

# JUBILEUS

## John Edmondson

### PROGRAM NOTES

JUBILEUS was commissioned by the North Hills High School Symphony Band, Pittsburgh, Pa. and Mr. Warren Mercer, the Director. The composition was premiered by Mr. Mercer and the Band on December 19, 1986 in Pittsburgh.

### PERFORMANCE NOTES

The melodic and rhythmic motifs found in the first six measures of the opening fanfare form the basis for the entire composition. A triumphant fanfare leads to a bright Allegro section with constantly ascending harmonies under a prominent unison Trumpet line. A reflective middle section, featuring solos by Trumpet and Oboe, is followed by an Allegro development section and one of the themes from the middle section (Oboe Solo) restated by the Horns and Saxophones. A recap of the opening Allegro by the Clarinets and Horns is followed by a reiteration of the opening fanfare and a brief Coda (Presto). A constant key signature of Eb Concert and an unchanging Common Time belie the necessity for good flexibility and articulation skills in all parts. Rhythmic accuracy and a feeling of effortless exuberance are prime requisites in the performance of this composition.

John Edmondson

### THE COMPOSER

John Edmondson, known throughout the world for his more than 600 publications in the field of band and educational music, has established himself as an authority in the area of music for the young band. His contributions to the literature are accessible, enjoyable to perform and exciting to hear. He received his Bachelor of Music in Theory from the University of Florida, his Master of Music in Composition from the University of Kentucky, and he taught public school music for ten years in Central Kentucky. His career in publishing includes a dozen years with several educational music publishers, and seven years as a free lance writer, contributing to ten different catalogs. He is a member of the American Society of Composers, Authors and Publishers (ASCAP) and is listed in the International Who's Who In Music. He is presently living in Scottsdale, Arizona with his wife and noted band composer, Anne McGinty, where they are running their own company, Queenwood Publications.



### Instrumentation

Full Conductor Score .....	1	2nd Bb Cornet .....	3
C Piccolo .....	1	3rd Bb Cornet .....	3
C Flute .....	5	1st & 2nd F Horn .....	2
1st Bb Clarinet .....	4	3rd & 4th F Horn .....	2
2nd Bb Clarinet .....	4	1st Trombone .....	2
3rd Bb Clarinet .....	4	2nd Trombone .....	1
Eb Alto Clarinet .....	2	3rd Trombone .....	1
Bb Bass Clarinet .....	2	Baritone T.C. ....	1
Oboe .....	2	Baritone B.C. ....	2
Bassoon .....	2	Basses .....	5
1st Eb Alto Saxophone .....	2	String Bass .....	1
2nd Eb Alto Saxophone .....	1	Snare Drum - Bass Drum .....	3
Bb Tenor Saxophone .....	1	Suspended and Crash Cymbals .....	2
Eb Baritone Saxophone .....	1	Mallet Percussion (Xylophone, Bells) .....	1
1st Bb Cornet .....	3	Timpani .....	1



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Full Conductor Score

Performance time: 5:00

# JUBILEUS

John Edmondson  
A.S.C.A.P.

012-1920

Maestoso moderato (♩ = 100)

The score is written for a full symphony band. It begins with a tempo marking of 'Maestoso moderato' and a quarter note equal to 100 beats per minute. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into two systems. The first system includes parts for C Piccolo, C Flute, Oboe, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Bassoon, Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Cornets/Bb Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Basses, String Bass, Mallets (Bells, Xylophone), Timpani (3), Snare Drum, Bass Drum, Suspended Cymbal, and Crash Cymbals. The second system continues the parts for Bb Cornets/Bb Trumpets, F Horns, Trombones, Baritone, Basses, String Bass, Mallets, and Percussion. Dynamics range from *ppp* to *fp*. Performance instructions include 'arco' for the String Bass and 'div. bps:' for the Bb Clarinets. A large watermark 'Full Score Only - Not for Performance' is overlaid diagonally across the page.

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

8

1  
2  
3  
Cors./  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallets

Timp.

S.D.  
B.D.

Cyms.



16

Picc. *mp*

Fl. *mp*

Ob. *mp*

1 *mp*

2 *a2*

3 *mp*

Cl. *mp*

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

Bar.Sax.

16

1 *mp*

2 *a2*

3 *mp*

Cors./Tpts.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Basses

St.B.

Mallets

Xylo. *mp*

Timp.

S.D.  
B.D.

Cyms.

