

# IRVING BERLIN

## A Musical Showcase

Music By Irving Berlin

Arranged by  
Charles Booker

### INSTRUMENTATION

1-Full Score (Large Score)	3-3 <sup>rd</sup> Trumpet
1-Piccolo	2-1 <sup>st</sup> Horn in F
4-1 <sup>st</sup> Flute	2-2 <sup>nd</sup> Horn in F
4-2 <sup>nd</sup> Flute	3-1 <sup>st</sup> Trombone
2-Oboe	3-2 <sup>nd</sup> Trombone
2-Bassoon	3-3 <sup>rd</sup> Trombone
3-1 <sup>st</sup> Clarinet	3-Euphonium BC
3-2 <sup>nd</sup> Clarinet	2-Euphonium TC
3-3 <sup>rd</sup> Clarinet	4-Tuba
2-Bass Clarinet	1-Double Bass
2-Alto Saxophone 1	2-Timpani
2-Alto Saxophone 2	2-Bells
2-Tenor Saxophone	2-Vibraphone/Xylophone
1-Baritone Saxophone	4-Percussion 1 (Snare Drum/Bass Drum)
3-1 <sup>st</sup> Trumpet	4-Percussion 2 ((Cymbals/Triangle)
3-2 <sup>nd</sup> Trumpet	2-Drum Set

*Duration: 5 minutes 10 seconds*  
*Medium-Difficult (Grade 3.5)*

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## **IRVING BERLIN**

### **A Musical Showcase**

**“Irving Berlin, A Musical Showcase”** was arranged by Charles Booker in the winter of 2025 and is comprised of the following songs: “Alexander’s Ragtime Band,” “Always”, “What’ll I Do?”, and “Blue Skies”. Irving Berlin, born in Russia May 11, 1888, came to the United States with his parents at age 5. He lived to be 101 and died in New York on September 22, 1989. He was an American composer and songwriter, and his music forms a large part of the “Great American Songbook”. During his lifetime, Berlin received numerous honors including an Academy Award, a Grammy Award and a Tony Award. The late journalist Walter Cronkite stated he “helped write the story of this country, capturing the best of who we are and the dreams that shape our lives”. *Alexander’s Ragtime Band* published in 1911 was an enormous hit selling 1,000,000 copies the first year of its release. The song was later featured in musical films *Alexander’s Ragtime Band* (1938) and *There’s No Business Like Show Business* (1954). *Always* composed in 1925 was a wedding gift to his wife Ellin McKay and was later used in the 1944 film *Christmas Holiday*. *What’ll I Do?* was composed in 1924 and Paul Whiteman’s recording reached the top of the popular music charts. The piece was later featured in the 1974 film *The Great Gatsby* and later recorded in 1983 by Linda Rondstadt. *Blue Skies*, finished overnight in December 1926 for the Broadway show *Betsy*, was subsequently used in films *The Jazz Singer* (1927), *Glorifying the American Girl* (1930), *Alexander’s Ragtime Band* (1938), *Blue Skies* (1946) and *White Christmas* (1954).

### **Notes on the Composer**

**Charles L. Booker, Jr.**, (b. 1952) is a retired U.S. Army Bandmaster, and former Associate Professor at the University of Arkansas - Fort Smith where he served as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith he taught trumpet, band, jazz band, conducting, music theory, orchestration and composition. Mr. Booker studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the University of Texas at San Antonio. He later completed courses for Texas teacher certification in secondary music at Texas State University. His compositions are published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music. Mr. Booker’s 21-year career in the U.S. Army included service in the Fifth Army Band in San Antonio, Texas, staff arranger for the Army Field Band, conductor of Army Bands in Louisiana, Germany, New York City, and director of the Jazz Ambassadors in Washington, D. C. As a trumpeter with the Fifth Army Band, Mr. Booker performed for the funerals of Presidents Truman and Johnson. In 1981, as the conductor of the 3<sup>rd</sup> Armored Division Band in Germany, Mr. Booker conducted ceremonies at Rhein Main Air Force Base for the returning American hostages from Iran. In New York City, he conducted the Army Band of New York City at ceremonies for head of states of the United States, Germany, France, Netherlands, Portugal and China, and his band performed at the centennial activities of the Statue of Liberty. While an associate conductor of the Army Field Band and director of the Jazz Ambassadors, Mr. Booker performed at the Kennedy Center, in 48 states, India, Japan, Canada, Mexico, Europe, and marched in the inauguration parades of Presidents George H. W. Bush and William J. Clinton. In 2007, the New Mexico State University Symphonic Winds released their CD entitled “Centra-fuge: The Music of Charles L. Booker, Jr.”, and in 2008, Mr. Booker released his second CD “American Jubilee”. Booker’s CD “Time Remembered” was released in 2009, and his CD “Radiant Blues” was released in 2011. In 2014 Mr. Booker and fellow composer Roger Cichy released a compilation of their latest original music on CD “Glorious Journey”. More information on Mr. Booker and his music can be found at his website: [www.charlesbooker.com](http://www.charlesbooker.com)

