

**Grade**  
**1 1/2**

Expanding ranges and rhythms for the Rising Band!

**FULL CONDUCTOR SCORE**  
Catalog No: 024-4696-01

# **Winds Of Joy**

**Travis J. Weller**

# **Rising Band Series**

**FOR DEVELOPING BANDS!**

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# Rising Band Series

## (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

# WINDS OF JOY

Travis J. Weller

## Instrumentation

Full Conductor Score .....	1
Flute.....	10
Oboe.....	2
1st B <sup>b</sup> Clarinet .....	6
2nd B <sup>b</sup> Clarinet.....	6
B <sup>b</sup> Bass Clarinet.....	2
Bassoon.....	2
E <sup>b</sup> Alto Saxophone.....	8
B <sup>b</sup> Tenor Saxophone.....	2
E <sup>b</sup> Baritone Saxophone.....	2
1st B <sup>b</sup> Trumpet .....	5
2nd B <sup>b</sup> Trumpet .....	5
F Horn.....	4
Trombone.....	6
Baritone B.C.....	2
Baritone T.C.....	2
Tuba.....	4
Bells.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Suspended Cymbal, Crash Cymbals.....	2
Percussion 3: Triangle, Tambourine, Wood Block, Shaker.....	4
Piano/Keyboard (optional).....	1

## Program Notes

The wonderful part about music is that each individual can draw out their own personal meaning and emotion, allowing the music to take their mind and spirit to a different place. Each performer might draw a distinctly different but equally valuable meaning or emotion from the same work.

I frequently draw joy from composing, performing, teaching, and supporting the advancement of music. As a father, it is difficult to express fully how proud I am to see my own children grow musically and perform. As a director and clinician, I often am filled with a sense of awe, appreciation, and great joy seeing a group of young people perform for their families, friends and community. Music is a powerful and wonderful art that can be shared. When shared by young people in service to their community and making their world a better place, all the better! When I was asked to write for the Parkland 5th Grade Band, one theme that was discussed was joy in music. This simple emotion drove much of the creative thought process: what does joy sound like? I wanted to give every section of the band a way in which they could bring joy through performing. I am honored to have been asked to compose this work, and I hope the students bring as much joy to their community in performance as I did writing it.

## Rehearsal Suggestions

- 1) Music exists as a series of patterns – some of which repeat. Make the students aware of the opening fanfare, and its return later in the work. Even with the short return at the end of the piece, strive to play it in the same manner.
- 2) There are several basic expressive and style concepts that a full ensemble will need to work on for a unified sound: agreement on length of accents and staccato markings, effective and consistent crescendos that complement the ensemble sound, and contrast in dynamic shading and shaping. I would encourage you to ask students to do some peer comparison, and even demonstrate exactly the sound that you are looking for.
- 3) I frequently remind musicians that if you have a note you can see through, you have to be able to hear through it. Those with whole and half notes need to be aware of moving parts, and step to the back of the sound canvas to allow those other parts to be heard. Sometimes students have to play so they can hear, not so they can be heard.

I hope you and your band are carried through the year on **Winds of Joy!**



## About the Composer



**Travis J. Weller** is an active arranger, composer, educator and advocate of music education. He is currently serving as the Director of Music Education at Messiah College in Mechanicsburg, PA. His duties at Messiah as an Assistant Professor of Music include supervising instrumental music education students, teaching methods courses, working with graduate conducting students and conducting the Symphonic Winds. Prior to his appointment at Messiah, he served as the Director of Bands at Mercer Area Middle-Senior High School, and has previously taught at Kent State University as an adjunct faculty member. He holds a Ph.D. in Music Education from Kent State University, and a Master's Degree in Music Education from Duquesne University. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He is currently serving as the Public Relations Chairperson for the Phi Beta Mu International Board of Directors, and assists with their social media outreach.

He has held several offices in PMEA District 5 and 7. In addition to several publications in national journals and music education magazines, he has presented on instrumental music education at the Midwest Band and Orchestra Clinic, PMEA and OMEA State Conferences, and professional development sessions for music education. He is in frequent demand as a guest conductor for honor bands and composer in residence sessions with school bands across Pennsylvania, New York and Ohio. As a composer, Travis has published works available from Bandworks Publications, The FJH Music Company, Grand Mesa Music, C.L. Barnhouse Music Publishers, Wingert-Jones Publishers, and Manhattan Beach Music. In addition to commissioned works from school groups and community bands, he has received several J.W. Pepper Editor's Choice nominations, several *Bandworld* Top 100 nominations, six ASCAP Plus Awards, and has received a number of reviews of his works by *The Instrumentalist*. Travis resides in Grove City with his wife, their three daughters and a son.

