

St. John's Music is proud to provide a list of new titles that are sure to be a hit with your students. The following list was created by a selection committee of band directors from across Canada!

CONCERT BAND

Grade 0.5

[Knights of Victory](#)

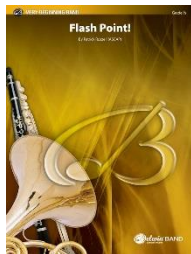
Mekel Rogers – FJH #239561

Introduce your youngest students to march style with this exceptional concert march using just six notes! Complete with opening strain and trio, this march will showcase your students regardless of instrumentation. A rare march that sounds extremely authentic while also playable by beginning students. 1:10

[Danza Latina](#)

Bruce Pearson – Kjos #240856

Danza Latina is an homage to the lively and fun dance music influenced by Latin American cultures, and is meant to introduce students to styles from bossa nova to samba. *Danza Latina* uses the first six notes that students learn along with easy eighth note rhythms. *Danza Latina* correlates with *Tradition of Excellence Book 1*, page 15. 2:00



[Flash Point!](#)

Patrick Roszell – Alfred #238643

A flash point is described as a point at which someone or something bursts suddenly into action or being. Introducing accented, staccato, and legato articulations, all instruments get an opportunity to play one of the contrasting themes. With a variety of teaching opportunities, this exciting and punctuated composition is a welcome addition to any program. 1:45

[The King's Crown](#)

Rob Romeyn – C.L. Barnhouse #240949

Look no further for your beginning band concert or festival march selection. The stately and powerful opening fanfare introduces a regal and flowing melody that can't help but impress. As the music develops, wonderful teaching material is revealed, all using only the first six notes taught by most band methods. It's beginning band writing at its finest. 1:49

The Intrepid

Ryan Meeboer – Eighth Note Publishing #239619

The Intrepid is a piece that is aggressive in nature, designed to depict someone that is brave, therefore a majority of the music is to be played bold and crisp. Strong rhythmic unisons, fun parts for all and even some clapping make this a hit with students and audiences. 2:05

Valley of the Moon

Michael Story – Alfred #238644

Argentina's unique geological formation, Valle de la Luna, has constant winds that create surreal sounds through the rocks. In this piece, players demonstrate that sound effect, which serves as an excellent breath control exercise. A musical journey for your very first performance! 2:00



Forever Flying: The Lost Balloon (SJM TOP SCORE AWARD)

James Swearingen – C.L. Barnhouse #240951

Forever Flying is a beautiful piece that has been created to provide young musicians with an opportunity to perform music that sounds above grade level, yet is highly accessible. Conductors will find it to be very melodic, and scored in such a way as to ensure that your students will sound their absolute best.

Those attending the concert will be deeply moved by the emotional message of the music. Very lyrical! 1:57

Grade 1

Just Add Music

Scott Watson – Alfred #239170

This piece provides notes and rhythms but no tempo, character, dynamics, or articulations. Enter into the creative process by discussing, auditioning, and choosing musical expressions, all while learning in a fun, hands-on way. Correlates with *Sound Innovations for Concert Band, Book 1, Level 3*. 2:03

The Oncoming Storm

Mekel Rogers – FJH #239562

Modern harmonies combine with fast rhythmic figures to create an intense musical experience. A wealth of percussion colors add to the overall effect and all wind parts are active while staying within comfortable ranges. A great way to get the students and audience excited as they anticipate the coming of the storm!



Alman: (Renaissance Dance)

Thomas Morley/Chip De Stefano – FJH #239565

This fantastic arrangement is the perfect way to introduce Renaissance music to young musicians. An excellent choice for providing contrast within your concert program, this lively dance has wonderful technical, musical, and stylistic teaching opportunities throughout.

Skyward Bound

James Swearingen – C.L. Barnhouse #240952

Bold and energetic best describes the modern sounds of *Skyward Bound*, a “soon to be” favorite of your ensemble. Following a powerful introduction, the low brass is given the unique opportunity to introduce a beautiful and rich sounding theme. The full ensemble then takes over while the excitement and joy of the work continues growing to a spectacular and well-stated conclusion. Be prepared for a thunderous ovation from your audience! Musically exciting! 1:32

At the Water's Edge

Rob Romeyn – C.L. Barnhouse #240953

Simple and beautiful, *At the Water's Edge* is beginning band lyrical music of the highest quality! After a short introduction, a beautiful and flowing melody is introduced by the flutes. Changes in texture, countermelodies and melodic presentation grow as the music progresses. Teaching opportunities abound to reinforce phrasing, blend and dynamic shaping. A heartfelt and sensitive addition to any young band concert or festival performance that will leave your audience breathless. Simply gorgeous! 1:54