Mr. Booker is married to his wife of 53 years, trumpeter and quilter, Claudette [DeRocher] Booker. They have three children: Major Erik Booker, U. S. Army (Retired) and Maryland public school teacher; Dr. Adam Booker, Associate Professor of Double Bass at Appalachian State University, and Dr. Colleen Booker Halverson of Richland Center, Wisconsin, author, English professor at Western Governors University. Mr. Booker and Claudette have ten grandchildren and five great-grandchildren, and reside in San Antonio, Texas.



Score

Time: 5 minutes 5 Seconds

# Irving Berlin

## A Musical Showcase

Irving Berlin  
Arranged by Charles Booker  
ASCAP

**Majestic** ♩ = 98

**Allegro** ♩ = 175

6

2 3 4 5 6

arco

Vibes!

To Cr. Cym.

Use soft yarn mallets.

pizz.

Picc. *mp* *mf* *ff*  
 1/2 Fl. *mp* *mf* *ff* 9 11 12  
 Ob. *mp* *mf* *ff*  
 Bsn. *mp* *mf* *ff* *mf*  
 1st B♭ Cl. *mp* *mf* *ff*  
 2nd B♭ Cl. *mp* *mf* *ff*  
 3rd B♭ Cl. *mp* *mf* *ff*  
 B. Cl. *mp* *mf* *ff* *mf*  
 1st A. Sx. *mp* *mf* *ff*  
 2nd A. Sx. *mp* *mf* *ff*  
 T. Sx. *mp* *mf* *ff*  
 B. Sx. *mp* *mf* *ff* *mf*  
 1st B♭ Tpt. *mp* *mf* *ff* *mf*  
 2nd B♭ Tpt. *mp* *mf* *ff* *mf*  
 3rd B♭ Tpt. *mp* *mf* *ff* *mf*  
 1/2 Hn. *mp* *mf* *ff*  
 1/2 Tbn. *mp* *mf* *ff* *mf*  
 3rd Tbn. *mp* *mf* *ff* *mf*  
 Euph. *mp* *mf* *ff* *mf*  
 Tuba *mp* *mf* *ff* *mf*  
 D.B. *mp* *mf* *ff* *mf*  
 Timp. *mp* *mf* *ff* dampen!  
 Bls. dampen!  
 Vibes/Xyl. *mp* *mf* *ff* dampen!  
 Perc. I *mp* *mf* *ff* Choke! To Snare and Bass Dr.  
 Perc. II  
 D. S. *mp* *mf* *ff* Choke! 7 8 9 10 11 12

Picc.

1/2 Fl. **13** **14** **15** **16** **17** *mf*

Ob. *mf*

Bsn.

1st B $\flat$  Cl. *mf*

2nd B $\flat$  Cl. *mf*

3rd B $\flat$  Cl. *mf*

B. Cl. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx. *mf*

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

1/2 Tbn. *mf*

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Xyl./Vibes

Perc. I

Perc. II

D. S.

**13** **14** **15** **16** **17** **18**

Picc.

