

Francis McBeth

Chant and Jubilo

*Flex Band Arrangement by
Clarence E. Barber*

INSTRUMENTATION

	1 Score		
Part 1	6 Flute 4 Violin/Oboe 4 B-flat Clarinet 4 B-flat Trumpet	Part 4	2 B-flat Tenor Saxophone 2 F Horn 8 Trombone/Euphonium/Bassoon/Cello 2 Euphonium T.C.
Part 2	4 B-flat Clarinet 4 B-flat Trumpet 2 E-flat Alto Saxophone 4 Violin	Part 5	2 B-flat Bass Clarinet 1 E-flat Baritone Saxophone 4 Trombone/Euphonium 2 Bassoon 2 Cello 2 Euphonium T. C. 4 Tuba (Bass)
Part 3	4 B-flat Clarinet 2 B-flat Tenor Saxophone 1 E-flat Alto Clarinet 2 E-flat Alto Saxophone/Alto Clarinet 2 F Horn 2 Violin 4 Viola		1 Timpani 1 Orchestra Bells 2 Snare Drum, Bass Drum 3 Triangle, Suspended Cymbal, Crash Cymbal

Grade 3

Duration: Approx. 6 Minutes

Score/ Parts \$65.00 US - SF2102
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Program Notes

New flex band arrangement by Clarence Barber, playable on any SSATB combination of woodwind, brass, or string players with optional percussion. This title has been recognized as one of the most outstanding of the composer's works and is justly regarded as one of the classics of the band repertoire. In anticipation of the composer's 35th Anniversary with Southern Music, the editors reexamined this masterwork in 1996 in order to prepare a new edition embodying the composers experience in conducting this work for many years.

About the Composer

DR. FRANCIS MCBETH, born March, 1933, in Lubbock, Texas, was Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas. The most outstanding of his awards have been the Presley Award at Hardin-Simmons University, the Howard Hanson Prize at the Eastman School of Music for his Third Symphony, recipient of an ASCAP Special Award each consecutive year from 1965 to the present (1996 at the time these notes were written), the American School Band Directors Association's Edwin Franko Goldman Award, elected Fellow of the American Wind and Percussion Artists by the National Band Association, Phi Mu Alpha Sinfonia's American Man of Music in 1988, Kappa Kappa Psi's National Service to Music Award, Midwest International Band and Orchestra Clinic's Medal of Honor in 1993, and Past President of the American Bandmaster's Association. Dr. McBeth was music director of the Arkansas Symphony in Little Rock and, in 1975, he was appointed Composer Laureate of the State of Arkansas by the Governor.

Performance Suggestions

The opening of the Chant should be played with no vibrato (if instrumentation allows, measures 1 through 11 should be clarinets and euphonium only). It is important that the euphonium especially plays with a straight tone. At measure 20, the percussion (orchestra bells, triangle, and cymbal) must be of equal importance as the woodwinds, not just background. At measure 34, yes, some parts are slurred and others are tongued. In measures 84 and 85, dynamic changes should be *subito*, with no *crescendo* into them. At measure 96, balance should be that we hear a constant eighth note pulse that does not cover the melodic line (measure 98). There is no *ritardando* before the grand pause.

Dedicated to the Four States Bandmasters Association

CHANT AND JUBILO

W. Francis McBeth

adapted for flexible instrumentation Clarence Barber (ASCAP)

♩ = 72

1

Flute

B $\flat$ Clarinet
B $\flat$ Trumpet

Violin
Oboe

2

B $\flat$ Clarinet
B $\flat$ Trumpet

E $\flat$ Alto
Saxophone

Violin

3

B $\flat$ Clarinet
B $\flat$ Tenor
Saxophone

E $\flat$ Alto
Saxophone
E $\flat$ Alto
Clarinet

F Horn

Violin

Viola

4

1 2 3 4 5 6 7 8

B $\flat$ Tenor
Saxophone

F Horn

Violoncello
Trombone
Euphonium
Bassoon

5

B $\flat$ Bass
Clarinet

E $\flat$ Baritone
Saxophone

Violoncello
Trombone
Euphonium
Bassoon

Tuba
(Bass)

Timpani

Orchestra
Bells

Snare Drum
Bass Drum

Triangle
Suspended
Cymbal
Crash
Cymbals

Sus. Cym. use large nail
or triangle beater *pp*

pp

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9 13

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

9 10 11 12 13 14 15 16 17

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

p use soft mallet *mp*

rit. 20 ♩ = 60

Fl.

B♭ Cl.
B♭ Tpt.

Vln.
Ob.

B♭ Cl.
B♭ Tpt.

A. Sax.

Vln.