City At Dusk

Ryan Nowlin – Kjos #240858

The hustle and bustle of the day is over. The hard work is finished. The many commitments, activities, and obligations are accomplished. Seated on a park bench on a cloudless, brisk, picturesque autumn evening in the big the city, a person patiently watches the sun gently set behind the skyscrapers as a distant clock tower chimes. Now at peace, it is time to rest. *City at Dusk* attempts to capture the serenity, calm, and perhaps relief of this onlooker. *City at Dusk* correlates with *Tradition of Excellence Book 1*, page 20. 2:34

Recuerdos de la Alhambra (SJM TOP SCORE AWARD)

Chris Sharp – C Sharp Music #240954

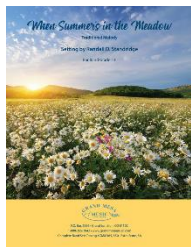
Tarrega's moving guitar piece is a tribute to the massive fort that has guarded Granada, Spain for centuries. It is presented here scored in a wind band setting appropriate for ensembles of all levels of abilities. A great tool for teaching phrasing and expression. A great festival piece for younger bands! 3:05

Grade 1.5

Stumptown Stomp

Steve Hodges – Alfred #238646

With this lively piece you are in for a toe-tappin', hand-clappin' good time! Everyone takes a turn playing the theme while the woodwinds do their best "fiddle" imitations! A great addition to your library. 2:10



When Summer's in the Meadow

Randall D. Standridge – Grand Mesa Music #240545

With its title originating in one of the most poignant, nostalgic lines of text in the Irish folk song *Danny Boy*, Standridge has created a dreamily beautiful setting of this beloved song, accessible to young bands. A number of scoring elements elevate this approachable work to a higher musical plane, including a unison clarinet section, well-placed chromatic passing tones, and dramatic counter-melodies. Bands at all levels will want to program this gorgeous arrangement, as the opportunities for expressive music making are nearly endless! 4:05

Lions Gate

Robert Sheldon – FJH #239577

The grandeur and vibrancy of Vancouver's harbor is represented in this exciting piece for developing bands. Take a musical journey under the Lions Gate Bridge and into the Pacific Ocean while being surrounded by majestic mountains and incredible scenery. 1:50

All For One, One For All: March

Carol Britton Chambers – Excelcia Music #240955

All for One, One for All was commissioned through the Young Band March Project. A concert march written specifically for young musicians, the composer writes that it is meant to portray unity. This march is perfect for reinforcing march style and would fit well on any contest or festival program. 2:15

Blessed Legacy

Folk Tune/arr. Robert Sheldon – Alfred #239168

The American folk tune *Nettleton* first appeared in a collection of sacred music published in 1813, compiled by John Wyeth, who is sometimes listed as the composer. The melody is most often associated with the hymn, *Come Thou Fount of Every Blessing*. Correlates with *Sound Innovations for Concert Band, Book 2, Level 2*. 3:13

Down to the River

Folk Tune/arr. Michael Sweeney – Hal Leonard #239478

Here is an emotion-filled arrangement for young players based on the folk tune *Down to the River to Pray*, which is thought to have been composed by an African-American slave. There is an element of sadness in the music, but also a glimmer of hope as the slaves dream of freedom and being reunited with family and friends. 2:45



Western Fair (SJM TOP SCORE AWARD)

Ryan Meeboer – Eighth Note Publishing #239628

Western Fair is an energetic, uplifting piece that can be fun for both players to perform and listeners to hear. It is composed using two main melodies that are performed in many forms, combined in various fragments and supported with different harmonic backgrounds, giving it new life each time it is heard. The piece slowly builds from a simple clarinet soli into an epic, cut-time feel in the middle before driving to an exciting ending.

Grade 2

Purple Mountain Heather

Michael J. Miller – Excelcia Music #240956

In the late summer months, the Scottish countryside is covered by the heather flower. Purple in color, it makes the otherwise harsh landscape a place of tranquil beauty. In this adaptation of the Scottish folk song *Wild Mountain Thyme*, composer Michael J. Miller's *Purple Mountain Heather* captures the serenity of the Scottish moors in full bloom. Flowing melodies phrased with expressive shaping are passed throughout the ensemble, creating heartfelt drama for all to enjoy! 4:13

The Horseman of Sleepy Hollow

Rob Romeyn – C.L. Barnhouse #240958

Get ready for some Halloween fun with *The Horseman of Sleepy Hollow*, a creative and well-written novelty selection easily accessible to bands. A spooky and ominous introduction using the tune *Skin and Bones* sets the stage for this creepy and hilarious ride on horseback through the fictional Sleepy Hollow. Better hold on, towards the end our horse gets a little spooked and starts speeding up! In this entertaining setting, students will learn to watch the conductor through the changes of tempo. Accessory percussion and timpani glissandos add to the spooky effect. A fun and entertaining favorite for bands and audiences alike!