Picc. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 Cls. 1 *mf*  
 Cls. 2 *mf*  
 Cls. 3 *mf*  
 A.Cl. *mf*  
 B.Cl. *mf*  
 Bsn. *mf*  
 A.Saxs. 1 *mp* *a2* *mf*  
 A.Saxs. 2 *mf*  
 T.Sax. *mf*  
 Bar.Sax. *mf*  
 Cors./Tpts. 1 *mf*  
 Cors./Tpts. 2 *mf*  
 Cors./Tpts. 3 *mf*  
 Hns. 1 *a2* *mf*  
 Hns. 2 *a2* *mf*  
 Hns. 3 *mf*  
 Hns. 4 *mf*  
 Trbs. 1 *mf*  
 Trbs. 2 *a2* *mf*  
 Trbs. 3 *mf*  
 Bar. *mf*  
 Bases *mf*  
 St.B. *mf*  
 Mallets *mp* *mf*  
 Timp. *mf*  
 S.D. *mf*  
 B.D. *mf*  
 Cyms. *p* *mf*

Picc. *p cresc. poco a poco*

Fl. *p cresc. poco a poco*

Ob. *p cresc. poco a poco*

1 Cls. *p cresc. poco a poco*

2 a2 *p cresc. poco a poco*

3 a2 *p cresc. poco a poco*

A.Cl. *p cresc. poco a poco*

B.Cl. *p cresc. poco a poco*

Bsn. *p cresc. poco a poco*

A.Sax. 1 *p cresc. poco a poco*

2 a2 *p cresc. poco a poco*

T.Sax. *p cresc. poco a poco*

Bar.Sax. *p cresc. poco a poco*

1 Cors./Tpts. *p cresc. poco a poco*

2 a2 *p cresc. poco a poco*

3 *p cresc. poco a poco*

1 Hns. a2 *p cresc. poco a poco*

2 *p cresc. poco a poco*

3 *p cresc. poco a poco*

4 *p cresc. poco a poco*

1 Trbs. *p cresc. poco a poco*

2 *p cresc. poco a poco*

3 *p cresc. poco a poco*

Bar. *p cresc. poco a poco*

Basses *p cresc. poco a poco*

St.B. *p cresc. poco a poco*

Mallets

Timp. *p cresc. poco a poco*

S.D. *p cresc. poco a poco*

B.D. *p cresc. poco a poco*

Cyms. *p cresc. poco a poco*

32

Picc. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

1 Cls. *mf* *f* *mf*

2 Cls. *mf* *f* *mf* a2

3 Cls. *mf* *f* *mf* a2

A.Cl. *mf* *f* *mf*

B.Cl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

A.Saxs. 1 *mf* *f* *mf* a2

T.Sax. *mf* *f* *mf*

Bar.Sax. *mf* *f* *mf*

32

1 Cors./Tpts. *mf* *f* *mf* a2

2 Cors./Tpts. *mf* *f* *mf* a2

3 Cors./Tpts. *mf* *f* *mf* a2

1 Hns. *mf* *f* *mf*

2 Hns. *mf* *f* *mf*

3 Hns. *mf* *f* *mf*

4 Hns. *mf* *f* *mf*

1 Trbs. *mf* *f* *mf*

2 Trbs. *mf* *f* *mf*

3 Trbs. *mf* *f* *mf*

Bar. *mf* *f* *mf*

Basses *mf* *f* *mf*

St.B. *mf* *f* *mf*

Mallets *mf* *f* *mf*

Timp. *mf* *f* *mf*

S.D. *mf* *f* *mf*

B.D. *mf* *f* *mf*

Cyms. *mf* *f* *mf*



38

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1  
2

T.Sax.

Bar.Sax.

div. (Solo above)

38

1  
2  
3  
Corns./  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallets

Bells

Timp.

S.D.  
B.D.

Cyms.

mf

mf





Picc.

Fl.

Ob.

1  
Cls.

2  
3

A.Cl.

B.Cl.

Bsn.

1  
A.Sax.

2

T.Sax.

Bar.Sax.

1  
Cors./  
Tpts.

2  
3

1  
2  
Hns.

3  
4

1  
Trbs.

2  
3

Bar.

Basses

St.B.

Mallets

Timp.

S.D.  
B.D.

Cyms.

