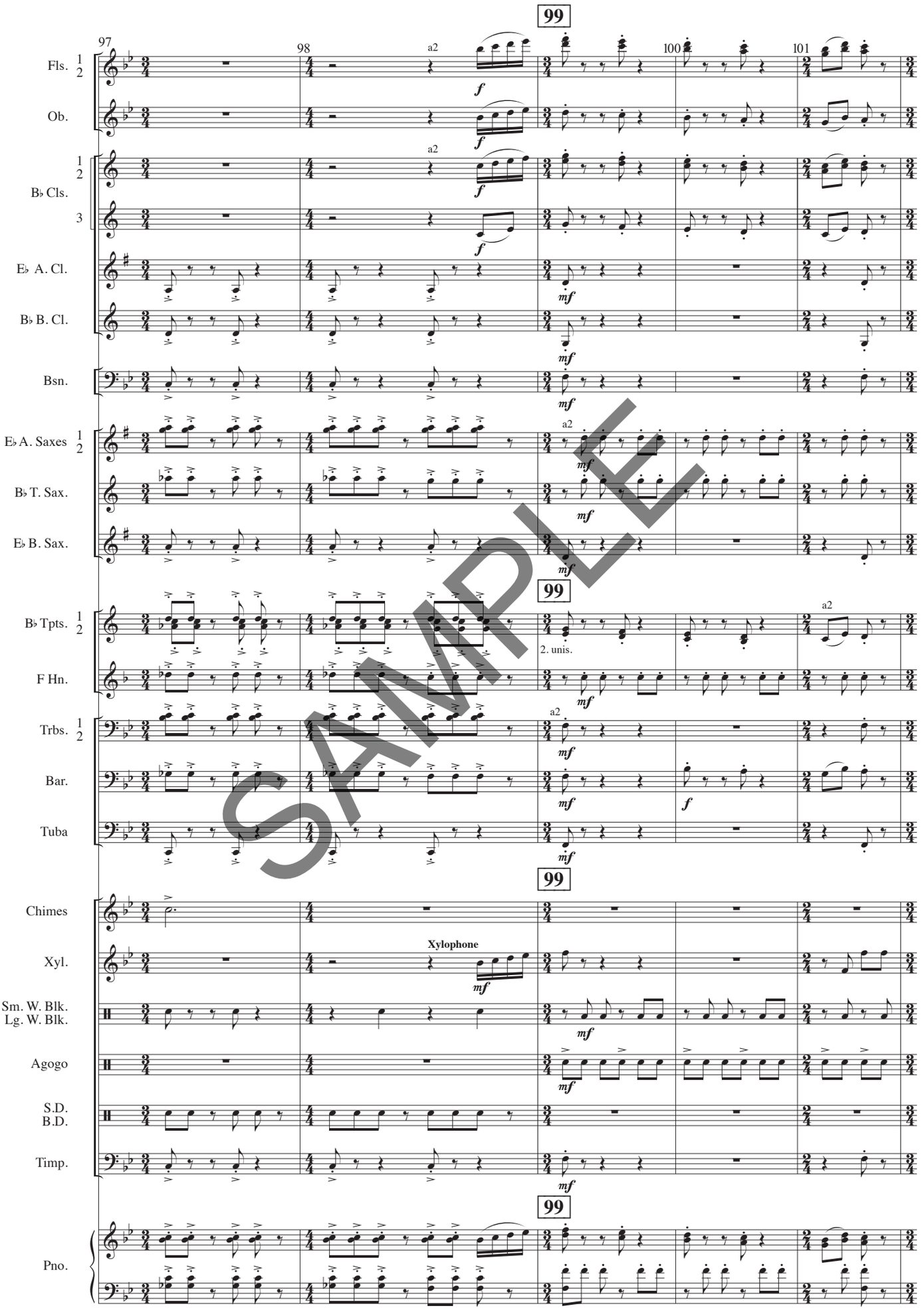
SAMPLE


85
86
87
88
89
90
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
a2
f
mf

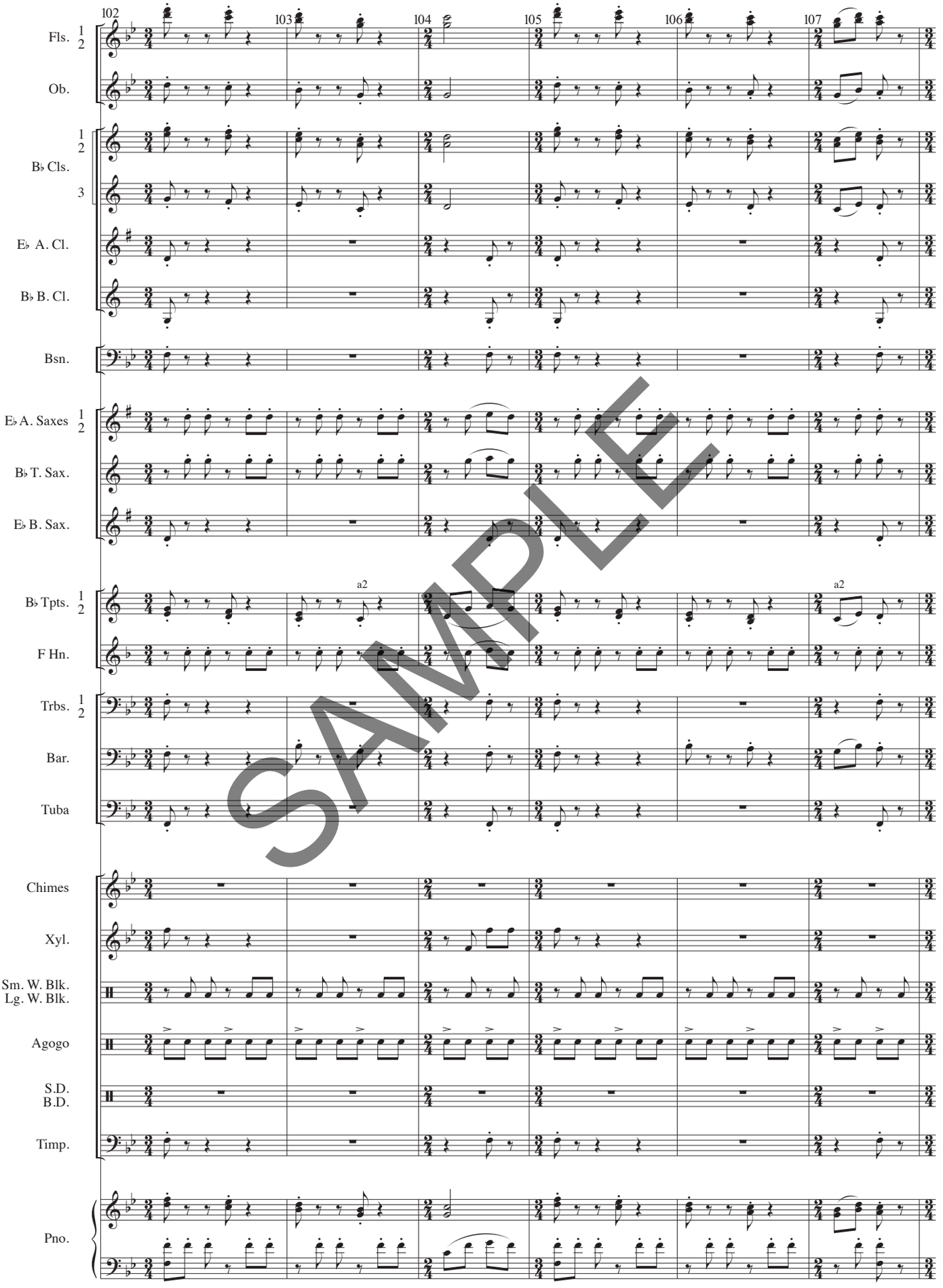
SAMPLE


91
92
93
94
95
96
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
2. div.
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
mf
f