Capstone: March

Tyler Arcari – Excelcia Music #240959

Young bands will enjoy playing this traditional march. Lots of dynamic changes and built in color will have your audiences clapping in no time. A melodic horn part and moving low brass lines will keep everyone in the band interested and sounding their best! 2:03

To Cross the Sleeping Green

Vince Gassi – Alfred #238653

Inspired by Isaac Rosenberg's poem *Break of Day in the Trenches*, this poignant and patriotic work was written to commemorate the 100th anniversary of the end of World War I. 3:49

The Best of Rooms

Randall Thompson/arr. Barbara Lambrecht – E.C. Schirmer Music #240960

This arrangement of Randall Thompson's unaccompanied choral piece, *The Best of Rooms*, was transcribed by Barbara Lambrecht. As a student, Barbara fell in love with Thompson's music after hearing the Texas All State Choir sing his *Testament of Freedom*. Charmed not only by the music but also the text, she arranged this gem for wind band so that a new generation of musicians, in this case instrumentalists, could experience the genius of Randall Thompson. 4:00

Where Words End... (SJM TOP SCORE AWARD)

Randall D. Standridge – FJH #239560

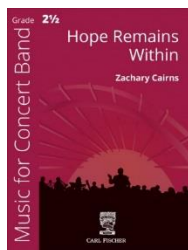
Sometimes, music is not “about” anything. It exists solely for the beautiful sounds it creates and the emotions derived from that aesthetic experience. *Where Words End...* falls firmly into this category of music. This expressive piece makes creative use of the ranges and colors available for young bands to create a truly remarkable new work for students and directors alike. “*Where words end, music begins...*” 3:30

Grade 2.5

Close to the Sun

Pete Meechan – Pete Meechan Music #240961

A challenging but rewarding piece at this level. Opening with a “perfect” 5th, *Close to the Sun* is orchestrated in such a way that we will never hear a true, perfect, 5th. *Close to the Sun* was commissioned by a consortium of schools, universities, organizations, and conductors, led by Robert Ambrose and Georgia State University, and is dedicated “from RJA and PM to Ellie – in memory of Dylan.” A lot of school bands will likely be able to play this - it has strong musical content, strong social content, and is a good piece in terms of furthering education. 5:33



Hope Remains Within

Zachary Cairns – Carl Fischer #240162

Pandora opens a jar (in seemingly more accurate translations) and releases numerous evils, diseases and other pains into the world, but one thing remains within the jar: hope. Why does hope remain within? Why doesn't it come out and help humanity? Why was it included with all those evils in the first place?

Zachary Cairns wrote this piece to engage these unanswered questions. This dramatic concert selection encourages students and listeners to consider their own ideas of what hope is. 4:48

River Poem

Tyler S. Grant – FJH #239558

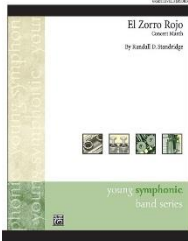
Rivers have often served as a metaphor for life's journey – starting in one place and traveling to somewhere unknown. This metaphor is depicted in a serene and contemplative work that uses a variety of colors and harmonies unique to young bands. Opulent mallet parts interact with optional piano to depict water gracefully cascading downwards. Gorgeous! 4:00

Firescape (SJM TOP SCORE AWARD)

David Marlatt – Eighth Note #239636

Firescape is the third piece in a series of elements-inspired works. Through music it demonstrates the various characteristics of fire described by the titles of each section - *Hephaestus - God of Fire*, *By the Glow of a Candle* and *Wildfire!*. Hephaestus was the Greek god of fire and of forges and was blacksmith for the gods. The sound of his anvil can be clearly heard in this section. The smooth reflective middle section features solos for flute, trumpet and trombone before the percussion section takes over in the fast, energetic and driving rhythms that bring this exciting work to a close. 4:50

Grade 3



El Zorro Rojo: March

Randall D. Standridge – Alfred #239186

This concert march for band portrays both the mischievous nature and the graceful beauty of a wonderful creature: a red fox. The Spanish harmonies and the 3/4 time signature give this march an exotic character. 2:26

