FIRST BLOW

by ERNIE WAITES

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studiomusic
LONDON

The two most common problems facing beginner wind bands are usually an unbalanced instrumentation and a lack of easy music to play.

As a band teacher, it became apparent to me that some kind of simple four-part arrangement covering all possible wind combinations would be the answer and by limiting the range of all the parts, a reasonable standard could be reached fairly quickly.

Fruitless searching for tunes which used only five or six notes convinced me that it would be easier to write my own material. All the pieces in this book have therefore been conceived with young players in mind and the parts written in an easy range for all instruments.

My thanks must go to all the 'guinea pigs', children and teachers alike, without whom this book would not have been possible.

HAVE FUN!

Ernie Waites

FOREWORD

The aim of the book is to encourage group-playing in the early stages of learning. To this end, all the parts are deliberately simple and stick strictly to the four parts in the score. In addition there is a percussion part (for which suitable instruments should be chosen for each piece) and two 'learner parts' (flute and trombone) for players who have learned only a handful of notes.

Dynamics are not given — teachers should allow the players to try the pieces at different levels.

The book is suitable for wind or brass bands (or a mixture of both!) and so far as possible, an equal number of players should be allocated to each part. If there is a lack of, say, bass instruments, this part can be reinforced on piano, playing from the score.

If clarinet players of a higher standard are available, they may prefer to play the 'upper octave' parts as this will brighten the overall sound of the band.

INSTRUMENTATION		
VOICE	PARTS AVAILABLE	SUITABLE FOR
1	in C	Flute, Oboe, Recorder, Glockenspiel
	in B flat	Clarinet, Trumpet, Cornet
	in E flat	Soprano Cornet, Alto Saxophone, E flat Clarinet
	in B flat (upper octave)	Clarinet
2	in B flat	Clarinet, Trumpet, Cornet
	in E flat	Tenor Horn, Alto Saxophone, Alto Clarinet
	in F	Horn
	in B flat (upper octave)	Clarinet, Tenor Saxophone, Baritone
3	in B flat	Clarinet, Trumpet, Cornet
	in E flat	Tenor Horn, Alto Saxophone, Alto Clarinet
	in F	Horn
	in B flat (upper octave)	Clarinet, Tenor Saxophone, Baritone, Euphonium
	in C (bass clef)	Bassoon, Trombone, Euphonium
4	in C (bass clef)	Bassoon, Trombone, Euphonium, Tuba
	in E flat (treble clef)	E flat Bass, Baritone Saxophone
	in B flat (treble clef)	B flat Bass, Euphonium, Bass Clarinet

Also available: Score (piano)
Percussion
Learner Flute
Learner Trombone

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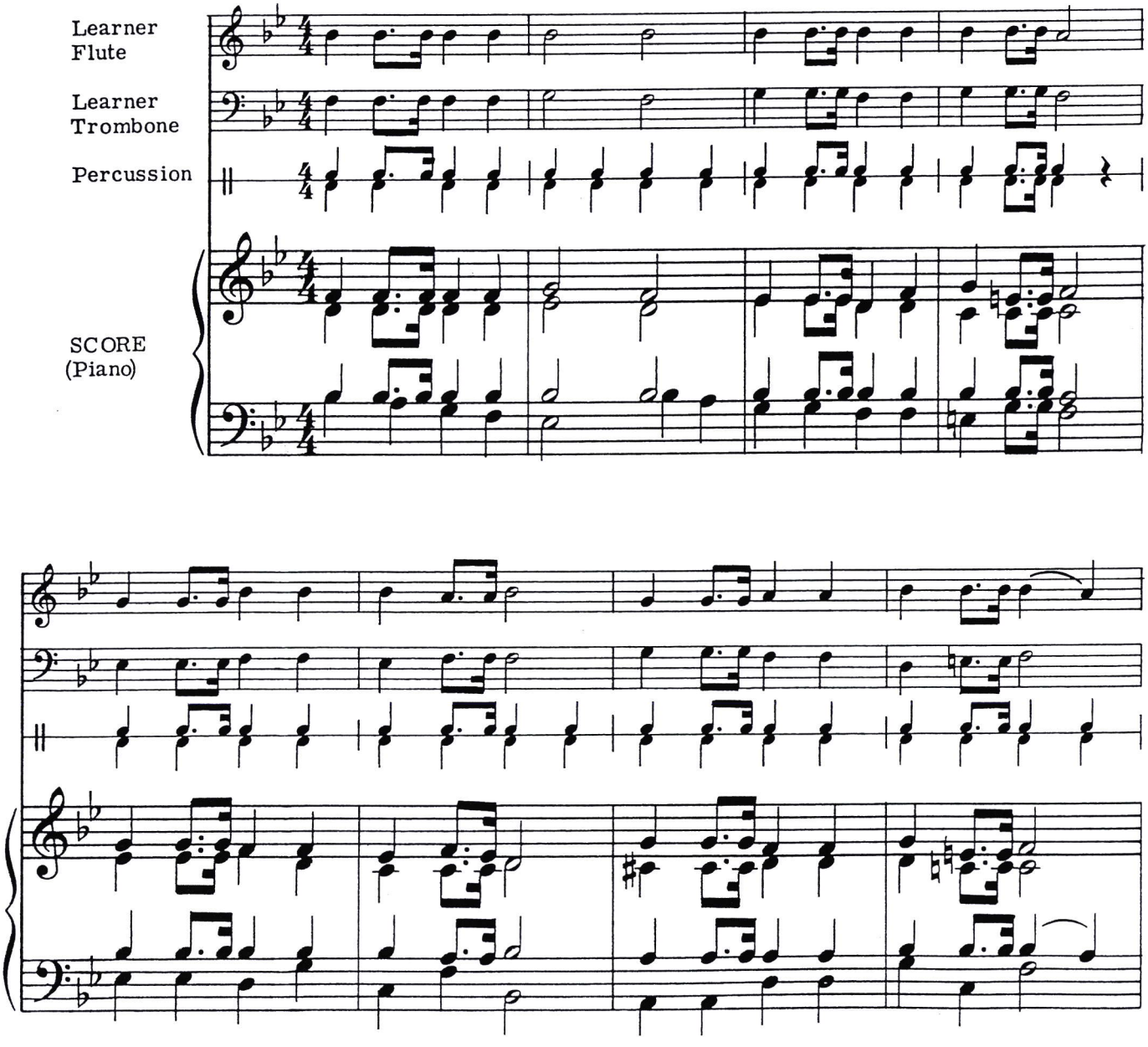
1. MARCH

