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01-Strength in Sound - Trumpet Part 1
02-Star Song - Score 5
03-Ghillie Dhu - Score CCS 15
04-The Water Is Wide - Score 39
05-Summer in Rio - Score 47
06-Carol of the Boombuckets - Score CCS 63

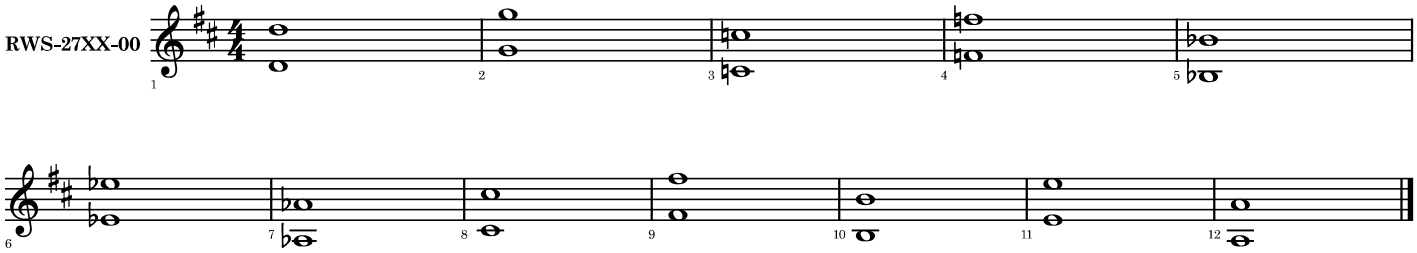
STRENGTH IN SOUND

A Warm-Up for Music Makers

B♭ Trumpet

Joseph Benjamin Earp
(ASCAP)

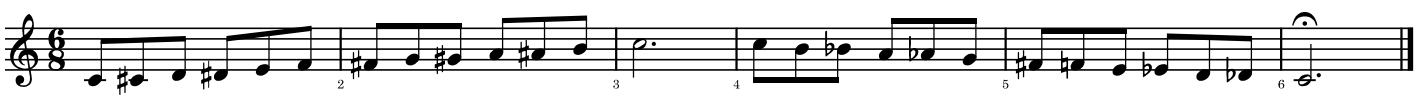
LONG TONES



MAJOR SCALES



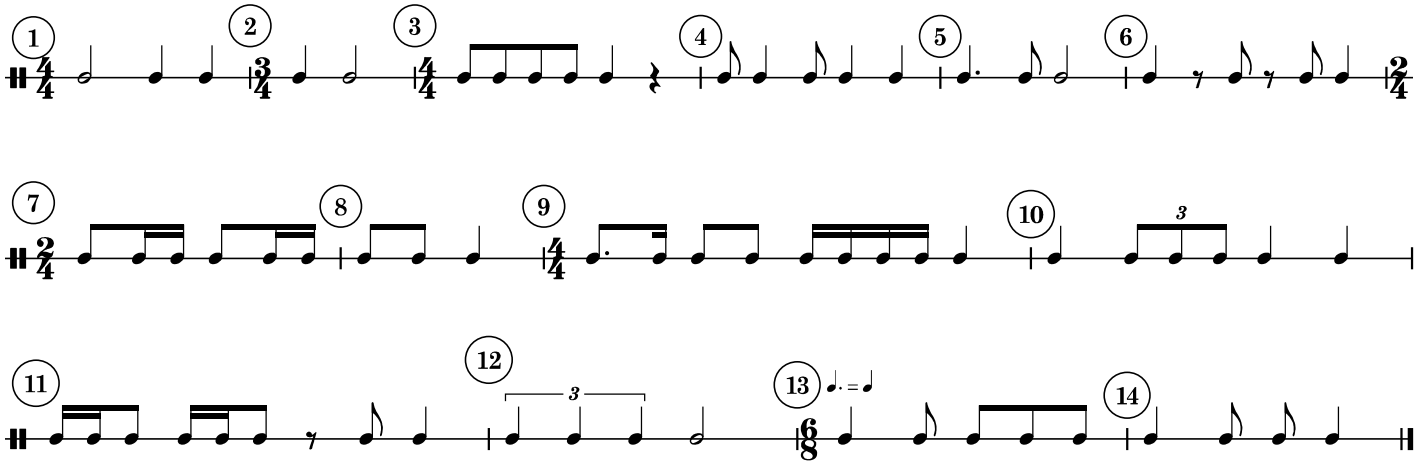
CHROMATIC SCALE



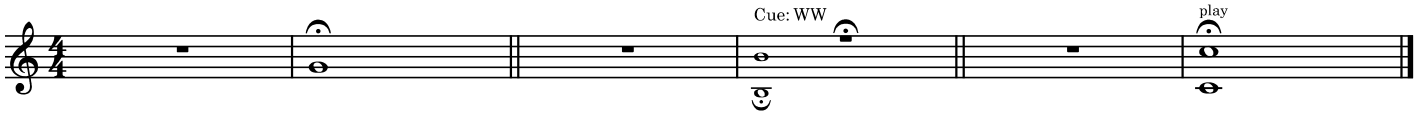
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RHYTHM PATTERNS 1-14



TUNING



CHORALE 1
(Excerpt from "For the Sake of Old Times")



CHORALE 2
(Excerpt from "When Grace Shines Brightly")