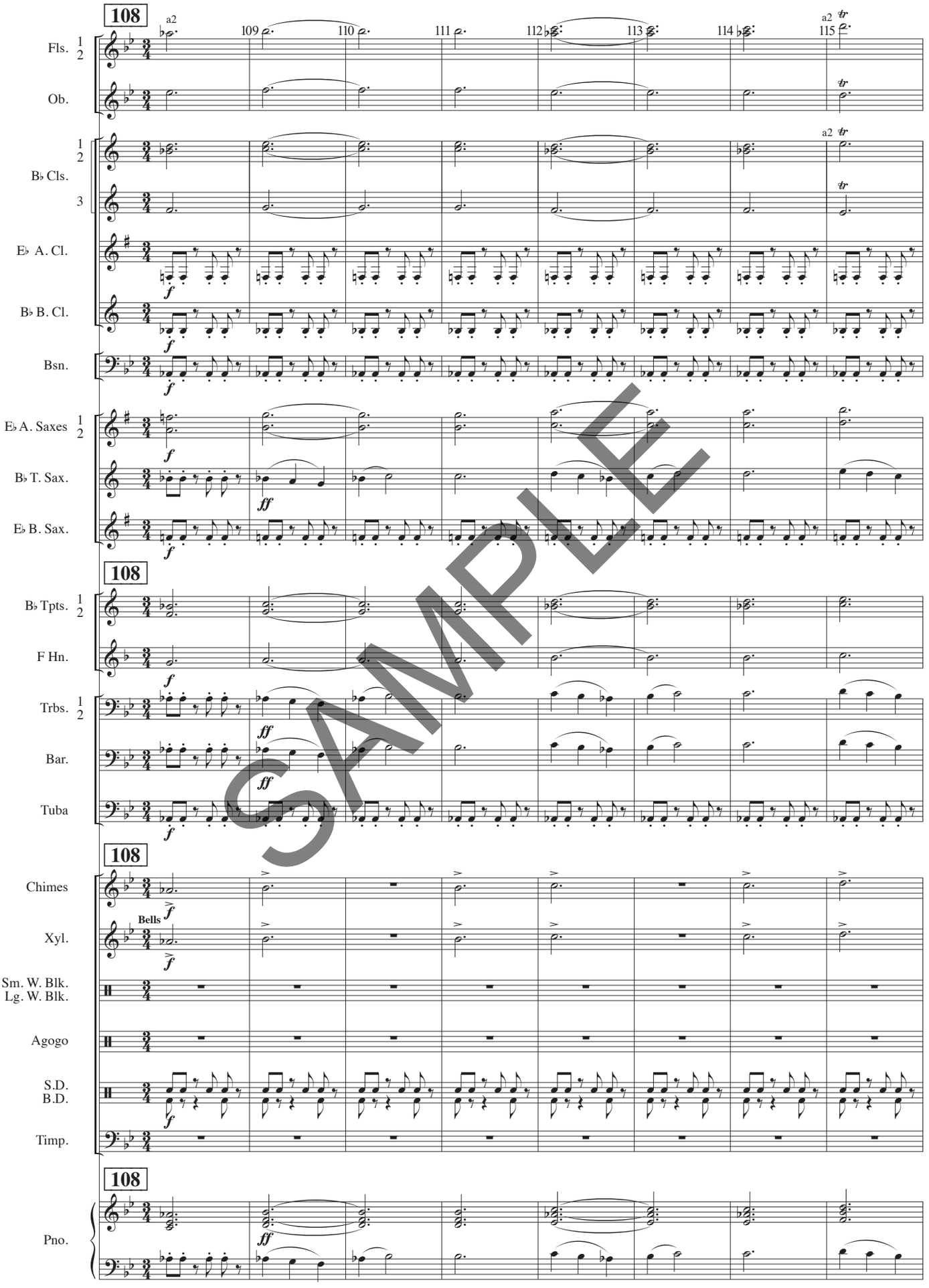
SAMPLE


99
97
98
100
101
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Xylophone
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
a2
2. unis.
f
mf