This needs two distinct styles of playing — the first 16 bars should be played decisively with a strong tongue and not too fast, being sure to broaden the dotted rhythm. The Trio should be more legato.

♩ = 120



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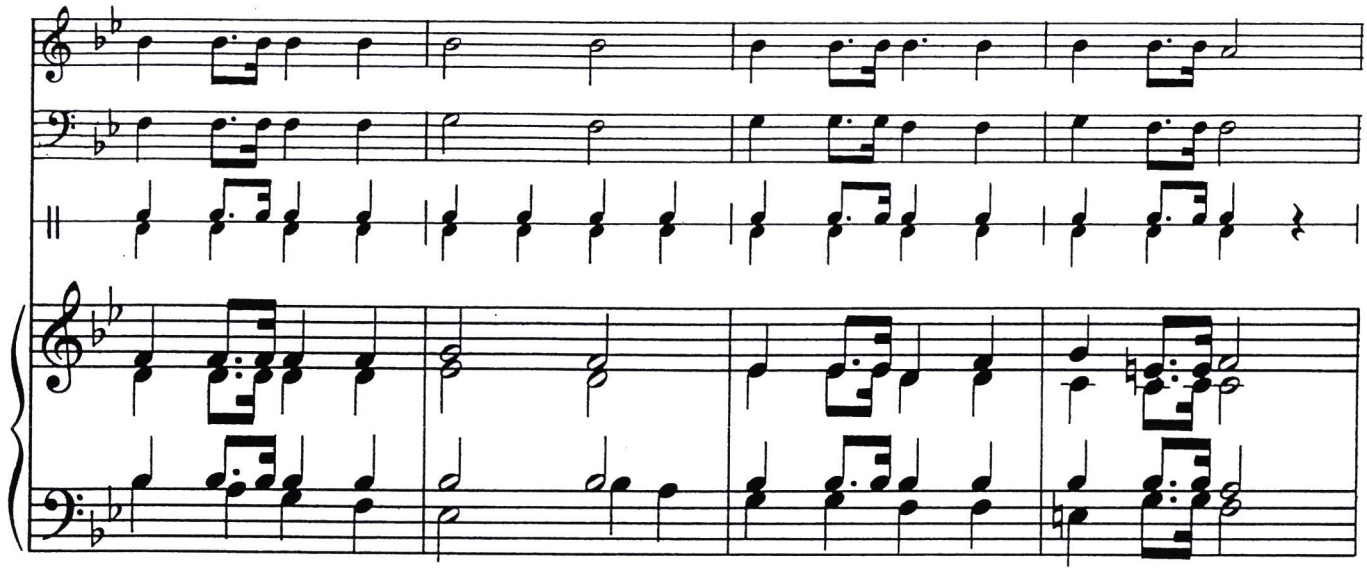
A