B♭ Cl.
B♭ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

18 19 20 *mp* 21 22 23 24 25 26

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

with metal beater *p* *mp* use soft mallet

27

Fl. *mf*

B $\flat$ Cl.
B $\flat$ Tpt. *mf*

Vln.
Ob. *mf*

B $\flat$ Cl.
B $\flat$ Tpt. *mf*

A. Sax. *mf*

Vln. *mf*

B $\flat$ Cl.
B $\flat$ T. Sax. *mf*

A. Sax.
Alt. Cl. *mf*

Hn. *mf*

Vln. *mf*

Vla. *mf*

27 28 29 30 31 32 33

T. Sax. *mf*

Hn. *mf*

Vcl.
Tbn.
Euph.
Bsn. *mf*

B. Cl. *mf*

Bar. Sax. *mf*

Vcl.
Tbn.
Euph.
Bsn. *mf*

Tba. *mf*

Timp.

Bells

S. D.
B. D. *mf*

Tri.
Sus. Cym.
Cr. Cym. *mf*

mp

42 *rit.* $\text{♩} = 51$ **50** *accel.*

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

42 43 44 45 46 47 48 49 **50** 51

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

mp *ff* with metal beater *pp* use soft mallet

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52 ♩ = 112

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

52 53 54 55 56 57

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

64 67

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

64 65 66 67 68 69

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

mf *p* *mp* *mf* *p* *pp*

70 71 72 73 74 75

Fl. *f* *ff*

B $\flat$ Cl.
B $\flat$ Tpt. *f* *ff*

Vln.
Ob. *f* *ff*

B $\flat$ Cl.
B $\flat$ Tpt. *mp* *mf*

A. Sax. *mp* *mf*

Vln. *mp* *mf*

B $\flat$ Cl.
B $\flat$ T. Sax. *mp* *mp*

A. Sax.
Alt. Cl. *mp* *mp*

Hn. *mp* *mp*

Vln. *mp* *mp*

Vla. *mp* *mp*

T. Sax. *mp* *mp*

Hn. *mp* *mp*

Vcl.
Tbn.
Euph.
Bsn. *mp* *mp*

B. Cl. *mp*

Bar. Sax. *mp*

Vcl.
Tbn.
Euph.
Bsn. (Vcl.) *mp*

Tba. *mp*

Timp. *mp*

Bells

S. D.
B. D. *p* *mp*

Tri.
Sus. Cym.
Cr. Cym. *mp*

SF2102

76

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

76 77 78 79 80 81

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

82

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

82 83 84 85 86

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

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87 88 89 90 91

Fl.

B♭ Cl.
B♭ Tpt.

Vln.
Ob.

B♭ Cl.
B♭ Tpt.

A. Sax.

Vln.

B♭ Cl.
B♭ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

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94 Subito $\text{♩} = 144$

Fl.

B^b Cl.
B^b Tpt.

Vln.
Ob.

B^b Cl.
B^b Tpt.

A. Sax.

Vln.

B^b Cl.
B^b T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

92 93 94 95 96 97

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

98

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

T. Sax.
B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

98

99

100

101

102

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

103 106

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

103 104 105 106 107

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

108

Fl. *f*

B $\flat$ Cl.
B $\flat$ Tpt. *f*

Vln.
Ob. *f*

B $\flat$ Cl.
B $\flat$ Tpt. *f*

A. Sax. *f*

Vln. *f*

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

108 109 110 111 112

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl. *f*

Bar. Sax. *f*

Vcl.
Tbn.
Euph.
Bsn. *f*

Tba. *f*

Timp. *mf*

Bells

S. D.
B. D. *mf*

Tri.
Sus. Cym.
Cr. Cym.

SF2102

113 114

Fl. *ff*

B $\flat$ Cl.
B $\flat$ Tpt. *ff*

Vln.
Ob. *ff*

B $\flat$ Cl.
B $\flat$ Tpt. *ff*

A. Sax. *ff*

Vln. *ff*

B $\flat$ Cl.
B $\flat$ T. Sax. *ff*

A. Sax.
Alt. Cl. *ff*

Hn. *ff*

Vln. *ff*

Vla. *ff*

113 114 115 116 117

T. Sax. *ff*

Hn. *ff*

Vcl.
Tbn.
Euph.
Bsn. *ff*

B. Cl. *ff*

Bar. Sax. *ff*

Vcl.
Tbn.
Euph.
Bsn. *ff*

Tba. *ff*

Timp. *f*

Bells

S. D.
B. D. *f*

Tri.
Sus. Cym.
Cr. Cym.

SF2102

118 119 120 121 122 123

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

118 119 120 121 122 123

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

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124 128 Maestoso ♩ = 84

Fl. G. P.

B[♭] Cl.
B[♭] Tpt.

Vln.
Ob.

B[♭] Cl.
B[♭] Tpt.

A. Sax.

Vln.

B[♭] Cl.
B[♭] T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

124 125 126 127 128 129

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

SF2102

130

Fl.

B $\flat$ Cl.
B $\flat$ Tpt.

Vln.
Ob.

B $\flat$ Cl.
B $\flat$ Tpt.

A. Sax.

Vln.

B $\flat$ Cl.
B $\flat$ T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

130 131 132 133 134 135 136

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Timp.

Bells

S. D.
B. D.

Tri.
Sus. Cym.
Cr. Cym.

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