My Soul a Canvas

Todd Stalter – Alfred #238642

This piece represents feelings of solitude, loneliness, confidence, determination, and conflict. The central theme's rhythm is built on a deceased student's name, solos for the instrument she played, and her love of nature and art. 5:31

Chasing Mercury

Travis Weller – Carl Fischer #240150

Mercury, known as the messenger of the gods, is easily identified by his unique winged shoes (talara) and hat (petasos). *Chasing Mercury* depicts exactly that: a playful chase of the winged messenger. By whom? It is up to the young musicians who have the opportunity to bring this work to life. Those who are familiar with Gustav Holst's *Mercury* will notice the opening motif chasing two themes of Holst's around the rest of the work, giving *Chasing Mercury* a second meaning. This fun and playful piece is certain to entertain and delight. 3:10



Peat Fire Flame: Light for Love and Laughter

Travis Weller – Wingert Jones #240964

This piece is based on a Scottish folk song thought to have originated in the Hebrides. Common people in Scotland and Ireland would burn dried peat from the bogs for their hearth fires and gather around to tell tales and dance. The music tells of a journey, beginning with a somber and somewhat melancholy melody. It soon takes on an upbeat feel as the tempo picks up and the mood becomes more uplifting and lively. It presses on to a spirited and bright ending.

Wolf Song (Takaya Slulem)

Bob Baker/arr. Robert Buckley – Hal Leonard #239469

From a song shared by Squamish First Nation artist and performer Bob Baker, comes a new work for concert band shaped by Robert Buckley that will allow your students to experience the music of one of North America's First Peoples. Using aleatory elements, *Wolf Song* flows from a powerful pentatonic melody and grows into a work that is at once atmospheric and exciting. 6:30

Celebration Fanfare

Steven Reineke/arr. Rob Romeyn – C.L. Barnhouse #240967

Steven Reineke's *Celebration Fanfare* is a brilliant and majestic concert opener, and has become standard repertoire for mature ensembles. This arrangement for the Barnhouse Command Series by Rob Romeyn skillfully and carefully adapts this classic work for less experienced groups. All of the powerful flair of the original remains. Look no further for a shimmering way to begin a concert or festival performance! 3:47

[To a New Journey](#)

Naoya Wada – C.L. Barnhouse #240969

To A New Journey from the pen of noted Japanese composer Naoya Wada is a bright showcase for concert band. This upbeat concert work is characterized by the composer's creative use of soaring melodies and exciting rhythms, with interesting and engaging parts for all musicians. A great choice as a concert opener, closer, or contest piece. Truly impressive!

[Where Morning Dawns, Where Evening Fades](#) *(SJM TOP SCORE AWARD)*

Eric Rath – Alfred #239187

Harkening back to a time when the rising and setting of the sun was the only way that time was measured, this lovely piece portrays that time with contemporary harmonies, enhanced chords, and aleatoric elements. 4:48

Grade 3.5

[Power and Glory: March of the Mitten Men](#)

John Philip Sousa/arr. Keith Brion – C.L. Barnhouse #218640

Here's a solid and mature Sousa march that's a great choice for any performance occasion! *Power and Glory* incorporates an extraordinary treatment of *Onward Christian Soldiers* as the finale. This new, painstakingly edited Sousa-style edition by Keith Brion features authentic performance practices, as well as using the period performance style from the 1920's. The score to this new edition includes a wealth of historical information. Not to be missed! 3:10



[The Parting Glass](#)

Folk Song/arr. Matt Conaway – C.L. Barnhouse #240970

This haunting and beautiful setting of the traditional Irish farewell song *The Parting Glass* will be a memorable moment on your next concert or contest performance. Reflective solos, lush harmonies, and sensitively scored percussion all combine to create this soundscape of memories, loss, and hope.

A perfect reflective composition for your mature group of musicians! 4:57

To Horizons Unseen

Randall D. Standridge – Grand Mesa #240555

This gorgeous work comes off as an epic musical journey that is full of surprises. An oboe soloist (always cued) is featured in the lyrical yet emotionally powerful opening section. A spirited jig in 6/8 time takes over after the slow introduction. As the jig unwinds and comes to its conclusion, the piece unexpectedly shifts to a duple meter 4/4 featuring energetic technical passages in upper woodwinds, then joined by trumpets. Building toward a final climax, the piece shifts back to a fast 6/8 buildup, then ends in an exciting way as the second fast theme makes a dancing curtain call. *To Horizons Unseen* is a fantastic concert band work appropriate for any performance or contest. 5:57