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STRENGTH IN SOUND

A Warm-Up for Music Makers

B♭ Trumpet

Joseph Benjamin Earp
(ASCAP)

LONG TONES



MINOR SCALES



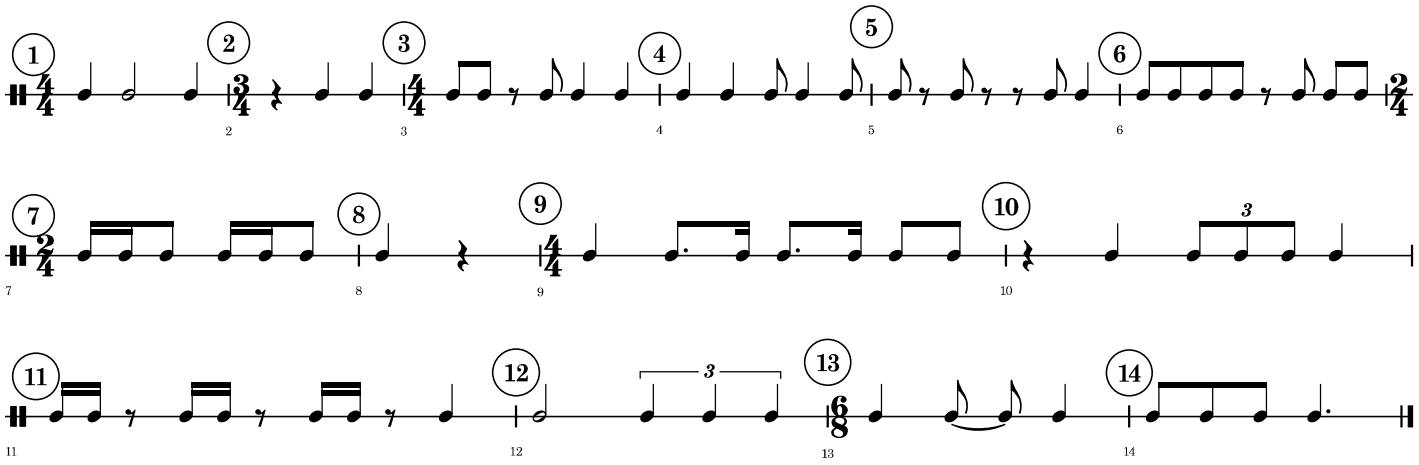
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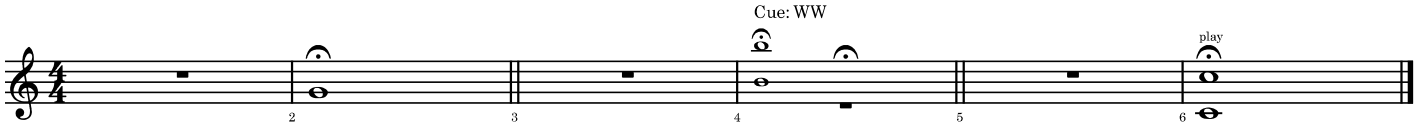
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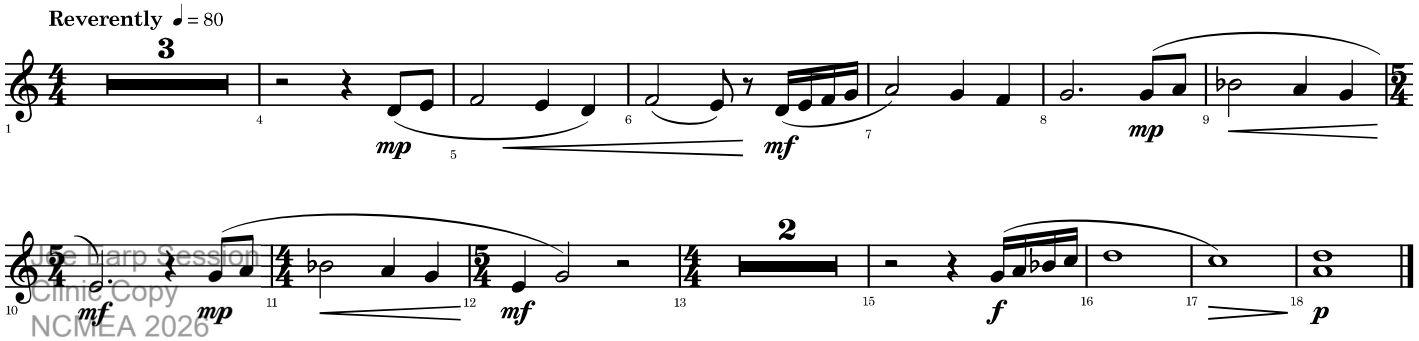
TUNING



CHORALE 3
(Excerpt from "Zerzura")



CHORALE 4
(Excerpt from "Loved, Never Alone")



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Original was written for Claude's daughter, Pam

STAR SONG

for Flexible Ensemble

Conductor Score
CTS-8115-00

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp, ASCAP

Allegro Moderato ♩ **= 132**

(Part 1 - Woodwinds/Strings Preferred m. 1 - m. 10)

1
Flute - Part 1
B♭ Clarinet - Part 1
B♭ Trumpet - Part 1
Oboe - Part 1
Violin - Part 1

mf

(Part 2 - Brass Solo/Soli Preferred m. 3 - m. 10)

