

Featuring exceptional musical works for bands requiring flexible instrumentation

RONDEAU

Theme from “Masterpiece Theatre”

by Jean-Joseph Mouret
Arranged by Scott Stanton

Grade 3
Catalog No: 026-4306-00
Complete Set: \$50.00 - Full Conductor Score: \$6.00

C.L. BARNHOUSE COMPANY

Build-A-Band Series



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Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Violin, Any other C instrument
- 4 Bb Instrument Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet
- 3 C Treble Part 2.....Flute, Oboe, Violin
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Sax, Eb Alto Clarinet, Eb Horn
- 2 F Horn Part 2.....F Horn
- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Bass Clarinet,
Bb Baritone T.C., Bb Trombone T.C.
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Contraalto Clarinet,
Eb Horn
- 4 Bass Clef Part 3.....Trombone, Euphonium B.C., Cello, Bassoon
- 2 Bb Instruments Part 4.....Bb Bass Clarinet, Baritone T.C.,
Bb Contrabass Clarinet
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet,
Eb Contraalto Clarinet, Eb Tuba
- 4 Bass Clef Part 4.....Trombone, Euphonium B.C., Cello, Bassoon
- 3 Bass Part.....String Bass, Electric Bass Guitar, Keyboard
Bass, Trombone, Euphonium B.C., Cello,
Bassoon
- 2 Tuba.....Tuba
- 1 Guitar.....Guitar
- 2 Mallet Percussion.....Marimba, Xylophone, Vibraphone,
Orchestra Bells
- 2 Keyboards.....Piano, Electric Piano, Synthesizer, Accordion,
Organ
- 3 Percussion.....Finger Cymbal or Triangle, Tambourine,
Hand Drum
- 1 Timpani

About the Arranger



Scott Stanton is a professional educator, musician, and administrator with experience in public and private music instruction at all levels including the community college and university settings. As Director of Fine Arts at William Penn University and Department Chair at the College of Eastern Utah, he has taught music theory, music history, music technology, and directed bands, orchestras, choirs and synthesizer ensembles. His transcriptions of Mannheim Steamroller's music for synthesizer ensemble are published by Dots and Lines Ink, Omaha, NE. His original jazz and concert band compositions are published by C. L. Barnhouse Co., Oskaloosa, IA.

In addition to writing and performing with his jazz trio, "Jazz Between Friends", he is active as an adjudicator, clinician, and guest artist. Scott is the founder of Pro Musica, a community music school in Price, Utah. He holds a Bachelor of Arts in Music from Monmouth College, Monmouth Illinois and a Master's of Music Education from VanderCook College of Music, Chicago. He is a member of many professional organizations including; ASCAP, American Choral Directors Association, Music Educators National Conference, and the International Association of Jazz Educators.

How to use the Build-A-Band Series

The *Build-A-Band Series* provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the *Build-A-Band Series* have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. (**Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

Special Notes About Distributing Parts:

The *Build-A-Band Series* should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

RONDEAU

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Jean-Joseph Mouret
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Allegro $\text{♩} = 140$

C Treble Part 1 *f*

High B \flat Part 1 *f*

High E \flat Part 1 *f*

C Treble Part 2 *f*

High B \flat Part 2 *f*

High E \flat Part 2 *f*

F Horn Part 2 *f*

F Horn Part 3 *f*

Viola Part 3 *f*

Low B \flat Part 3 *f*

Low E \flat Part 3 *f*

Bass Clef Part 3 *f* opt.

Low B \flat Part 4 *f* *Baritone*

Low E \flat Part 4 *f* *Bass Clar.*

Bass Clef Part 4 *f*

Bass *f*

Tuba *f*

Guitar (optional) *f*

Keyboard (optional) *f* (*Harpsichord Patch if possible*) E \flat B \flat E \flat B \flat E \flat B \flat E \flat A \flat E \flat B \flat 7 E \flat B \flat E \flat B \flat 7 C \flat

Mallets (optional) *f*

Timpani (optional)

Finger Cym/Triangle (optional) *f* *Finger Cym/Triangle*

Tambourine (optional) *p* *f*

Hand Drum (optional) *f* *Hand Drum*

2 3 4 5 6 7

Musical score for a large ensemble, including woodwinds, brass, strings, guitar, and percussion. The score is for measures 8 through 15, with measure 10 being the primary focus. The key signature is B-flat major. Dynamics include *mf*, *p*, and *f*. A watermark "Not Valid for Performance" is visible across the score.