A Trombone Family Reunion

Henry Fillmore/arr. Andrew Glover – C.L. Barnhouse #240971

Between 1908 and 1929, Henry Fillmore composed a series of fifteen novelty pieces featuring the trombone section with band. These became collectively known as *The Trombone Family*, with names and subtitles connecting them in sort of a musical genealogy. Great fun! 3:30

Autumn (SJM TOP SCORE AWARD)

Cait Nishimura – Cait Nishimura Music #235796

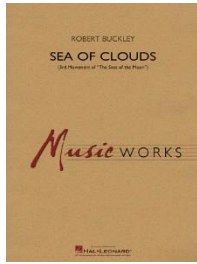
Autumn was originally composed for SATB choir and was later transcribed for wind band by the composer. The choral version features original text inspired by seasonal scenic imagery. The setting for wind band stays true to the pacing and character of the original, with added instrumental texture and colour.

Grade 4

The Road to Castlemaine

Barry E. Kopetz – Wingert-Jones #240973

A collection of Australian folk songs that depict the sights and sounds of the beautiful landscape with an Aussie twist and tongue-in-cheek tuneful way. The first movement includes *The Wonderful Crocodile* and *The Old Jig-Jog*, folk songs full of energy and dance-like qualities. *River Fraser* provides the melodic content for the second movement, a slow and impassioned lament. The third movement uses three popular tunes that range in style from joyful dancing as in an Irish reel, to a poignant and haunting flavor, to a brave and dramatic march that dies away bit by bit before the explosive ending of energy and good humor.



[Sea of Clouds: 3rd Movement of The Seas of the Moon](#)

Robert Buckley – Hal Leonard #239461

The third movement of Robert Buckley's grandly cinematic suite describing impressions of the “seas” of the moon, *Sea of Clouds* was inspired by a series of paintings done by Claude Monet in the London fog. Monet captured the gradations of light as it was affected by fog with ghostly images sifting through. This movement is mostly subdued and dreamlike, the music ebbing and flowing and eventually building to a vast wall of sound and then dissolving into silence. 5:05

[Rise: A Gay Games Anthem](#)

Rossano Galante – C.L. Barnhouse #240974

Rise: A Gay Games Anthem was commissioned by the Federation of Gay Games to accompany the raising of its official flag. This composition is heroic, uplifting, evocative of achievement, reverent, and welcoming. The work has global appeal, referencing the spirit embodied by the organization’s three guiding principles: Participation, Inclusion, and Personal Best.

[The Hall of Valhalla](#) *(SJM TOP SCORE AWARD)*

David Marlatt – Eighth Note Publishing #239642

The Hall of Valhalla is the second movement to the three part suite *The Hammer of Asgard*, an original soundtrack style composition for winds and percussion. Using Norse mythology as the theme, *The Hall of Valhalla* is the dramatic lyrical movement of this suite. The journey to Valhalla is very subdued, but when the dead first see the gates of the mighty hall, their awe and amazement is indescribable. Wailing Hollywood horns, brilliant trumpet and woodwind solos are all supported by the percussion and powerful low parts make this fun to play for all and a wild adventure for audiences. 4:15

Grade 5

[Metamorphic Dances](#)

Brian Balmages – FJH #240286

This short, four-movement work is based on traditional dances that have each gone through some type of transformation to bring them roaring into the 21st century. Playable individually or all together, movements include the fun *Polka*, playful *Waltz*, passionate *Tango*, and the whimsical, yet extremely energetic *Cakewalk*. 7:41

Waves Towards The Pebbled Shore

Peter Meechan – Peter Meechan Music #240976

Pete began writing this piece in the days after saying goodbye to a sick friend, and the truth was that he left not knowing if he would ever see them again. The 5 hour journey home provided him with lots of time to think, and his mind kept being drawn back to the opening lines of Shakespeare's Sonnet 60 "Like as the waves make towards the pebbled shore, So do our minutes hasten to their end". 6:45

Grade 6

Miracle on Prince Street

Gary P. Gilroy – Wingert-Jones #240977

This spectacular tour de force was composed for the Wind Symphony of Clovis (California) for their performance at The Midwest Clinic in 2018. The work was written in memory of the composer's mother and was inspired by one of her many charitable deeds: this one taking place on Christmas Eve. The resplendent writing includes unpredictable changes of style that range from solemn hymn statements to careening passages of wild abandon and humor as well as stylistic references to the polka music the composer heard as a child. All of this is topped by virtuosic solo and section writing that challenges every performer. A remarkable work for upper-level bands.