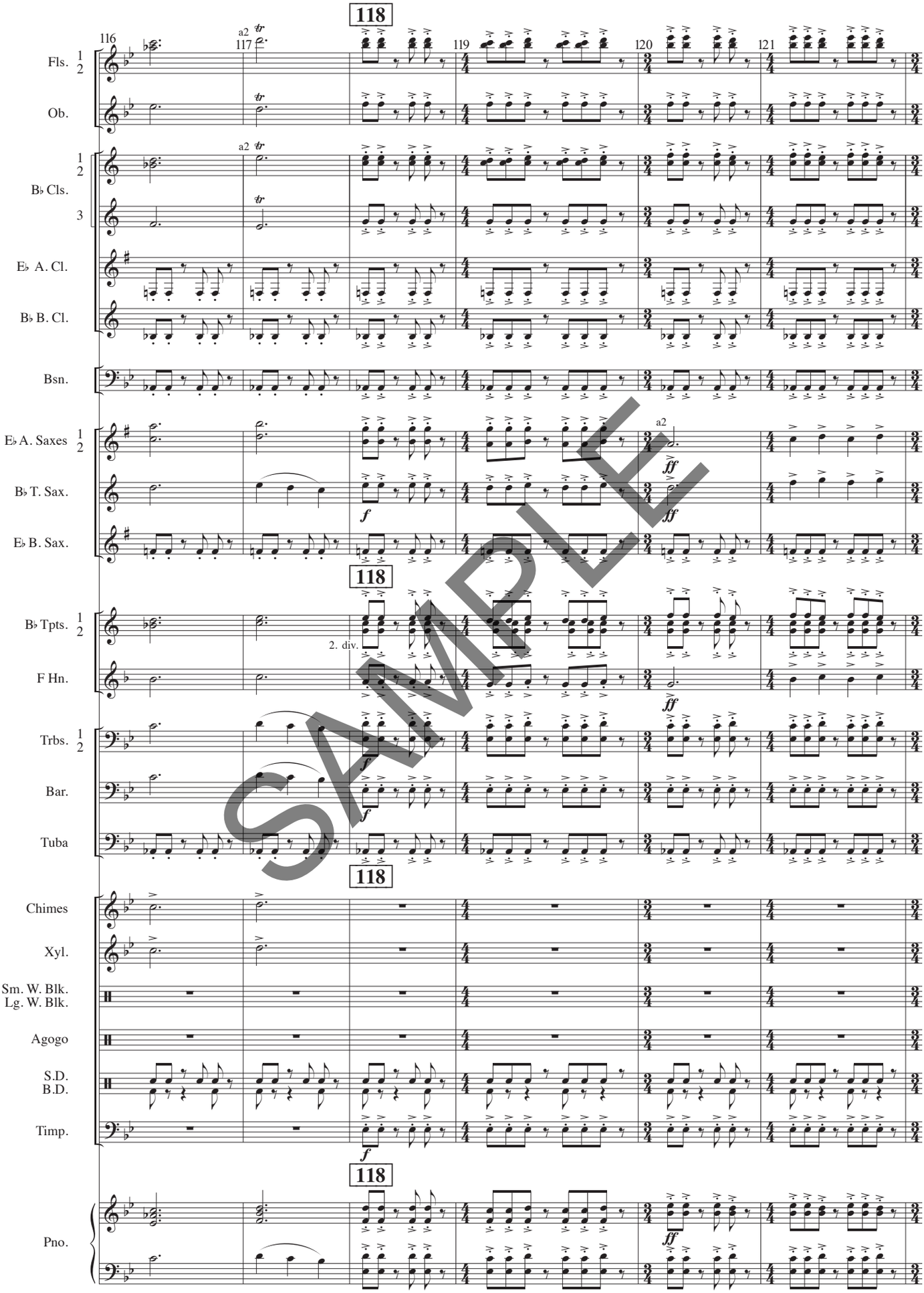
SAMPLE


102
103
104
105
106
107
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
a2
a2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.