2
Flute - Part 2
B♭ Clarinet - Part 2
B♭ Trumpet - Part 2
E♭ Alto Saxophone - Part 2
Oboe - Part 2
Violin - Part 2

mf *legato*

3
B♭ Clarinet - Part 3
B♭ Trumpet - Part 3
E♭ Alto Saxophone - Part 3
Horn in F - Part 3
Violin - Part 3
Viola - Part 3

4
Horn in F - Part 4
Trombone/Cello - Part 4
Euphonium/Bassoon - Part 4
B♭ Tenor Saxophone - Part 4
Euphonium TC - Part 4

5
Trombone/Cello - Part 5
Euphonium/Bassoon - Part 5
String Bass - Part 5
Bass Clarinet - Part 5
Euphonium TC - Part 5
E♭ Baritone Saxophone - Part 5
Tuba - Part 5

Percussion 1
Bells
Percussion 2
Timpani
Percussion 3
Snare Drum
Bass Drum
Wood Block
Percussion 4
Gong
Suspended Cymbal
Crash Cymbals

2 3 4 5 6 7

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35

Andante Moderato Rubato ♩ = 96

(Part 1 - Brass Preferred first time through m. 35 - m. 42)

rit.

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Euph./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1

Perc. 2

Perc. 3

Perc. 4

cantabile

cantabile

cantabile

Sus. Cym.

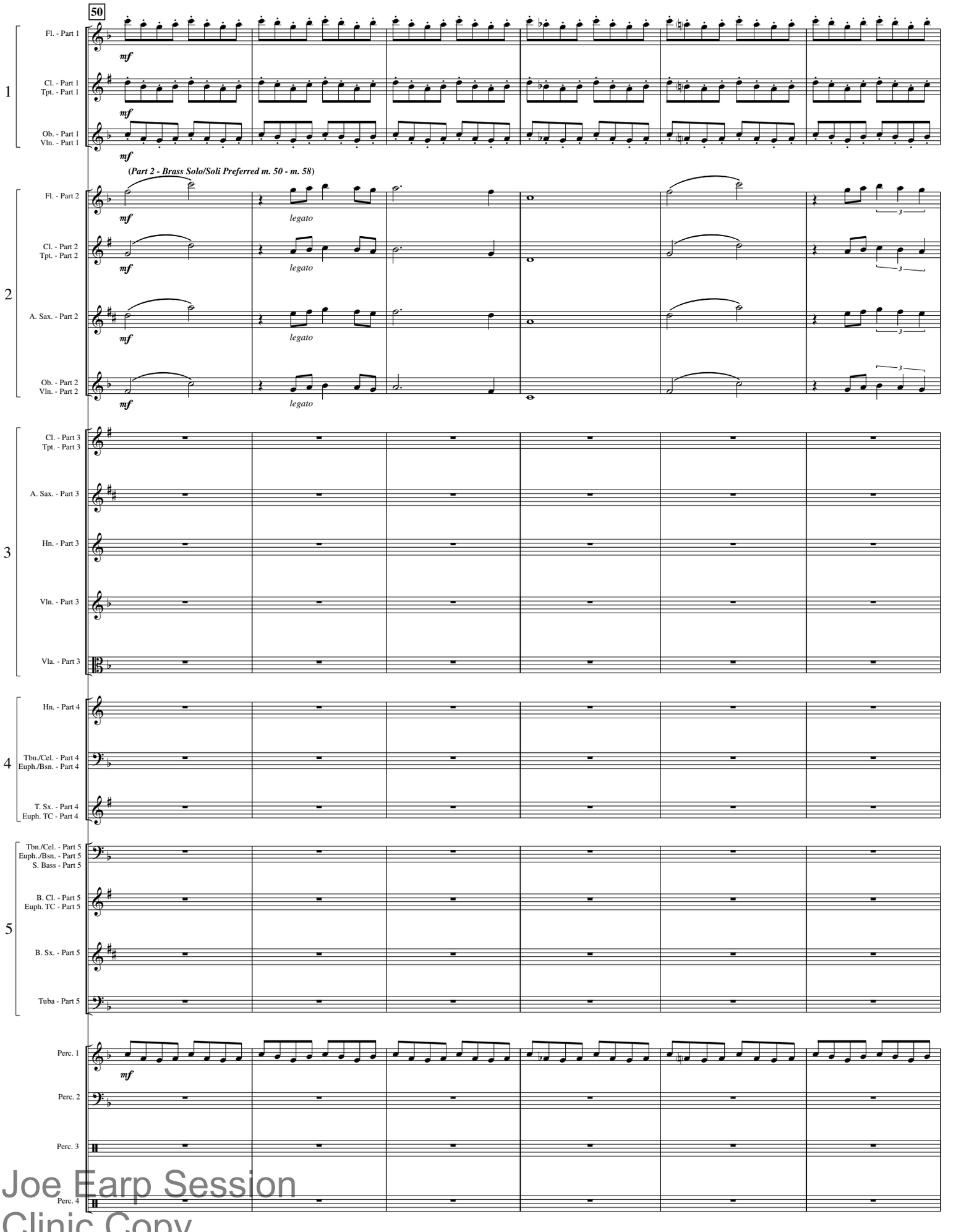
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RWS Custom Concert Series

FULL CONDUCTOR SCORE
Catalog No: RWS-2245-01

Ghillie Dhu

("Elf of the Forest" from Scottish Folklore)