Jazz Band

Grade 0.5

The Banana Boat Song

Traditional/arr. Victor Lopez – Alfred #239276

The familiar Jamaican folk song in a Calypso groove is very accessible for young bands. No individual solos and easy trumpet 1 range to written D fourth line. Reduced instrumentation and flexible options include two flutes, two clarinets, auxiliary percussion and vibes. Easy to play, fun for all, and a very effective chart!

Gum Game

Doug Beach/George Shutack – Kendor #240979

Every program needs a great rock chart and this one will be a hit with both the band and the crowd. Scored for 4 horns with rhythm section and expandable to full big band, written or ad lib solos for all are included, along with optional parts for flute, clarinet and horn in F.

Road Trip

Doug Beach/George Shutack – Kendor #240980

Feature any instrument in your group on this swinging chart. The soloist is surrounded by full ensemble work, and an open solo section provides space to stretch out (written or ad lib). Scored for 4 horns with rhythm section and expandable to full big band, along with optional parts for flute, clarinet and horn in F.

Grade 1

Mamacita

Joe Henderson/arr. Terry White – Alfred #239279

A medium tempo Latin with a bit of swing feel, played around 150 BPM. The opening statement is played by tenor 1 and trumpet 1 with written-out suggested solos for each. Trumpet 1 range is to written F on the top line. Easy to play and rehearse and great fun for the band. All the usual optional parts plus vibes and clarinet.

New Cool Spot

Dean Sorenson – Kjos #240981

This chart is the very essence of cool jazz. Everyone will want to play a solo on this one. The minor mode and moderate tempo makes the solo section approachable for all. The FlexJazz series features very easy arrangements with completely flexible instrumentation. Written solos are included for all instruments, and only four players are needed in addition to the rhythm section.

Midnight Snack

Rick Hirsch – Alfred #239280

A very clever chart for a younger band featuring a few band sound effects. An easy swing played around 132 BPM with written solos cued for all saxes and trumpets. Trumpet 1 range is to written E-flat top space, optional flute, clarinet, and vibes parts too. A hit for sure at every performance!

What Came First?

Dean Sorenson – Kjos #240983

A gospel rock chart that roars right out of the gate, this chart asks the most compelling question of the day. This is sure to be an audience favorite. The FlexJazz series features very easy arrangements with completely flexible instrumentation. Written solos are included for all instruments, and only four players are needed in addition to the rhythm section.

Lil' Hefty

Zachary Smith – Alfred #239278

A moderately slow swing tribute to the legendary composer Neal Hefti is ideal for a young band. A melodic chart with the articulation well-notated, rhythm section parts written out, written melody solos for trumpet and piano. Trumpet 1 range to written G on top of the staff. Optional flute, clarinet, and vibes parts and playable with reduced instrumentation.

Untold Story

Doug Beach/George Shutack – Kendor #240064

This beautiful 8/8 ballad is the perfect showcase for your trumpet soloist. The pensive melody and rich harmony combine to create a wonderful change of pace easy level chart. While there is a short section that may be improvised, the solo part is entirely written and no improvisation is required.

Blackwater Creek (SJM TOP SCORE AWARD)

Chris Sharp – C. Sharp Music #240985

This is blues straight from the bayou! As the deep water swamp theme suggests, it's a great tool for developing low registers in younger players. The straight eighth-note rock style requires no triplet interpretation, so developing groups can focus on the sound and having fun! The solo section features a written or improvised solo for baritone sax which is also cued in the alto sax 1 part. A chart-specific guitar chord sheet is included with fretboard diagrams, chord symbols and notated chords.

Grade 1.5**Crazy Little Thing Called Love**

Fred Mercury/arr. Rick Stitzel – Hal Leonard #238541

Recorded by Queen, this classic hit features a medium tempo shuffle style and an infectious upbeat feel. The melody is traded around the band and the saxes take the lead in the stop-time clapping section. A fun chart even if you have limited rehearsal time, and no solos are required.

Birdland

Josef Zawinul/arr. John Berry – Hal Leonard #239550

Composed originally for Weather Report and released in 1977, Josef Zawinul's quintessential jazz fusion standard has been recorded by countless artists through the years. Here is a slightly truncated version for young players that still maintains the dynamic feel and sound of the original.

Grade 2**Teddy's Mood**

Terry White – C.L. Barnhouse #240986

Teddy's Mood is a laid back minor blues that alternates between a two feel and swinging four feel. It features an alto sax solo along with plenty of open space for additional soloists (suggested solos are also provided.) The saxophone section has a one chorus soli followed by the full ensemble swinging hard to take it home. This is an excellent opportunity for young improvisers to get their feet wet while playing over minor blues changes.