*ppp*

*mp*

65 Andante moderato (♩ = 80)

Picc. *molto rit.*

Fl. *mp cresc. poco a poco* **Tutti** *mf molto rit.*

Ob. *mp cresc. poco a poco* *mf molto rit.*

1. Cls. *cresc. poco a poco* *mf molto rit.*

2. Cls. *a2*

3. Cls. *cresc. poco a poco* *mf molto rit.*

A.Cl. *mp cresc. poco a poco* *mf molto rit.*

B.Cl. *mp cresc. poco a poco* *mf molto rit.*

Bsn. *mp cresc. poco a poco* *mf molto rit.*

A.Sax. 1. *cresc. poco a poco* *mf molto rit.* *a2* *mp subito*

2. *cresc. poco a poco* *mf molto rit.* *mp subito*

T.Sax. *cresc. poco a poco* *mf molto rit.* *mp subito*

Bar.Sax. *mp cresc. poco a poco* *mf molto rit.* *mp subito*

65 Andante moderato (♩ = 80) **Tutti**

Cors./Tpts. 1. *Hns. 1., 2. mp cresc. poco a poco* *mf molto rit.* *mp subito*

2. *molto rit.* *a2* *mp subito*

3. *mp subito*

1. Hns. *a2* *mp cresc. poco a poco* *mf molto rit.* *mp subito*

2. *mp cresc. poco a poco* *mf molto rit.* *a2* *mp subito*

3. *mp cresc. poco a poco* *mf molto rit.* *mp subito*

4. *mp subito*

1. Trbs. *molto rit.* *mp*

2. *molto rit.* *a2*

3. *mp*

Bar. *mp cresc. poco a poco* *one player* *mf molto rit.* *mp subito*

Basses *mp cresc. poco a poco* *mf molto rit.* *Tutti* *mp subito*

St.B. *mp cresc. poco a poco* *mf molto rit.* *mp subito*

Mallets *molto rit.*

Timp. *molto rit.*

S.D. *molto rit.*

B.D. *p molto rit.*

Cyms. *ppp* *mp* *mp*



73 Andante (♩=72)

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A.Cl.

B.Cl.

Bsn.

1  
A.Saxs. 2

T.Sax.

Bar.Sax.

73 Andante (♩=72)

1  
Cers./  
Tpts.

2  
3

1  
Hns. 2

3  
4

1  
Trbs.

2  
3

Bar.

Basses

St.B.

Mallets

Timp.

S.D.  
B.D.

Cyms.

**Allegro** (♩ = 132) 81

**Instrumentation:** Picc., Fl., Ob., Cls. (1, 2, 3), A.Cl., B.Cl., Bsn., A.Saxs. (1, 2), T.Sax., Bar.Sax., Cors./Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Bases, St.B., Mallets, Timp., S.D. B.D., Cyms.

**Tempo:** Allegro (♩ = 132)

**Measure Markers:** 81, 82, 83, 84

**Dynamic Markings:** ppp, p, a2

**Performance Instructions:** div. (divisi), accents, slurs



Picc. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

1. Cls. *mp* *mf*

2. Cls. *mp* *mf*

3. Cls. *mp* *mf*

A.Cl. *mp* *mf*

B.Cl. *mp* *mf*

Bsn. *mp* *mf*

A.Saxs. *mp* *mf*

T.Sax. *mp* *mf*

Bar.Sax. *mp* *mf*

1. Cors./Tpts. *mp* *mf*

2. Cors./Tpts. *mp* *mf*

3. Cors./Tpts. *mp* *mf*

1. Hns. *mp* *mf*

2. Hns. *mp* *mf*

3. Hns. *mp* *mf*

4. Hns. *mp* *mf*

1. Trbs. *mp* *mf*

2. Trbs. *mp* *mf*

3. Trbs. *mp* *mf*

Bar. *mp* *mf*

Basses *mp* *mf*

St.B. *mp* *mf*

Mallets *mp* *mf*

Timp. *mp* *mf*

S.D. *mp* *mf*

B.D. *mp* *mf*

Cyms. *mp* *mf*

92

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

92

1  
2  
3  
Cors./  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallets

Xylo.

Timp.

S.D.  
B.D.

Cyms.

97

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

97

1  
2  
3  
Corns./  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallets

Bells

Timp.

S.D.  
B.D.

Cyms.