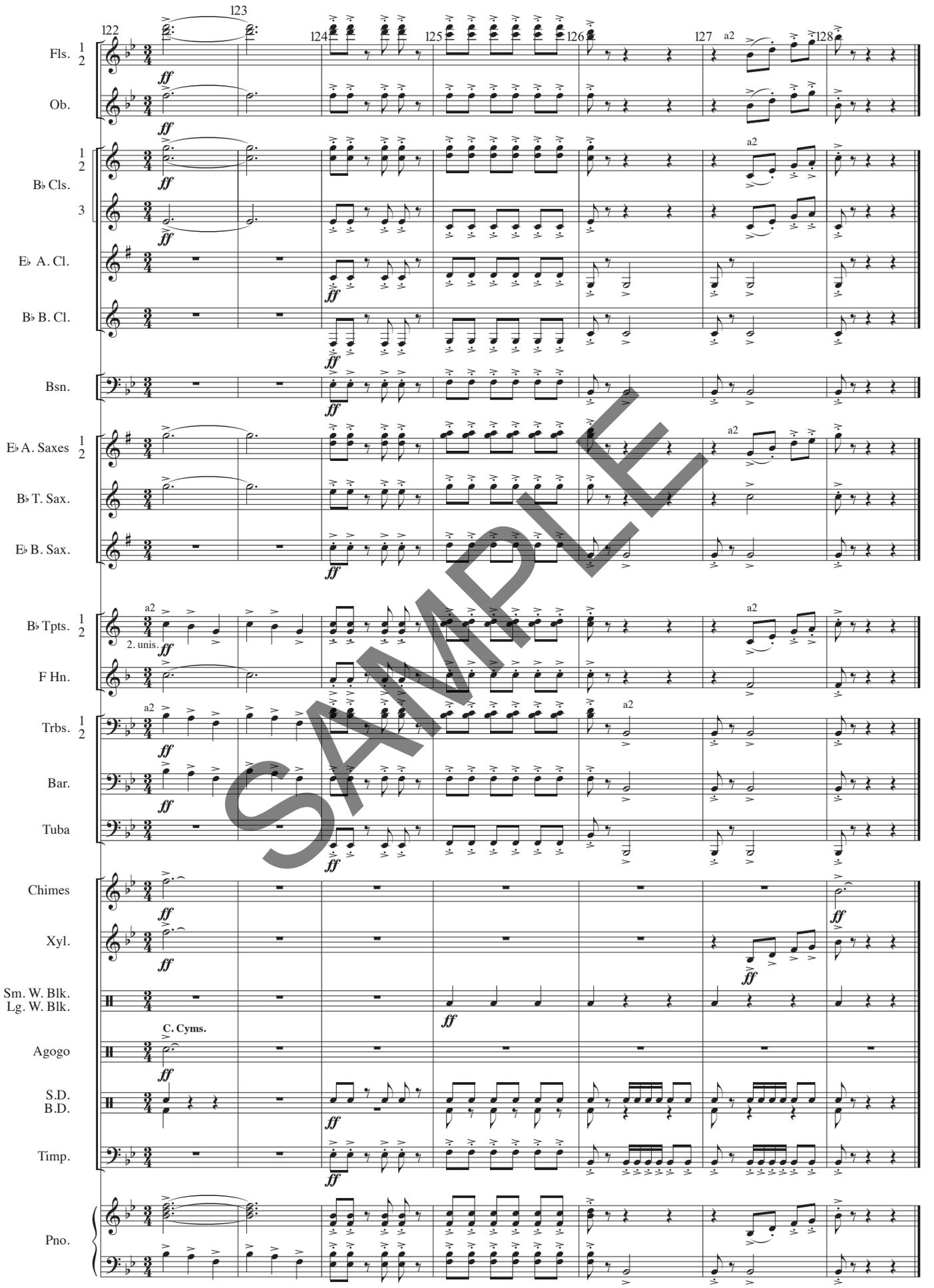
SAMPLE


108
a2
109
110
111
112
113
114
115
Fls. 1 2
Ob.
B♭ Cls. 1 2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Bells
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
f
ff
tr

SAMPLE


118
116
117
a2
119
120
121
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
2. div.
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
Agogo
S.D.
B.D.
Timp.
Pno.
f
ff

SAMPLE


122
123
124
125
126
127
128
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2
2. unis.
F Hn.
Trbs. 1 2
Bar.
Tuba
Chimes
Xyl.
Sm. W. Blk.
Lg. W. Blk.
C. Cyms.
Agogo
S.D.
B.D.
Timp.
Pno.
a2
ff

SAMPLE

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Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence, String Basics: Steps to Success, First Place for Jazz,* among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks, BandWorks, Conservatory Editions, StringTracks, and Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To … ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

SAMPLE

JB105F - Chorale and Exultation

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