Joseph Benjamin Earp



RWS Music Company
Distributed Exclusively by C.L. Barnhouse Company

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Ghillie Dhu

("Elf of the Forest" from Scottish Folklore)

Joseph Benjamin Earp

Instrumentation

1 Full Conductor Score

4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
4 B♭ Instrument 1: Clarinet, Trumpet, Soprano Saxophone
2 E♭ Instrument 1: Alto Saxophone

3 C Instrument 2: Flute, Oboe, Violin, Guitar
4 B♭ Instrument 2: Clarinet, Trumpet, Soprano Saxophone
2 E♭ Instrument 2: Alto Clarinet, Alto Saxophone
2 F Instrument 2: F Horn

2 C Instrument 3: Violin, Guitar
1 C Instrument 3: Viola
4 B♭ Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 E♭ Instrument 3: Alto Clarinet, Alto Saxophone
2 F Instrument 3: F Horn

4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
1 C Instrument 4: Guitar
2 B♭ Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 F Instrument 4: F Horn

4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
2 B♭ Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 E♭ Instrument 5: Baritone Saxophone, Contralto Clarinet

2 Mallet Percussion: Xylophone, Bells
1 Timpani
3 Percussion 1: Ride Cymbal, Snare Drum, Bass Drum
1 Percussion 2: Concert Tom (Low)

How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at rwsmusic.com. The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

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Program Note

Ghillie Dhu (Gill-e Dew) "Elf of the Forest" is inspired by a creature from Scottish Folklore. A solitary male fairy, the Ghillie Dhu was usually friendly and quiet, but occasionally wild in character. This creature was also known to have a gentle devotion to children.

The Ghillie Dhu lived in a birch wood within the village of Gairloch and near the shores of "Loch a During" of the northwest highlands of Scotland. The Ghillie Dhu is depicted as dark haired and clothed in leaves of moss. Typically, the Ghillie Dhu did not like it when people would enter his forest. However, he was known to be helpful to children that might be lost.

Notes to Conductor

Careful attention should to articulations, dynamic changes and phrasing should be given throughout the rehearsal and performance of the piece.

The entire work should reference the opening statement from part 1 (flute solo preferred) at the beginning.

Attention should be given to the orchestra bells part at measure 13. Although this is not the melody, the idea is intended to support the melody. The same motive occurs in part 1 at measure 23.

A shift of intensity occurs at measure 42 and should reflect the spirit nature of the character with lots of excitement.

The percussion section should not overpower the winds at any point.

The moments of silence for the full ensemble (example measure 53) are important to setup the next measure. Be sure the ensemble does not play or hold over into these rests.

About the Composer



Joseph Benjamin Earp is the Director of Bands at Hinds Community College in Raymond, Mississippi. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program. Just prior to his role at Hinds Community College, Dr. Earp was the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Clinton, Mississippi with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joeemusic.com. Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.

RWS Music Company

GHILLIE DHU

("Elf of the Forest" from Scottish Folklore)

Conductor Score
RWS-2245-00

Joseph Benjamin Earp (ASCAP)

Andante ♩. = 100

Flute Solo preferred ms. 1 through ms. 8-beat 1

1
- **C Instrument 1** — Piccolo, Flute, Oboe, Violin, Guitar — *mf*
- **B♭ Instrument 1** — Clarinet, Trumpet, Soprano Saxophone — *mf*
- **E♭ Instrument 1** — Alto Saxophone — *mf*

2
- **C Instrument 2** — Flute, Oboe, Violin, Guitar
- **B♭ Instrument 2** — Clarinet, Trumpet, Soprano Saxophone
- **E♭ Instrument 2** — Alto Clarinet, Alto Saxophone
- **F Instrument 2** — F Horn

3
- **C Instrument 3** — Violin, Guitar, (Viola)
- **B♭ Instrument 3** — Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- **E♭ Instrument 3** — Alto Clarinet, Alto Saxophone
- **F Instrument 3** — F Horn

Andante ♩. = 100

4
- **C Instrument 4** — Bassoon, Cello, Trombone, Euphonium, (Guitar) — *p*
- **B♭ Instrument 4** — Bass Clarinet, Tenor Saxophone, Euphonium T.C. — *p*
- **F Instrument 4** — F Horn — *p*

5
- **C Instrument 5** — Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
- **B♭ Instrument 5** — Bass Clarinet, Tenor Saxophone, Euphonium T.C. — *Bs. Clar. lower notes; all others upper notes*
- **E♭ Instrument 5** — Baritone Saxophone, Contralto Clarinet

- **Mallet Percussion** — Xylophone, Bells
- **Timpani** — G, C, D, E♭
- **Percussion 1** — Ride Cymbal, Snare Drum, Bass Drum — Ride Cym. — *p*
- **Percussion 2** — Concert Tom (Low)