1/2 Fl. 19 20 21 22 23 24

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt. (Bugle Call)

2nd B♭ Tpt. (Bugle Call)

3rd B♭ Tpt. (Bugle Call)

1/2 Hn. (Bugle Call)

1/2 Tbn. (Bugle Call)

3rd Tbn. (Bugle Call)

Euph. (Bugle Call)

Tuba

D.B.

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S.

19 20 21 22 23 24



26

Musical score for a full orchestra, measures 25-30. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Bb, Bb, B), Saxophones (Alto, Tenor, Baritone), Trumpets (Bb), Horns (F), Trombones (Eb), Euphonium, Tuba, Double Bass, Timpani, Bass Drum, Vibraphone, and Snare Drum. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.

25 26 27 28 29 30

This musical score is arranged for a large orchestra. The instruments listed on the left are: Picc., 1/2 Fl., Ob., Bsn., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax., 1st B♭ Tpt., 2nd B♭ Tpt., 3rd B♭ Tpt., 1/2 Hn., 1/2 Tbn., 3rd Tbn., Euph., Tuba, D.B., Timp., Bln., Vibes/Xyl., Perc. I, Perc. II, and D. S. The score spans measures 31 to 36. The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The D. S. part features a rhythmic pattern of eighth notes with accents.

31

32

33

34

35

36

Picc.

1/2 Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S.

37 38 39 40 41 42

Solo!

*mf*

Solo Horn cue

*mf*

To Brushes!

Picc.

1/2 Fl. 44 45 46 47 48

Ob. *mp*

Bsn. *mp*

1st B♭ Cl. *mp*

2nd B♭ Cl. *mp*

3rd B♭ Cl. *mp*

B. Cl. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba *p* arco *p*

D.B. *p*

Timp.

Bls. *mp*

Vibes/Xyl. *mp*

Perc. I

Perc. II

D. S.

43

44

45

46

47

48

rit. ----- 52 **Andante** ♩ = 90  
"Always"

Picc.

1/2 Fl. 49 50 51 Solo! 53 54  
*mf teneramento*

Ob.

Bsn. *p*

1st B♭ Cl. *p*

2nd B♭ Cl. *p*

3rd B♭ Cl. *p*

B. Cl. *p*

1st A. Sx.

2nd A. Sx.

T. Sx. Bassoon cues *p*

B. Sx. Bass Clarinet Cues *p*

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn. *p*

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B. Bass Clarinet Cues *pizz.* *p*

Timp. *mp* *p*

Bls.

Vibes/Xyl.

Perc. I

Perc. II Use soft yarn mallets. *mp*

D. S.

49

50

51

52

53

54

Picc.

1/2 Fl. *Solo!* 55 56 57 58 59

Ob. *mf*

Bsn.

1st B $\flat$  Cl.

2nd B $\flat$  Cl.

3rd B $\flat$  Cl.

B. Cl.

Oboe

1st A. Sx. *mp*

2nd A. Sx.

T. Sx.

B. Sx.

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Xyl./Vibes

Perc. I

Perc. II

D. S.

Picc.

1/2 Fl. *61* *All* *62* *63* *64* *65* *66*

Ob. *All* *mp*

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st A. Sx. *mp*

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp. *p*

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S.

*poco rit.* -----

**68** Andante ♩ = 90

Picc. *mf*  
 1/2 Fl. *mf* 67 69 70 71 72  
 Ob. *mf*  
 Bsn. *mf*  
 1st B♭ Cl. *mf*  
 2nd B♭ Cl. *mf*  
 3rd B♭ Cl. *mf*  
 B. Cl. *mf*  
 1st A. Sx. *f*  
 2nd A. Sx. *mf*  
 T. Sx. *mf* Play!  
 B. Sx. *mf* Play!  
 1st B♭ Tpt. *f*  
 2nd B♭ Tpt. *mf*  
 3rd B♭ Tpt. *mf*  
 1/2 Hn. *mf*  
 1/2 Tbn. *mf*  
 3rd Tbn. *mf*  
 Euph. *mf*  
 Tuba *mf* Play!  
 D.B. *mf*  
 Timp. *p* *mf*  
 Bls. *f*  
 Vibes/Xyl. *mf*  
 Perc. I  
 Perc. II *p* *mf*  
 D. S. Brushes *p* *mf* *ad. lib.*