Instrument parts include:

- C-1, Bb-1, Eb-1
- C-2, Bb-2, Eb-2
- Hn.-2, Hn.-3
- Vla.-3
- Bb-3, Eb-3, BC-3
- Bb-4, Eb-4, BC-4
- Bass
- Tuba
- Guitar
- Keys.
- Mallets
- Timp.
- Tri.
- Tamb.
- T. D.

Measure numbers: 8, 9, 10, 11, 12, 13, 14, 15

18 (Brass preferred)

Score for rehearsal mark 18, featuring various instruments and dynamic markings.

Brass Section: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba.

Other Instruments: Guitar, Keys., Mallets, Timp., Tri., Tamb., T. D.

Dynamic Markings: *f*, *mf*, *mp*, *f* Melody, *f* Harmony.

Performance Notes: The score includes rehearsal marks 16, 17, 18, 19, 20, and 21. The key signature is B-flat major (two flats). The score is marked with a large watermark: "Not valid for performance".

Score for rehearsal only. Performance.

Instrument parts include: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys., Mallets, Timp., Tri., Tamb., T. D.

Dynamic markings: *mf*, *mp*, *f*. Performance instructions: *Harmony*, *Melody*.

This musical score is for a large ensemble, likely a symphony or concert band. It features 20 staves, each representing a different instrument or section. The instruments listed on the left are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3 (with 'opt.' below), Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys, Mallets, Timp., Tri., Tamb., and T. D. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The music spans five measures, numbered 28 to 33 at the bottom. A large, semi-transparent watermark 'Not valid for performance' is oriented diagonally across the center of the page. The dynamic marking 'mp' (mezzo-piano) is consistently used across most staves. The guitar part includes a chord progression: Eb, Ab, Eb, Bb7, Eb, Bb, Eb, Bb7, Cm, Bb, Bb7, Eb, Eb7. The percussion parts include Tri. (mf), Tamb. (mf), and T. D. (mf). The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support.

34 (Soloists or woodwinds only preferred)

Score for various instruments including C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys., Mallets, Timp., Tri., Tamb., and T. D.

Dynamic markings: *mf*, *f*, *mp*.

Performance instructions: *opt. Div.*, *Melody cues*, *opt. part 2 cue*, *Melody*.

Chord symbols: A^b , D^b , B^b , C^7 , F^m , C^7 , F^m , C^7 , D^b/F , $C^{(sus4)}$, C^7 .

Trills: *tr*

41 (Tutti Woodwinds preferred)

Score for various instruments including C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys., Mallets, Timp., Tri., Tamb., and T. D. The score includes dynamic markings (p, mp, mf) and performance instructions.

This musical score page, numbered 54, contains the following instruments and parts:

- C-1, C-2:** Clarinet parts in B-flat major.
- Bb-1, Bb-2, Bb-3, Bb-4:** Bassoon parts in B-flat major.
- Eb-1, Eb-2, Eb-3, Eb-4:** Alto saxophone parts in B-flat major.
- Hn.-2, Hn.-3:** Horn parts in B-flat major.
- Vla.-3:** Viola part in B-flat major.
- BC-3, BC-4:** Baritone/Cornet parts in B-flat major.
- Bass, Tuba:** Low brass parts in B-flat major.
- Guitar:** Electric guitar part in B-flat major.
- Keys.:** Keyboard part in B-flat major, including chord symbols: Bb, Bb7, Eb, Eb7, Ab, Fm, Bb, Bb7(sus4), Bb7, Eb, Bb, Eb, Bb, Eb, Eb, Ab.
- Mallets, Timp., Tri., Tamb., T. D.:** Percussion parts.

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a *p* (piano) marking at the bottom. A watermark "For reference only" is visible across the page.

This musical score is for a large ensemble, featuring a variety of instruments. The score is divided into systems, with each system containing multiple staves for different instruments. The instruments listed on the left side of the score are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys., Mallets, Timp., Tri., Tamb., and T. D. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The music is arranged in a way that allows for a rich, layered sound. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark is visible across the score, reading "Not valid for performance".

Full orchestral score for measures 63-69. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keys., Mallets, Timp., Tri., Tamb., and T. D. The key signature is B-flat major. A 'rall.' marking is present at the top right. A large watermark 'Not Valid for Performance' is overlaid diagonally across the score. Chord symbols for the keyboard part are: Eb, Bb, Eb, Bb, Eb, Ab, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb7, Cm, Bb, Bb7, Eb.