2 3 4 5 6 7 8

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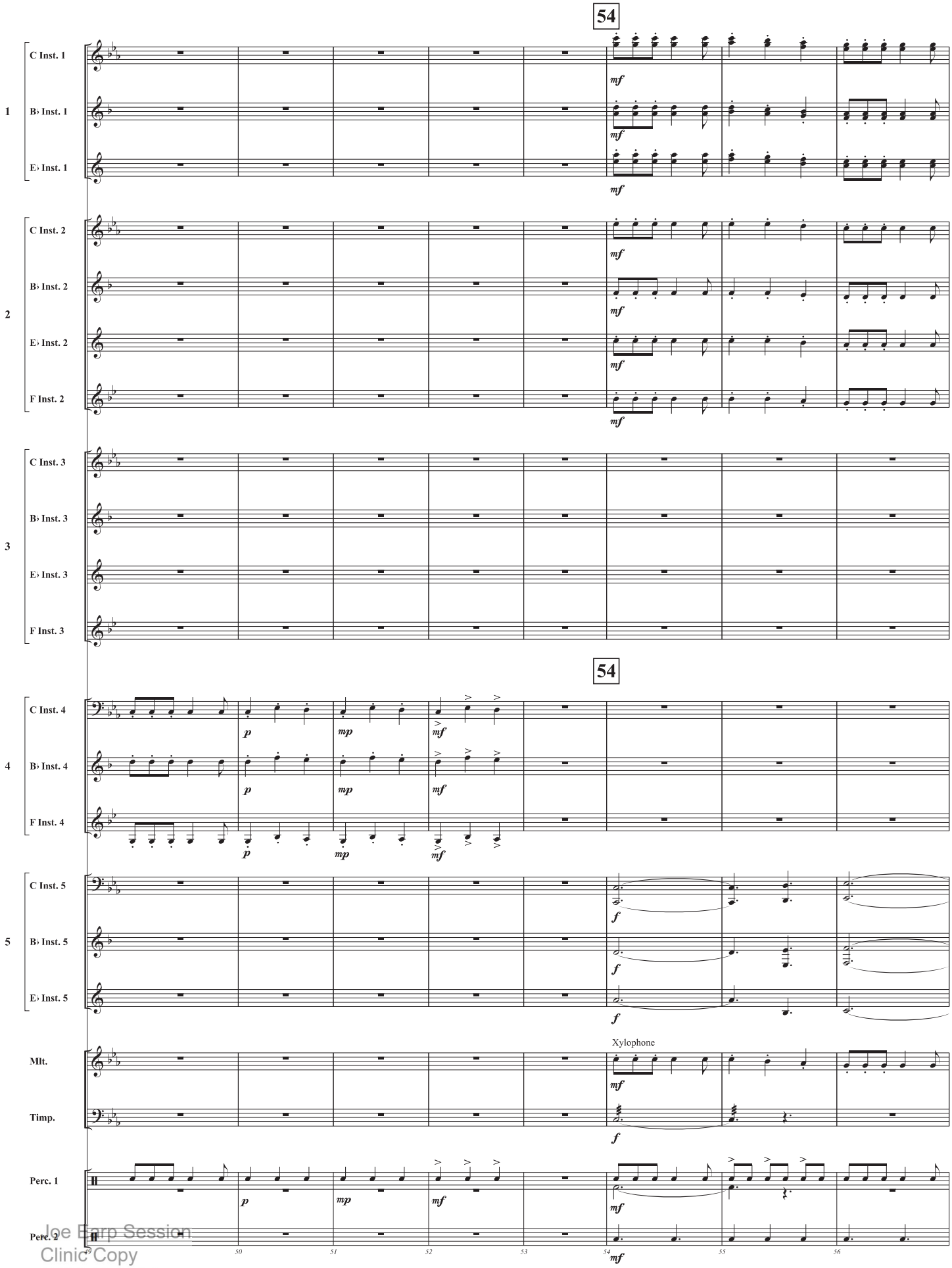
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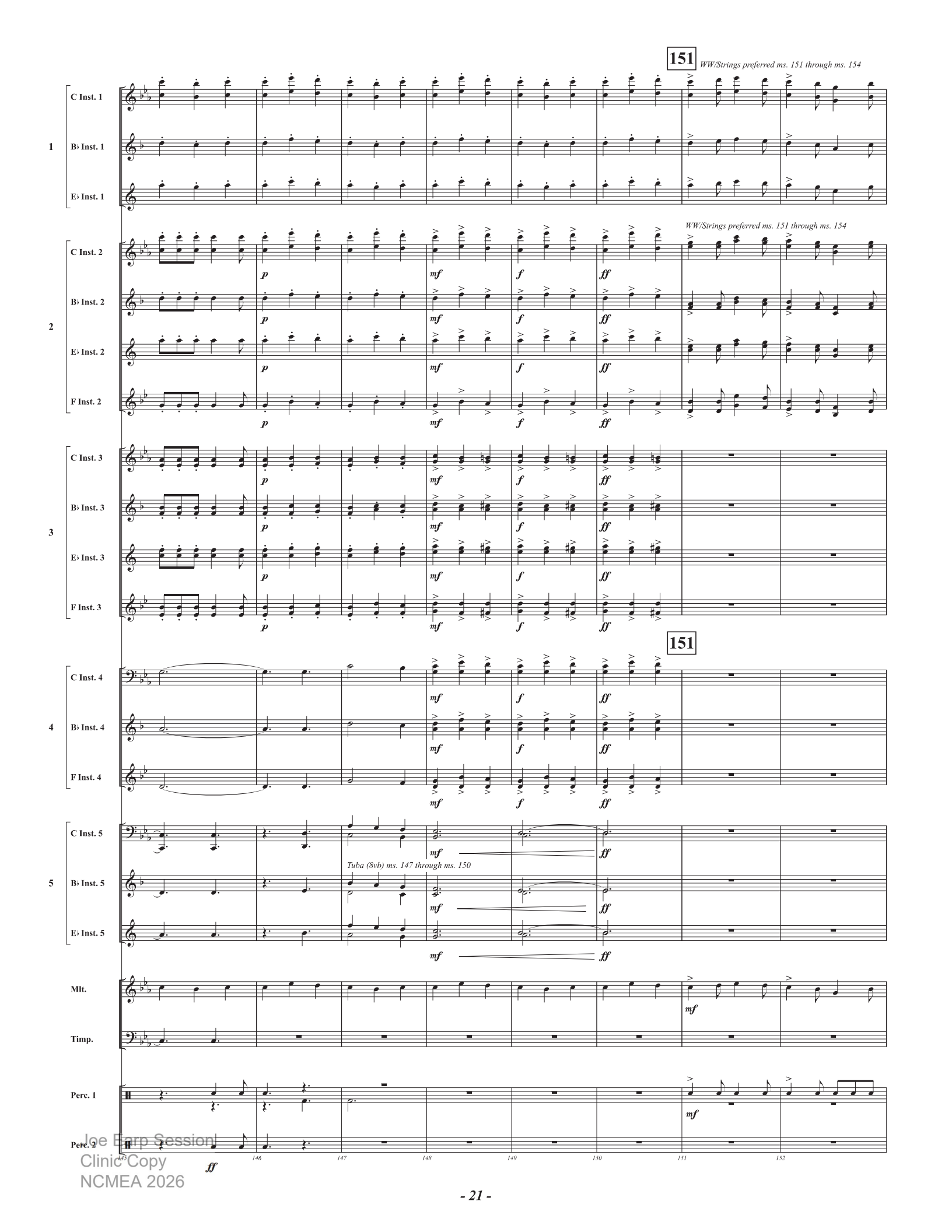
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THE WATER IS WIDE