67 68 69 70 71 72



Picc.  
 1/2 Fl.  
 Ob.  
 Bsn.  
 1st B♭ Cl.  
 2nd B♭ Cl.  
 3rd B♭ Cl.  
 B. Cl.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1st B♭ Tpt.  
 2nd B♭ Tpt.  
 3rd B♭ Tpt.  
 1/2 Hn.  
 1/2 Tbn.  
 3rd Tbn.  
 Euph.  
 Tuba  
 D.B.  
 Timp.  
 Bln.  
 Vibes/Xyl.  
 Perc. I  
 Perc. II  
 D. S.

73

74

75

76

77

78

*rit.* ----- *Accel.* -----

Picc. *mf* *p*  
 1/2 Fl. 79 80 81 82 83 84 *mf* *p* *mf*<sup>3</sup>  
 Ob. *mf* *p* *mf*<sup>3</sup>  
 Bsn. *p*  
 1st B♭ Cl. *mf* *p* *mf*<sup>3</sup>  
 2nd B♭ Cl. *p*  
 3rd B♭ Cl. *p*  
 B. Cl. *p*  
 1st A. Sx. *p* *mf*<sup>3</sup>  
 2nd A. Sx. *p* *mf*<sup>3</sup>  
 T. Sx. *p*  
 B. Sx. *p*  
 1st B♭ Tpt. *p*  
 2nd B♭ Tpt. *p*  
 3rd B♭ Tpt. *p*  
 1/2 Hn. *p*  
 1/2 Tbn. *p*  
 3rd Tbn. *p*  
 Euph. *p*  
 Tuba *p*  
 D.B. *arco* *p*  
 Timp. *p*  
 Bls. *p*  
 Vibes/Xyl. *mf* *p* *mf*<sup>3</sup>  
 Perc. I *p*  
 Perc. II *mf* *p* To Triangle  
 D. S. To Sticks

79

80

81

82

83

84

Waltz ♩ = 110

89 "What'll I do?"

Picc.

1/2 Fl. 85 86 87 88

Ob.

Bsn. *mf*

1st B♭ Cl. *mf*

2nd B♭ Cl. *mf*

3rd B♭ Cl. *mf* div.

B. Cl. *mf*

1st A. Sx. *mf*

2nd A. Sx.

T. Sx. *mf*

B. Sx. *mf*

1st B♭ Tpt. Solo Horn Cues *mf* *passionata*

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn. Solo! *mf* *passionata*

1/2 Tbn. *p*

3rd Tbn. *p*

Euph. *p*

Tuba *mf* *pizz.* *p*

D.B. *mf* *p*

Timp.

Bls.

Vibes/Xyl. *p*

Perc. I Triangle

Perc. II *mp*

D. S.

Picc.

1/2 Fl. **90** **91** **92** **93** **94** **95**

Ob.

Bsn.

1st B $\flat$  Cl.

2nd B $\flat$  Cl.

3rd B $\flat$  Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S.

To Sus. Cym.

97

Picc. *mp*

1/2 Fl. 96 *mp* 98 99 100 101

Ob. *mp*

Bsn. *mp*

1st B♭ Cl. *mp*

2nd B♭ Cl. *mp*

3rd B♭ Cl. *mp*

B. Cl. *mp*

1st A. Sx. *mf*<sup>3</sup>

2nd A. Sx. *mf*<sup>3</sup>

T. Sx. *mp*

B. Sx. *mp*

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn. All <sup>3</sup>

1/2 Tbn. *mp*

3rd Tbn. *mp*

Euph. *mp*

Tuba *mp*

D.B. *mp*

Timp.

Bls.

