



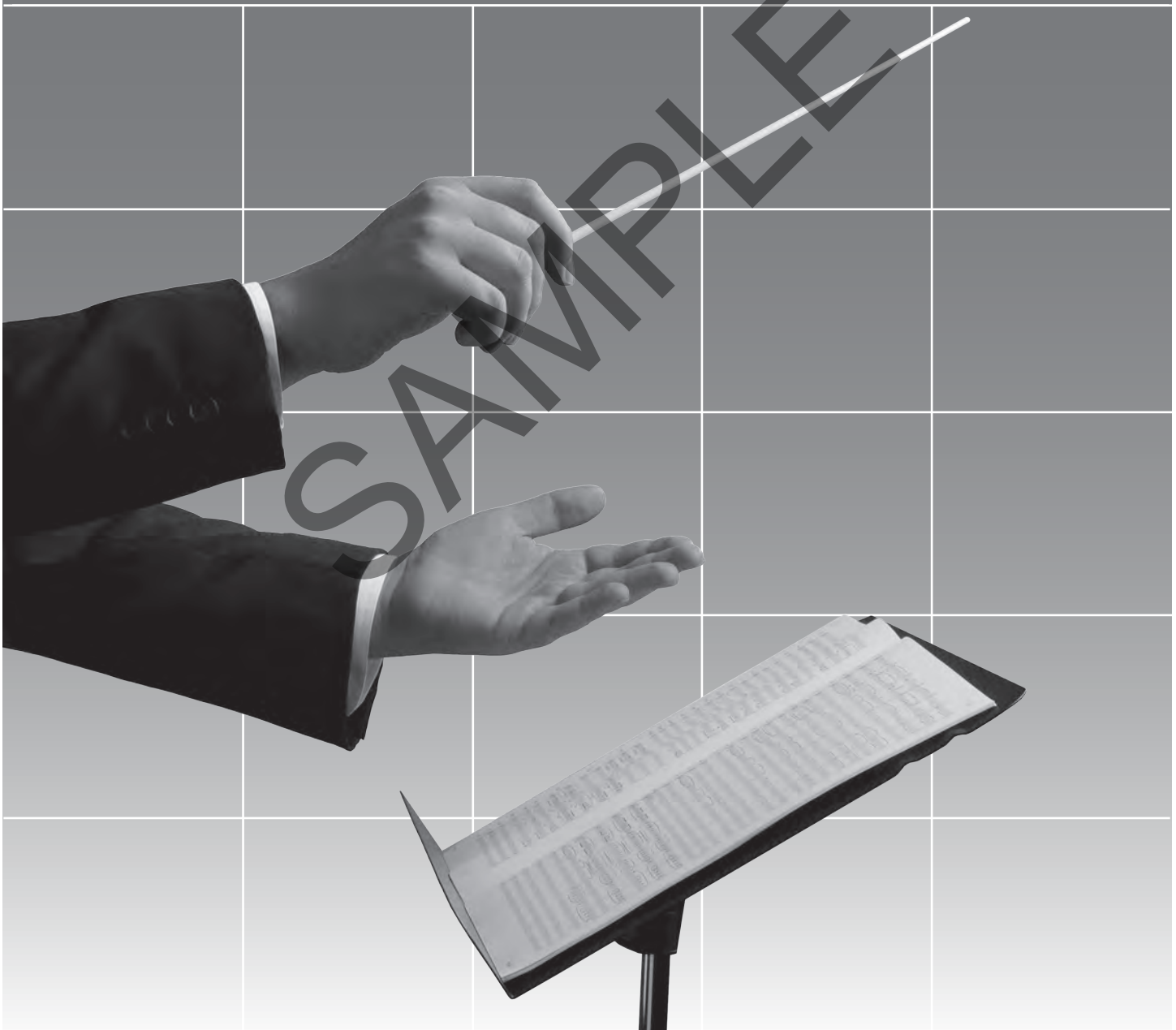
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1½
WB588F

JOEL M. PRESCOTT

Eureka!