for Flexible Ensemble

Conductor Score
CTS-8131-00

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp, ASCAP

Andante ♩ = 88

rit.

4 **Andante Moderato** ♩ = 108

1
Flute - Part 1
B♭ Clarinet - Part 1
B♭ Trumpet - Part 1
Oboe - Part 1
Violin - Part 1

2
Flute - Part 2
B♭ Clarinet - Part 2
B♭ Trumpet - Part 2
E♭ Alto Saxophone - Part 2
Oboe - Part 2
Violin - Part 2

3
B♭ Clarinet - Part 3
B♭ Trumpet - Part 3
E♭ Alto Saxophone - Part 3
Horn in F - Part 3
Violin - Part 3
Viola - Part 3

4
Horn in F - Part 4
Trombone/Cello - Part 4
Euphonium/Bassoon - Part 4
B♭ Tenor Saxophone - Part 4
Euphonium TC - Part 4

5
Trombone/Cello - Part 5
Euphonium/Bassoon - Part 5
String Bass - Part 5
Bass Clarinet - Part 5
Euphonium TC - Part 5
(*Bass Cl. Lower Octave*)
E♭ Baritone Saxophone - Part 5
Tuba - Part 5

Percussion 1
Bells
Percussion 2
Timpani
Percussion 3
Snare Drum
Bass Drum
S.D.
B.D.
Percussion 4
Hi-Hat
Triangle
Suspended Cymbal
Closed Hi-Hat or Sus. Cym.

2 3 4 5 6

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40 **Rubato**

(*Part 1 - Woodwinds/Strings Preferred m. 39 beat two - m. 46 beat one*)



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SUMMER IN RIO

for Flexible Ensemble

Conductor Score

CTS-8114-00

Claude T. Smith, ASCAP

arr. Joseph Benjamin Earp, ASCAP

Allegro Moderato ♩ = 138

1
- Flute - Part 1
- B♭ Clarinet - Part 1
- B♭ Trumpet - Part 1
- Oboe - Part 1
- Violin - Part 1

2
- Flute - Part 2
- B♭ Clarinet - Part 2
- B♭ Trumpet - Part 2
- E♭ Alto Saxophone - Part 2
- Oboe - Part 2
- Violin - Part 2

3
- B♭ Clarinet - Part 3
- B♭ Trumpet - Part 3
- E♭ Alto Saxophone - Part 3
- Horn in F - Part 3
- Violin - Part 3
- Viola - Part 3

4
- Horn in F - Part 4
- Trombone/Cello - Part 4
- Euphonium/Bassoon - Part 4
- B♭ Tenor Saxophone - Part 4
- Euphonium TC - Part 4

5
- Trombone/Cello - Part 5
- Euphonium/Bassoon - Part 5
- String Bass - Part 5
- Bass Clarinet - Part 5
- Euphonium TC - Part 5
- E♭ Baritone Saxophone - Part 5
- Tuba - Part 5

- Percussion 1
  - Xylophone
  - Marimba
- Percussion 2
  - Timpani
  - Maracas
- Percussion 3
  - Snare Drum
  - Bass Drum
  - Bongos
  - Timbales (Optional)
- Percussion 4
  - Cowbell
  - Claves
  - Suspended Cymbal
  - Triangle
  - Guiro

Xylo.

Timp.

S.D.

B.D.