Vibes/Xyl. *mp*

Perc. I

Perc. II

D. S. *mp*

96 97 98 99 100 101

105

Picc. *mf*

1/2 Fl. *mf* 102 103 104 106 107

Ob. *mf*

Bsn. *mf*

1st B♭ Cl. *mf* 3

2nd B♭ Cl. *mf* 3

3rd B♭ Cl. *mf*

B. Cl. *mf*

1st A. Sx. *mf* 3

2nd A. Sx. *mf* 3

T. Sx. *mf* 3

B. Sx. *mf*

1st B♭ Tpt. *mf* 3

2nd B♭ Tpt. *mf* 3

3rd B♭ Tpt. *mf*

1/2 Hn. *mf*

1/2 Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

D.B. *mf*

Timp. *p* *mf*

Bls. *mf*

Vibes/Xyl. *mf*

Perc. I *mp* *mf*

Perc. II *p* *mf*

D. S. *mf* As written

102 103 104 105 106 107

113

Picc.

1/2 Fl. *108* *109* *110* *111* *112* *mp* <sup>3</sup>

Ob. *mp*

Bsn. *mp*

1st B $\flat$  Cl. *mp* <sup>3</sup>

2nd B $\flat$  Cl. *mp*

3rd B $\flat$  Cl. *mp*

B. Cl. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp* <sup>3</sup>

B. Sx. *mp*

1st B $\flat$  Tpt. *mp*

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph. *mp* <sup>3</sup>

Tuba *mp*

D.B. *mp*

Timp.

Bls.

Vibes/Xyl. *mp*

Perc. I

Perc. II *mf* dampen Triangle *mp*

D. S. dampen

108

109

110

111

112

113

*rit.* -----

Picc.

1/2 Fl. 114 115 116 117 118 119

Ob.

Bsn.

1st B $\flat$  Cl. 3

2nd B $\flat$  Cl.

3rd B $\flat$  Cl. 3

B. Cl.

1st A. Sx.

2nd A. Sx. 3

T. Sx. 3

B. Sx.

1st B $\flat$  Tpt. 3

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph. 3

Tuba

D.B.

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S.

114 115 116 117 118 119



♩ = 180  
**Swing!** ♩ = ♩<sup>3</sup>  
"Blue Skies"

121

120 122 123 124 125

Picc.

1/2 Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl. div.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B. arco

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S. *mf* Hi-hat foot

Ride Cym. "Basic Syle"



This page contains a musical score for measures 132 through 137. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- 1/2 Fl. (Measures 132-137 are explicitly labeled)
- Ob.
- Bsn.
- 1st B♭ Cl.
- 2nd B♭ Cl.
- 3rd B♭ Cl.
- B. Cl.
- 1st A. Sx.
- 2nd A. Sx.
- T. Sx.
- B. Sx.
- 1st B♭ Tpt.
- 2nd B♭ Tpt.
- 3rd B♭ Tpt.
- 1/2 Hn.
- 1/2 Tbn.
- 3rd Tbn.
- Euph.
- Tuba
- D.B.
- Timp.
- Bls.
- Vibes/Xyl.
- Perc. I
- Perc. II
- D. S.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The percussion parts (Perc. I, Perc. II, and D. S.) are indicated by vertical lines and 'x' marks.

139

Picc.  
 1/2 Fl. 138  
 Ob.  
 Bsn.  
 1st B $\flat$  Cl. 140  
 2nd B $\flat$  Cl. 141  
 3rd B $\flat$  Cl. 142  
 B. Cl. 143  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1st B $\flat$  Tpt. *mf*  
 2nd B $\flat$  Tpt. *mf*  
 3rd B $\flat$  Tpt. *mf*  
 1/2 Hn.  
 1/2 Tbn. *mp*  
 3rd Tbn. *mp*  
 Euph. *mp*  
 Tuba *mp*  
 D.B. *mp*  
 Timp. *mp*  
 Bls.  
 Vibes/Xyl. *ff*  
 Perc. I  
 Perc. II  
 D. S. *mp* *ff* *ff*

147

Picc.

1/2 Fl. *mf* 144 145 146 148 149

Ob. *mf*

Bsn. *mf*

1st B $\flat$  Cl. *mf*

2nd B $\flat$  Cl. *mf*

3rd B $\flat$  Cl. *mf*

B. Cl. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st B $\flat$  Tpt. *mf*

2nd B $\flat$  Tpt. *mf*

3rd B $\flat$  Tpt. *mf*

1/2 Hn. *mf* 8  $\flat$ 8

1/2 Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

D.B. *mf*

Timp.

Bls.