Step Lightly

Joe Henderson/arr. Mike Kamuf – Alfred #239281

An outstanding swing chart that is accessible in every way. The melody is first stated by alto, tenor, trumpet, the tempo is 120 BPM, lead trumpet range is to written G on top of the staff, and there are written-out suggested solos for tenor 1 and trumpet 2. A sweet shout chorus and all the usual optional parts plus vibes and clarinet. Concert or festival, this is a winner!

Around the Bend

George Shutack – Kendor #240987

The solid rock feel coupled with blues changes will make even the youngest players feel comfortable. With a strong melody, great ensemble writing, and an open solo section, this easy level chart will be a fit on any program. Written with reduced instrumentation (12-17 players), optional flute, clarinet, horn in F, tuba and vibes parts are included in each set.

Wistful

Neil Yorke-Slader – Burnihla #239270

Wistful is a soulful rock ballad to feature your young trombonist. Range is very moderate to ensure a feeling of security. The ad lib solo section is a ii-V progression that is very accessible – a wonderful, safe way to get your soloist improvising in a low-risk environment. Optional supplemental parts are provided for flute, clarinet, French horn, bass clarinet and tuba. Optional solo part for alto saxophone or flugelhorn provided. Rhythm parts are fully notated.

Rock Island Express

Matt Morey – Baker's Jazz and More #233795

Based on the chord changes for *Cantaloupe Island*, this high energy rock chart shines the spotlight on each section of the band, and features a sax soli as well. Written solos are provided for alto sax and trumpet, and there is a four bar drum solo as well. Trumpet range is to written high G. Trombone range is to F.

Pantalones Malos

Steve Shanley – C.L. Barnhouse #240988

Build a stronger understanding of Latin jazz with an exciting and authentic cha-cha your students will love! *Pantalones Malos* features plenty of auxiliary percussion, an accessible solo section, clear articulations, and interesting parts for all instruments. It's the perfect selection to close your next concert or festival performance!

Blame It on the Blues (SJM TOP SCORE AWARD)

Doug Beach – Kendor #240043

Here is the perfect vehicle for students to learn the essentials of swing rhythms and phrasing. The blues harmonies create a foundation that players will feel comfortable with in both ensemble sections and solo spots (written or ad lib). This medium easy chart will make a great opener or closer on your next program.

Grade 2.5

Recorda Me (Remember Me)

Joe Henderson/arr. Mike Kamuf – Alfred #239284

One of the best jazz standards arranged here in a Latin groove played at 156 BPM. The melody is handled by tenor, trumpet, and guitar with written solos provided for tenor and trumpet. A clever interlude followed by a shout chorus with some drum fills. Lead trumpet range to written G on top of the staff. Extra optional parts for vibraphone, flute, and clarinet. Truly a first class chart you can play with pride for years to come.

Grade 3

Diggin' the New Digs (from *Incredibles 2*)

Michael Giacchino/arr. Paul Murtha – Hal Leonard #239329

From the entertaining soundtrack of *Incredibles 2*, Michael Giacchino includes this marvelous jazz waltz that works great for full jazz ensemble. Baritone sax gets a rare turn in the spotlight, followed by the brass section with sax answers. The solo section can feature any combination of alto sax, trumpet or trombone. A fun change of pace.

Basie – Straight Ahead (Educational Version Simplified)

Sammy Nestico – Kendor #240991

This simplified version of the classic swinger recorded by the Count Basie Orchestra opens with a 12-bar piano solo backed by guitar, bass and drums before entrances by saxes, then brass, lead to a full-band statement of the theme. Short solo fills throughout and the signature Basie-style ending will give your pianist ample air time while the band negotiates solid swing figures with good balance, phrasing and blend. The improvised solo chorus is assigned to 1st Tenor.

Think

Aretha Franklin, Ted White/arr. Paul Murtha – Hal Leonard #239545

In the movie *The Blues Brothers*, Aretha Franklin steals the show with her classic performance of this soulful rocker. In this hot chart for jazz band, trombones are featured in the beginning and later the entire ensemble. The solo section is flexible, however written samples are provided for alto sax, trumpet and trombone.

Smokey Joe

Bret Zvacek – Kendor #240045

Looking for a great opener or closer for your next gig? This medium level chart is a spirited shuffle that is guaranteed to get the band and the audience grooving. Lots of catchy figures, powerful ensemble sections, and an engaging groove give this chart a lot of energy without extreme demands on the players. And with a solo section over standard F blues, you can open it up to feature anyone (written or ad lib).