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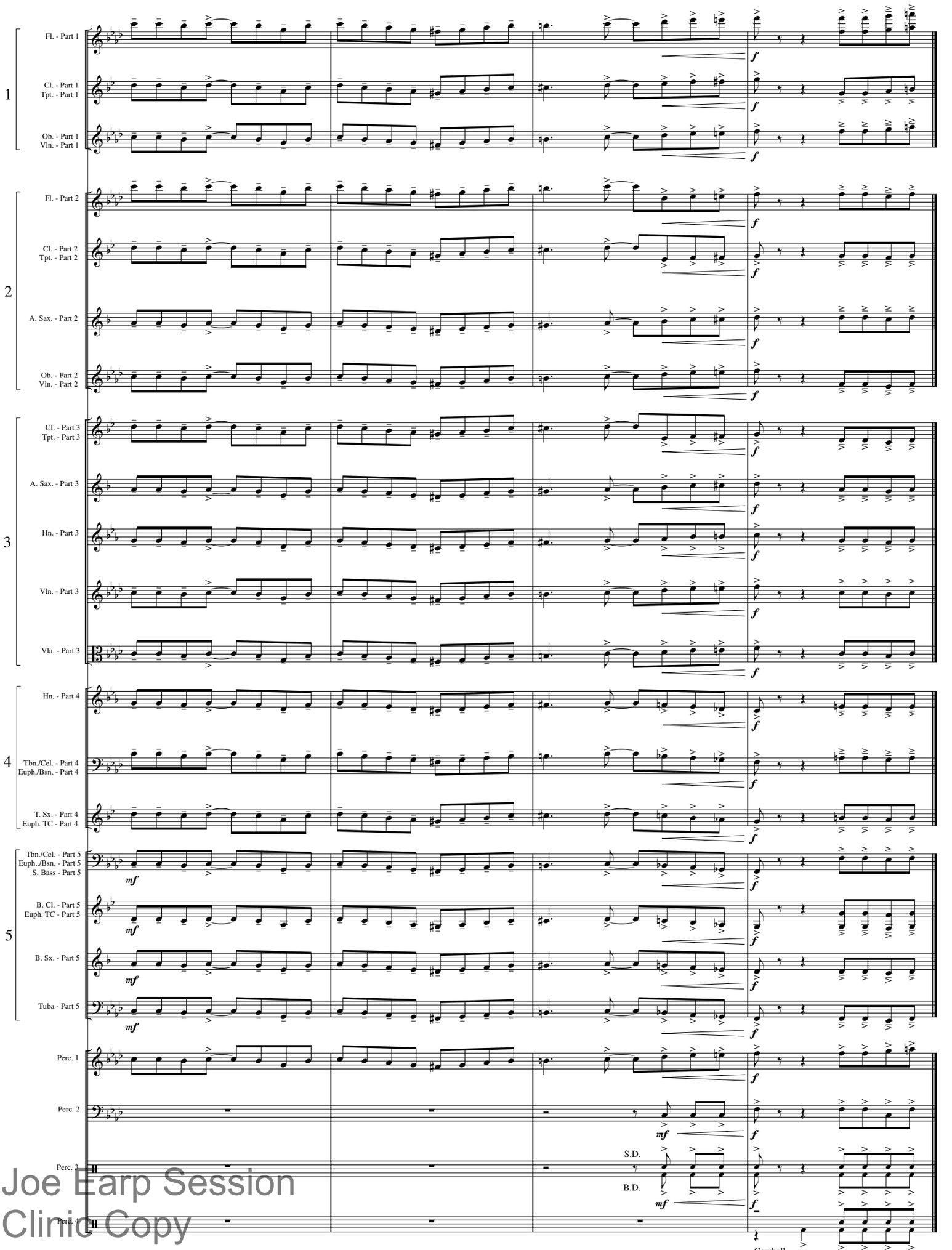
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RWS Custom Concert Series

FULL CONDUCTOR SCORE
Catalog No: RWS-2055-01

Carol Of The Boombuckets

Arranged by
Joseph Benjamin Earp



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Carol Of The Boombuckets

Arranged by
Joseph Benjamin Earp

Instrumentation

1 Full Conductor Score

4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
4 B♭ Instrument 1: Clarinet, Trumpet, Soprano Saxophone
2 E♭ Instrument 1: Alto Saxophone

3 C Instrument 2: Flute, Oboe, Violin, Guitar
4 B♭ Instrument 2: Clarinet, Trumpet, Soprano Saxophone
2 E♭ Instrument 2: Alto Clarinet, Alto Saxophone
2 F Instrument 2: F Horn

2 C Instrument 3: Violin, Guitar
1 C Instrument 3: Viola
4 B♭ Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 E♭ Instrument 3: Alto Clarinet, Alto Saxophone
2 F Instrument 3: F Horn

4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
1 C Instrument 4: Guitar
2 B♭ Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 F Instrument 4: F Horn

4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
2 B♭ Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
2 E♭ Instrument 5: Baritone Saxophone, Contralto Clarinet

2 Boomwhackers 1: B & C
2 Boomwhackers 2: G & A
2 Boomwhackers 3: E & F
4 Percussion: 5 Gallon Bucket

How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at rwsmusic.com. The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

Joe Earp Conducting
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NCMEA 2020

Program Notes

A perennial holiday favorite, the tradition *Ukrainian Bell Carol* has been cleverly arranged for the beginning band to feature the percussion section using Boomwhackers® and plastic buckets. We know you will enjoy this exciting arrangement as we feature our guest artists, the percussion section!