Vibes/Xyl.

Perc. I

Perc. II

D. S. *mf* 144 145 146 147 148 149

Picc.

1/2 Fl. *150* *151* *152* *153* *154* *mf*

Ob. *mf*

Bsn. *mf*

1st B♭ Cl. *mf*

2nd B♭ Cl. *mf*

3rd B♭ Cl. *mf*

B. Cl. *mf*

1st A. Sx. *mf* Oboe

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B. *mf*

Double Bass

Timp. *mf*

Bls. *mf*

Xyl./Vibes *mf*

Perc. I

Perc. II *mf* dampen

D. S. *mp* On rim of snare *155*

*150* *151* *152* *153* *154*

Picc.

1/2 Fl. 156 157 158 159 160 161

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Xyl./Vibes

Perc. I

Perc. II

D. S.

163

Picc.

1/2 Fl. *mf*<sup>3</sup> *f* 162 164 165 166 167

Ob. *f*

Bsn. *f*

1st B $\flat$  Cl. *f*

2nd B $\flat$  Cl. *f*

3rd B $\flat$  Cl. *f*

B. Cl. *f*

1st A. Sx. *mf*<sup>3</sup> *f*

2nd A. Sx. *mf*<sup>3</sup> *f*

T. Sx. *mf*<sup>3</sup> *f*

B. Sx. *mf* *f*

1st B $\flat$  Tpt. *mf*<sup>3</sup> *f*

2nd B $\flat$  Tpt. *mf*<sup>3</sup> *f*

3rd B $\flat$  Tpt. *mf* *f* div. unis.

1/2 Hn. *mf* *f*

1/2 Tbn. *mf* *f*

3rd Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f* Play!

D.B. *f*

Timp. *f*

Bls.

Xyl./Vibes

Perc. I

Perc. II

D. S. *f* On Snare Head

162 163 164 165 166 167



170

168 169 171 172 173

Picc.

1/2 Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Bls.

Xyl./Vibes

Perc. I

Perc. II

D. S.

Fill...

*f*

*f*

B25006

168 169 170 171 172 173

Picc.  
 1/2 Fl.  
 Ob.  
 Bsn.  
 1st B♭ Cl.  
 2nd B♭ Cl.  
 3rd B♭ Cl.  
 B. Cl.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1st B♭ Tpt.  
 2nd B♭ Tpt.  
 3rd B♭ Tpt.  
 1/2 Hn.  
 1/2 Tbn.  
 3rd Tbn.  
 Euph.  
 Tuba  
 D.B.  
 Timp.  
 Bln.  
 Xyl./Vibes  
 Perc. I  
 Perc. II  
 D. S.

174 175 176 177 178

*mf*

Picc.  
 1/2 Fl. 179 180 181 182 183  
 Ob.  
 Bsn.  
 1st B♭ Cl.  
 2nd B♭ Cl.  
 3rd B♭ Cl.  
 B. Cl.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1st B♭ Tpt.  
 2nd B♭ Tpt.  
 3rd B♭ Tpt.  
 1/2 Hn.  
 1/2 Tbn.  
 3rd Tbn.  
 Euph.  
 Tuba  
 D.B.  
 Timp.  
 Bls.  
 Vibes/Xyl. +Xylo.  
 Perc. I  
 Perc. II  
 D. S. 179 180 181 182 183 184

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Piccolo, 1/2 Flute, Oboe, Bassoon, 1st and 2nd B♭ Clarinets, 3rd B♭ Clarinet, and Bass Clarinet. Below these are the saxophone section: 1st and 2nd Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The brass section includes 1st, 2nd, and 3rd B♭ Trumpets, 1/2 Horn, 1/2 Trombone, 3rd Trombone, Euphonium, Tuba, Double Bass, and Timpani. The bottom staves are for Basses, Vibraphone, and Percussion (I and II), and a Drum Set (D.S.).

Measures 185 and 186 are marked with a forte (*ff*) dynamic. Measures 187 and 188 feature a complex texture with many instruments playing sustained notes or chords, while others have rests. Measure 189 concludes the section with a final flourish. The score includes various musical notations such as slurs, accents, and dynamic markings.

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