One More for the Road

Christian Overton – Clovertone Music #240459

One More for the Road is a soulful ballad in 3/4 to feature your star alto sax player. It's got big Saturday Night Live moments for the band to dig into while also giving space for your soloist to stretch out on some blues.

Grade 3.5

Anything More?

Lars Halle – Kendor #240992

Show off your rhythm section with this high-powered be-bop chart for advancing groups based on *I Got Rhythm* changes. Solos for piano, bass, and drums plus a soli for the entire rhythm section provides a great opportunity to shine. A guitar chord chart by Jim Greeson is included in each set as well as an optional vibes part. Duration ca 4:15.

Round Midnight

Theolonius Monk/arr. Slide Hampton – Sierra Music #240993

Here is the magnificent Slide Hampton arrangement of this timeless Thelonious Monk composition as recorded by the Maynard Ferguson Orchestra.

Doctor Alvi

Greg Crowe – Clovertone Music #240456

Dr. Alvi is a musical tribute to revered Winnipeg Physician and avid Jazz fan Dr. Abdul Alvi. It's a fun and happy swinger which features your top notch trombone section! It also has great section parts for trumpets and saxes as well as solo for trumpet and a huge shout chorus.

Ruby

Oliver Nelson/edited Bob Curnow – Sierra Music #240994

Oliver Nelson arranged this tune to feature the legendary Art Farmer, and it was recorded on the album *Listen to Art Farmer and the Orchestra*.

Oh Soul Mio (SJM TOP SCORE AWARD)

Billy Byers – Sierra Music #240932

This is the original Billy Byers arrangement made famous by the Basie Band as recorded on the *Pop Goes the Basie* album!

Grade 4

Baubles, Bangles, and Beads

Wright & Forrest/arr. Lennie Niehaus – Sierra Music #240997

Here is another fantastic Lennie Niehaus arrangement. The baritone saxophone and bass set up the foundation for the exhilarating Latin themed sections the Kenton Band was so well known for, while the swing sections cook along with wonderful background writing behind an alto saxophone solo which leads to a sensational shout chorus and sax soli.

La Cumparsita

Gerardo Matos Rodriguez/arr. Chris Sharp – C. Sharp Music #241000

This is a tour-de-force treatment of the world's best-known tango in the style of Bill Holman's epics for the Stan Kenton band. A flamenco-style fanfare opens the chart followed by a ballad treatment of the B section. Then the main tune, in its familiar tango mode, is followed by an up-tempo samba version ending in an all-out, fiery ensemble ending. In true Holman style, this passage is interrupted by a short swing section. There are solos featured for tenor sax 1, notated with changes, and guitar with changes only.

Longhorn

Jason Logue – Clovertone Music #240453

Longhorn is an exciting epic modal tune from Jason Logue. It's got great parts for your saxophones and solo spots for alto and bari sax as well as trumpet. The repetitive nature of the melody and background shots as well as the simple chord changes make this up tempo tune playable by young bands.

Come Blow Your Horn

Maynard Ferguson/arr. Al Cohn – Sierra Music #241003

Features marvelous tutti passages and exciting shouts and hits along with solo space for trumpet to let your trumpet soloist get their Maynard on!

Too Little Time (SIM TOP SCORE AWARD)

Henry Mancini, Don Raye/arr. Sammy Nestico – Hal Leonard #241004

Sammy Nestico pays tribute to his long-time friend and trombone icon, Bill Watrous, with this touching setting of Mancini's *Too Little Time*. Written in a lush ballad style, this is a fitting tribute to a towering performer.

Grade 5

First Child

Bob Curnow – Sierra Music #241005

One of loveliest ballads ever recorded by the Kenton Band. Recorded on the *Stan Kenton Plays Chicago* CD. This is one of 2 original pieces by Bob Curnow from this album. This is an updated version for 8 brass!

Grade 6

T.O.P Adjacent

Gordon Goodwin – Alfred #239291

If you want funky, this is it! In a nutshell, this is Tower of Power meets Gordon Goodwin, simple as that. Solo space provided for alto, tenor, bari, trumpet, trombone, and various rhythm players. This is a serious funk chart that goes and goes and then some. If you have the horses...climb aboard.

St. John's Music thanks all of the band directors and staff who contributed their time and expertise into selecting the top new titles for 2019. If you would like to discover more new titles please consult with your local Music Education Sales Representative.

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Have a wonderful and fulfilling 2019-2020 season filled with great music!