Notes to Conductor

In addition to being wildly entertaining as the students showcase their performance skills, this arrangement is perfect for a variety of other uses. As a recruiting tool for the middle school band, it can be used to feature elementary music students while encouraging them to join the band program. In an alternative teaching environment such as the distanced learning of 2020, this arrangement allows the middle school percussion students to join in a virtual performance with the winds without the logistics of traditional and large percussion equipment.

Feel free to adjust the tempo as appropriate for your particular ensemble. In a regular concert setting, please stage the percussion section in the front of the band for maximum effect.

I hope you and the band enjoy this arrangement. Be on the lookout for more boombucket works for band. Happy Holidays to all!

About the Arranger



Joseph Benjamin Earp is Director of Athletic Bands at Limestone University in Gaffney, South Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte and his Master of Music in Music Education from Anderson University in Anderson, South Carolina. His professional teaching career began at Seneca High School in South Carolina as Director of Bands in 2006. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his current role at Limestone University. In addition to teaching, Mr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Concord, North Carolina with his wife Mary Beth and sons, Jackson and Jasper. More about Mr. Earp can be found at www.joeemusic.com. Follow Mr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.

FULL-LENGTH DIGITAL RECORDINGS
AVAILABLE AT RWSMUSIC.COM

RWS Music Company

For my sons Jackson and Jasper

CAROL OF THE BOOMBUCKETS

Custom Concert Series

Conductor Score
RWS-2055-00

arr. by Joseph Benjamin Earp

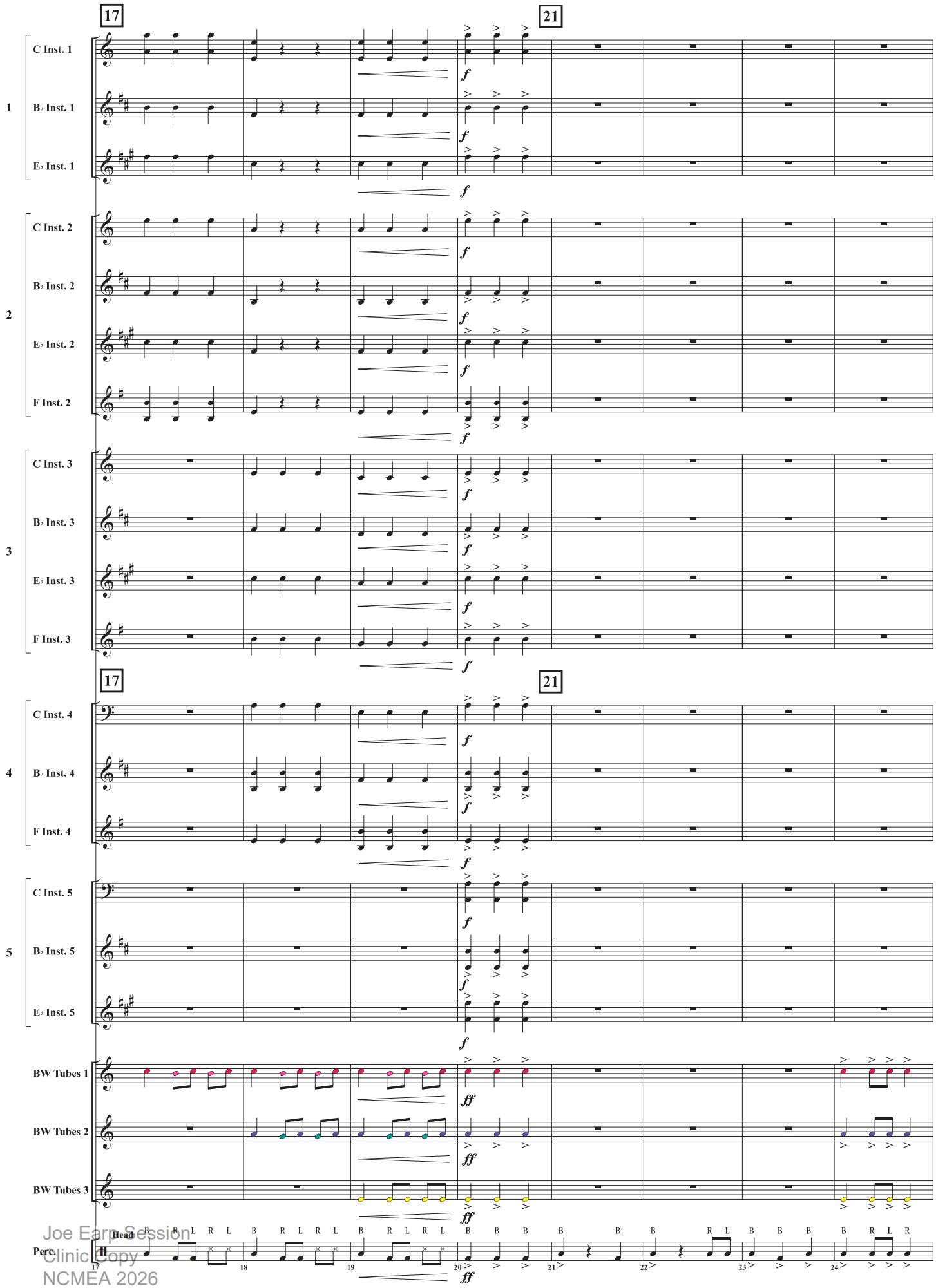


JBE Earp Session
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NCMEA 2026

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