*p*

*mp*

*a2*

*E♭ to F*



**105**

Picc. *rit.*

Fl. *rit.*

Ob. *rit.*

1 Cls. *mp* *rit.*

2 Cls. *mp* *rit.*

3 Cls. *mp* *rit.*

A.Cl. *rit.*

B.Cl. *rit.*

Bsn. *rit.*

A.Sax. *rit.*

T.Sax. *rit.*

Bar.Sax. *rit.*

**105**

1 Cors./Tpts. *mp* *rit. e cresc.*

2 Cors./Tpts. *mp* *rit. e cresc.*

3 Cors./Tpts. *mp* *rit. e cresc.*

1 Hns. *mp* *rit. e cresc.*

2 Hns. *mp* *rit. e cresc.*

3 Hns. *mp* *rit. e cresc.*

4 Hns. *mp* *rit. e cresc.*

1 Trbs. *mp* *rit. e cresc.*

2 Trbs. *mp* *rit. e cresc.*

3 Trbs. *mp* *rit. e cresc.*

Bar. *mp* *rit. e cresc.*

Basses *mp* *rit. e cresc.*

St.B. *mp* *rit. e cresc.*

Mallets *rit.*

Timp. *mp* *rit.* *Bb to Ab*

S.D. *mp* *rit. e cresc.*

B.D. *mp* *rit. e cresc.*

Cyms. *mp* *rit. e cresc.*

**110 a tempo**

Picc. *mf*

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

3 Cls. *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

1 A.Saxs. *mf*

2 A.Saxs. *mf*

T.Sax. *mf*

Bar.Sax. *mf*

**110 a tempo**

1 Cors./Tpts. *mf*

2 Cors./Tpts. *mf*

3 Cors./Tpts. *mf*

1 Hns. *mf*

2 Hns. *mf*

3 Hns. *mf*

4 Hns. *mf*

1 Trbs. *mf*

2 Trbs. *mf*

3 Trbs. *mf*

Bar. *mf*

Basses *mf*

St.B. *mf*

Mallets *mf* Xylo. >

Timp. *mf*

S.D. *mf*

B.D. *mf*

Cyms. *mf*



124 Tempo I (♩ = 100)

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

1  
2  
3  
Cors./  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallets

Timp.

S.D.  
B.D.

Cyms.

*mf*

*rit.*

*f*

*a2*

*div. (Solo above)*

124 Tempo I (♩ = 100)



Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

1 Cls. *p* *f* *div. b $\flat$ :*

2 *a $^2$*

3 *p* *f*

A.Cl. *fp*

B.Cl. *fp*

Bsn. *fp* *f*

A.Saxs. 1 *a $^2$*  *f* *p* *f*

2 *f* *p* *f*

T.Sax. *p* *f*

Bar.Sax. *fp* *f*

1 Cors./Tpts. *a $^2$*  *f*

2 *a $^2$*  *f*

3 *a $^2$*  *f*

1 Hns. *a $^2$*  *f*

2 *a $^2$*  *f*

3 *a $^2$*  *f*

4 *a $^2$*  *f*

1 Trbs. *p* *f*

2 *p* *f*

3 *p* *f*

Bar. *p* *f*

Basses *fp* *f*

St.B. *fp* *f*

Mallets *f*

Timp. *fp* *p*

S.D. *p*

B.D. *p*

Cyms. *p*



Presto (♩=152)

Picc. *molto rit.* *ppp* *f* *ff rit.*

Fl. *molto rit.* *ppp* *f* *ff rit.*

Ob. *molto rit.* *ppp* *f* *ff rit.*

1 Cls. *molto rit.* *ppp* *f* *ff rit.*

2 3 Cls. *molto rit.* *ppp* *f* *ff rit.* a2

A.Cl. *molto rit.* *ppp* *f* *ff rit.*

B.Cl. *molto rit.* *ppp* *f* *ff rit.*

Bsn. *molto rit.* *ppp* *f* *ff rit.*

A.Sax. 1 2 *molto rit.* *ppp* *f* *ff rit.* a2

T.Sax. *molto rit.* *ppp* *f* *ff rit.*

Bar.Sax. *molto rit.* *ppp* *f* *ff rit.*

Presto (♩=152)

1 Cors./ Tpts. *molto rit.* *ppp* *f* *ff rit.* a2

2 3 Cors./ Tpts. *molto rit.* *ppp* *f* *ff rit.* a2

1 2 Hns. *molto rit.* *ppp* *f* *ff rit.* a2

3 4 Hns. *molto rit.* *ppp* *f* *ff rit.* a2

1 Trbs. *molto rit.* *ppp* *f* *ff rit.* a2

2 3 Trbs. *molto rit.* *ppp* *f* *ff rit.* a2

Bar. *molto rit.* *ppp* *f* *ff rit.*

Basses *molto rit.* *ppp* *f* *ff rit.*

St.B. *molto rit.* *ppp* *f* *ff rit.*

Mallets *molto rit.* *ppp* *f* *ff rit.*

Timp. *molto rit.* *ppp* *f* *ff rit.*

S.D. B.D. *molto rit.* *ppp* *f* *ff rit.*

Cyms. *molto rit.* *ppp* *f* *rit.*