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 30



About the Composer



Joel M. Prescott (b. 1996) is a composer based out of Phoenix, Arizona. He received his bachelor's degree in Music Composition at Western Illinois University, where he studied with James Caldwell, Hong-Da Chin, Paul Paccione, and James Romig, and was a member of the Concert Band, Symphony Orchestra, and Wind Ensemble. He also studied conducting with Richard Hughey.

When not composing or conducting, he has performed in Iowa and Arizona as a bassoonist with the Burlington (IA) Municipal Band, Southeast Iowa Band, Southeast Iowa Symphony, Muscatine Symphony, Arizona Wind Symphony and Desert Overture Wind Symphony. His band influences include: Steven Reineke, David Maslanka, Alfred Reed, just to name a few.

About the Composition

Eureka! is inspired by the California Gold Rush of 1848-1855. Settlers from across America journeyed to California after gold was discovered at Sutter's Mill in the foothills of the Sierra Nevada Mountains. The Greek term "eureka," which means "I found it," was shouted by the miners every time gold was found. The gold discovery dramatically increased California's population, and it was admitted to the Union as the 31st state, with "Eureka" as its state motto.

The music itself is composed in a celebratory, Americana style reminiscent of Wild West movie soundtracks such as *Silverado*, *The Good, the Bad, and the Ugly*, and *How The West Was Won*, as well as the music of American composer Aaron Copland (1900–1990). The music depicts the miners—known as "Forty-Niners"—celebrating and rejoicing upon finding gold. Their most important tool was a large, shallow metal pan used to collect the gold. The constant presence of the pan-shaped tambourine in the composition is a homage to this essential implement of the Forty-Niners.

Correlation with TRADITION OF EXCELLENCE™

Eureka! correlates with *Tradition of Excellence* Book 1, page 30.

The following terms and concepts may need introduction or reinforcement:

- **Allegro con brio** — tempo mark. The words "con brio" are Italian for "with vigor." This tempo mark instructs us to play the piece at a fast tempo (Allegro) and with vigor, enthusiasm, and spirit.
- **^ marcato** accent — articulation. This symbol is the marcato accent, or "cap" accent (because it looks like a hat on top of a note). It is similar to the regular accent (<) but it means to play slightly stronger *and* shorter.
- **sfz sforzando** — articulation. Sforzando is an Italian term for a sudden and strong accent. Even though it uses letters and looks like a dynamic marking like forte or piano, it is really an articulation like an accent. Play notes marked with sforzandos stronger than the notes before (and after) and for their full duration.

The optional Timpani part can be played on three or four drums. If a lower 4th timpano is not available to play the A \flat in measures 29 and 44, then the performer can play the optional E \flat marked in small notes.

Be sure to review the Concert Etiquette on page 20.

Instrumentation List

- 4 – 1st Flute
- 4 – 2nd Flute
- 2 – Oboe
- 4 – 1st B♭ Clarinet
- 4 – 2nd B♭ Clarinet
- 2 – E♭ Alto Clarinet
- 2 – B♭ Bass Clarinet
- 2 – Bassoon
- 8 – E♭ Alto Saxophone
- 2 – B♭ Tenor Saxophone
- 2 – E♭ Baritone Saxophone
- 4 – 1st B♭ Trumpet
- 4 – 2nd B♭ Trumpet
- 6 – F Horn
- 8 – Trombone
- 2 – Baritone/Euphonium
- 2 – Baritone/Euphonium TC
- 4 – Tuba
- 1 – Electric Bass
- 2 – Orchestra Bells
- 3 – Triangle, Suspended Cymbal, Tambourine
- 3 – Snare Drum, Bass Drum
- 2 – Timpani (3 or 4 drums) - optional
- 1 – Rehearsal Piano
- 1 – Full Conductor Score

Additional scores and parts are available.

Approximate Performance Time—1:40

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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		Orchestra Bells	Triangle	Sus. Cymbal	Tambourine	Snare Drum	Bass Drum	Timpani	
Student Name									

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Dates to Remember:

Eureka!