## 2019 Concert Band CD



WFR399

### FOREVER FLYING

*The Washington Winds,*  
**Edward S. Petersen – Conductor**

**CONTENTS:** *Outrider (McBride), Voice Of America March (K. L. King/arr. Swearingen), Starship Legacy (Chattaway), Island Breezes (Huckeby), The Codebreakers (Budiansky), Nordic Adventure (Katheryn Fenske), Vanguard Fanfare (Romeyn), The Swashbucklers March (Romeyn), Evil Jungle Prince (Neeck), Hymn To St. Avold (C. T. Smith), The Horseman Of Sleepy Hollow (Romeyn), Dem Bones (Shaffer), Winds Of Joy (Weller), Red River Valley (arr. Glover), In Times Of Turbulence (R. W. Smith), Modal Song and Dance (del Borgo), Jambo, Rafkiki! (Webb), Salute To Liberty (Swearingen), Windsong (Chattaway), Dress Blues (Hammonds), At The Water's Edge (Romeyn), Skyward Bound (Swearingen), Rumble And Roar! (Neeck), Trans-America March (R. W. Smith), Forever Flying (Swearingen), Let's Do This! (Benson), Ghost Host (Eveland), The King's Crown (Romeyn), Challenge Accepted! (McBride), Danza Del Mambo (R. W. Smith), This Land Is Your Land (Guthrie/arr. A. Clark)*

## LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

Conductor Score  
024-4696-00

# WINDS OF JOY

Travis J. Weller (ASCAP)

Allegro ♩ = 132

The score is for a 5th-grade band and is written in 4/4 time with a key signature of one flat (Bb). The tempo is Allegro at 132 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, 1st and 2nd Bb Clarinets, Bb Bass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes 1st and 2nd Bb Trumpets, F Horn, Trombone, Baritone, Tuba, Timpani (F, Bb), Bells, Percussion 1 (Snare and Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals), Percussion 3 (Triangle, Tambourine, Wood Block, Shaker), and Piano/Keyboard (optional). The score features a variety of dynamics, including fortissimo (f) and piano (p), and includes performance instructions such as 'Sus. Cym. w/ mallets' and 'Cr. Cym.'. The piece concludes with a final cadence marked with a double bar line and repeat dots.

9

11

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Perc. 3

Pno.

7

8

9

10

11

12

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*f*

*p*

*mp*

Rim

Shaker

Not valid for performance.

Div.

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

13 14 15 16 17 18

19 **Tutti** 23

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

19 23

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Perc. 3

Pno.

Cr. Cym.

S.C. w/stick

*p* Tri.

Shaker

*mf*

Div.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Perc. 3

Pno.

8

S.C. w/stick

24 25 26 27 28 29

-7-

Tutti

Fl. *f*

Ob. *f*

1st Cl.

2nd Cl.

B. Cl.

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Timp.

Bls.

Perc. 1

Perc. 2 *w/ yarn mallets*  
*p* *f*

Perc. 3 *w.B.*

Pno.



Fl. *fp* *f* Div.

Ob. *fp* *f*

1st Cl. *fp* *f*

2nd Cl. *fp* *f*

B. Cl. *fp* *f*

Bsn. *fp* *f*

A. Sx. *fp* *f*

T. Sx. *fp* *f*

B. Sx. *fp* *f*

1st Tpt. *fp* *f*

2nd Tpt. *fp* *f*

Hn. *fp* *f*

Tbn. *fp* *f*

Bar. *fp* *f*

Tuba *fp* *f*

Timp. *fp* *f*

Bls. *fp* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f* *p*

Perc. 3 *p* *p* *mp*

Pno. *f*

44

Tutti

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

44

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Perc. 3

Pno.

Cr. Cym.

Tamb.

*f*

*p*

*f*

44

45

46

47

48

49

Fl. *subito p*

Ob. *subito p*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn.

A. Sx. *mp*

T. Sx.

B. Sx.

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn.

Bar.

Tuba

Timp.

Bls. *subito p*

Perc. 1 *subito p*

Perc. 2 *p* *f*

Perc. 3 *Tri.* *p*

Pno. *p*

Fl. *mf* *f* Div.

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *mf* *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Bls. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *p* *f*

Perc. 3 *f*

Pno. *mf* *f*

56 57 58 59 60 61 62

-12-