Approx. performance time—1:40

Joel M. Prescott
(ASCAP)

Allegro con brio (♩ = 144)

The score is for a full conductor score of the piece 'Eureka!' by Joel M. Prescott. It is in 4/4 time and marked 'Allegro con brio' with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into five systems, each starting with the tempo and dynamic marking 'Allegro con brio' and 'mf'. The instruments are: Flutes 1 & 2, Oboe, B♭ Clarinets 1 & 2, E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets 1 & 2, F Horn, Trombone, Baritone/Euphonium, Tuba, Orchestra Bells, Triangle, Suspended Cymbal, Tambourine, Snare Drum, Bass Drum, and Timpani (3 or 4 drums). The Rehearsal Piano part is at the bottom. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

6 7 8 a2 10 11

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

Bells

S. Cym. Tamb.

S.D. B.D.

Timp.

Pno.

9 a2

9 a2

9

Suspended Cymbal - w/stick

Tambourine

mf

Musical score for measures 12 through 17. The score includes parts for various instruments and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo and meter are not explicitly stated but appear to be common time. A large 'SAMPLE' watermark is overlaid on the score.

Measures 12-17:

- Fls. 1 & 2:** Melodic line starting in measure 12, moving up stepwise.
- Ob.:** Melodic line starting in measure 12, moving up stepwise.
- B♭ Cls. 1 & 2:** Melodic line starting in measure 12, moving up stepwise.
- E♭ A. Cl. & B♭ B. Cl.:** Harmonic accompaniment.
- Bsn.:** Harmonic accompaniment.
- E♭ A. Sax. & B♭ T. Sax.:** Harmonic accompaniment.
- E♭ B. Sax.:** Harmonic accompaniment.
- B♭ Tpts. 1 & 2:** Harmonic accompaniment. Measure 13 includes a dynamic marking *a2*.
- F Hn.:** Harmonic accompaniment.
- Trb. & Bar.:** Harmonic accompaniment. Measure 17 includes a dynamic marking *mp*.
- Tuba:** Harmonic accompaniment.
- Bells:** Harmonic accompaniment.
- S. Cym. Tamb.:** Percussion line with a dynamic marking *sfz* in measure 17.
- S.D. B.D.:** Percussion line with a dynamic marking *sfz* in measure 17.
- Timp.:** Percussion line with a dynamic marking *sfz* in measure 17.
- Pno.:** Piano accompaniment with a dynamic marking *sfz* in measure 17.

18 19 20 21 22

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

18

B \flat Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

18

Bells

Tri. Tamb.

S.D. B.D.

Timp.

18

Pno.

28 29 30 31 32 33

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

Bells

Tri. Tamb.

S.D. B.D.

Timp.

(play E♭ if A♭ is not available)

Pno.

34 35 36 37 38 39 40

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

Bells

S. Cym. (stick)

S.D.
B.D.

Timp.

Pno.

The image shows a page of a musical score for orchestra and piano, covering measures 34 through 40. The score is arranged in systems. The first system includes Flutes (1 and 2), Oboe, Clarinets (B-flat 1 and 2), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The second system includes B-flat Trumpets (1 and 2), French Horns, Trombones, Baritone, and Tuba. The third system includes Bells, Snare Drum (played with stick), Side Drum, Bass Drum, and Timpani. The fourth system is for the Piano. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page. Measure numbers 34, 35, 36, 37, 38, 39, and 40 are indicated at the top of the first system.

41

Fls. 1 2 *mf* 42 43 44b 45 46

Ob. *mf*

B \flat Cls. 1 2 *mf*

E \flat A. Cl. *f*

B \flat B. Cl. *f*

Bsn. *f*

E \flat A. Sax. *mf*

B \flat T. Sax. *mf*

E \flat B. Sax. *f*

B \flat Tpts. 1 2 *mf*

F Hn. *mf*

Trb. *f*

Bar. *f*

Tuba *mf*

Bells *mf*

Tri. *mf*

Tamb. *mf*

S.D. *mf*

B.D. *mf*

Timp. *mf*

Pno. *mf*

47 48 a2 49 50 51 a2 52

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

Bells

Tri. S. Cym. Tamb.

S.D. B.D.

Timp.

Pno.

49

49

49

S. Cym. (stick)

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