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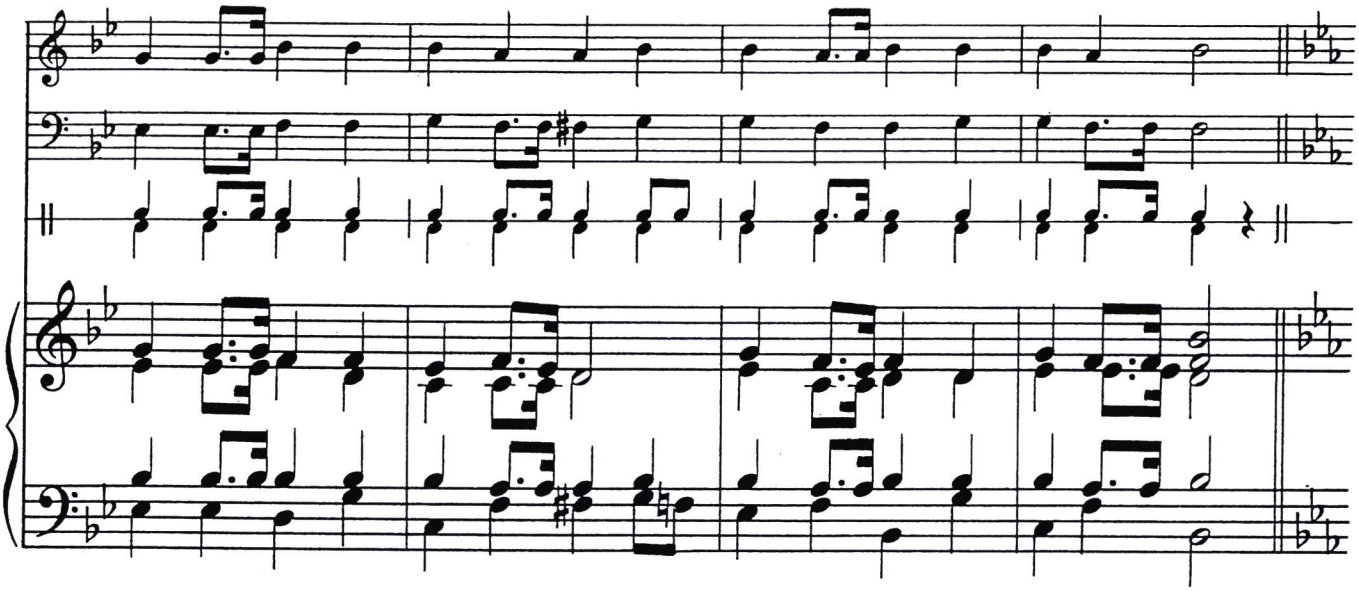
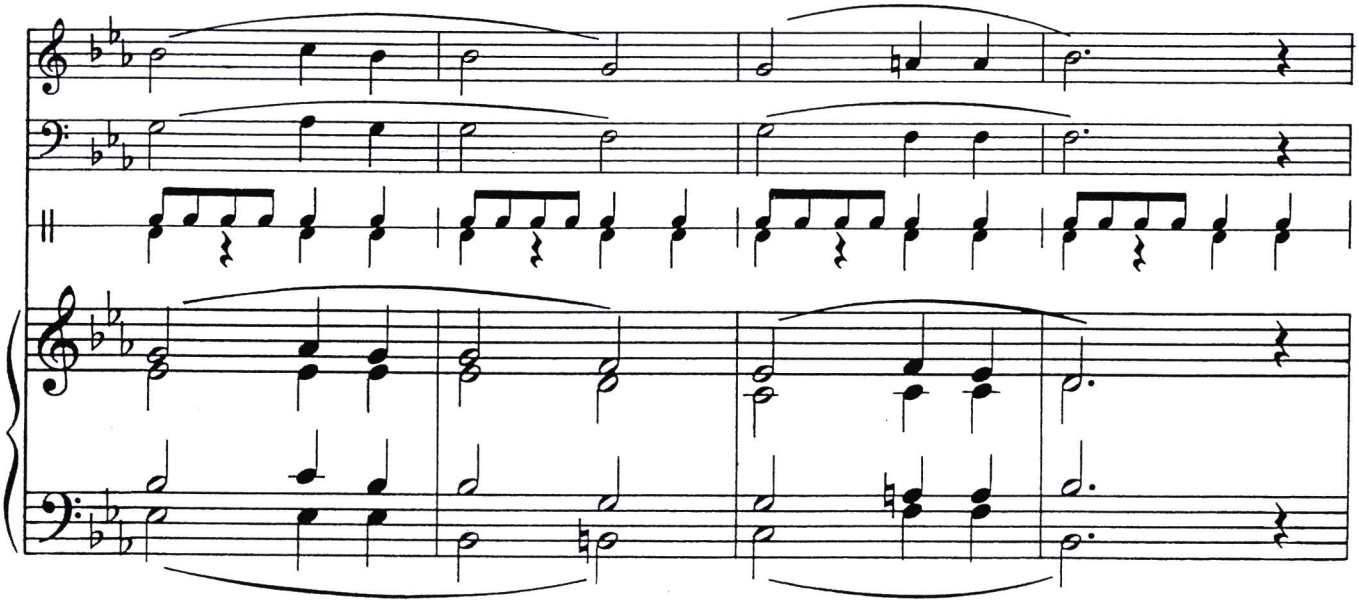
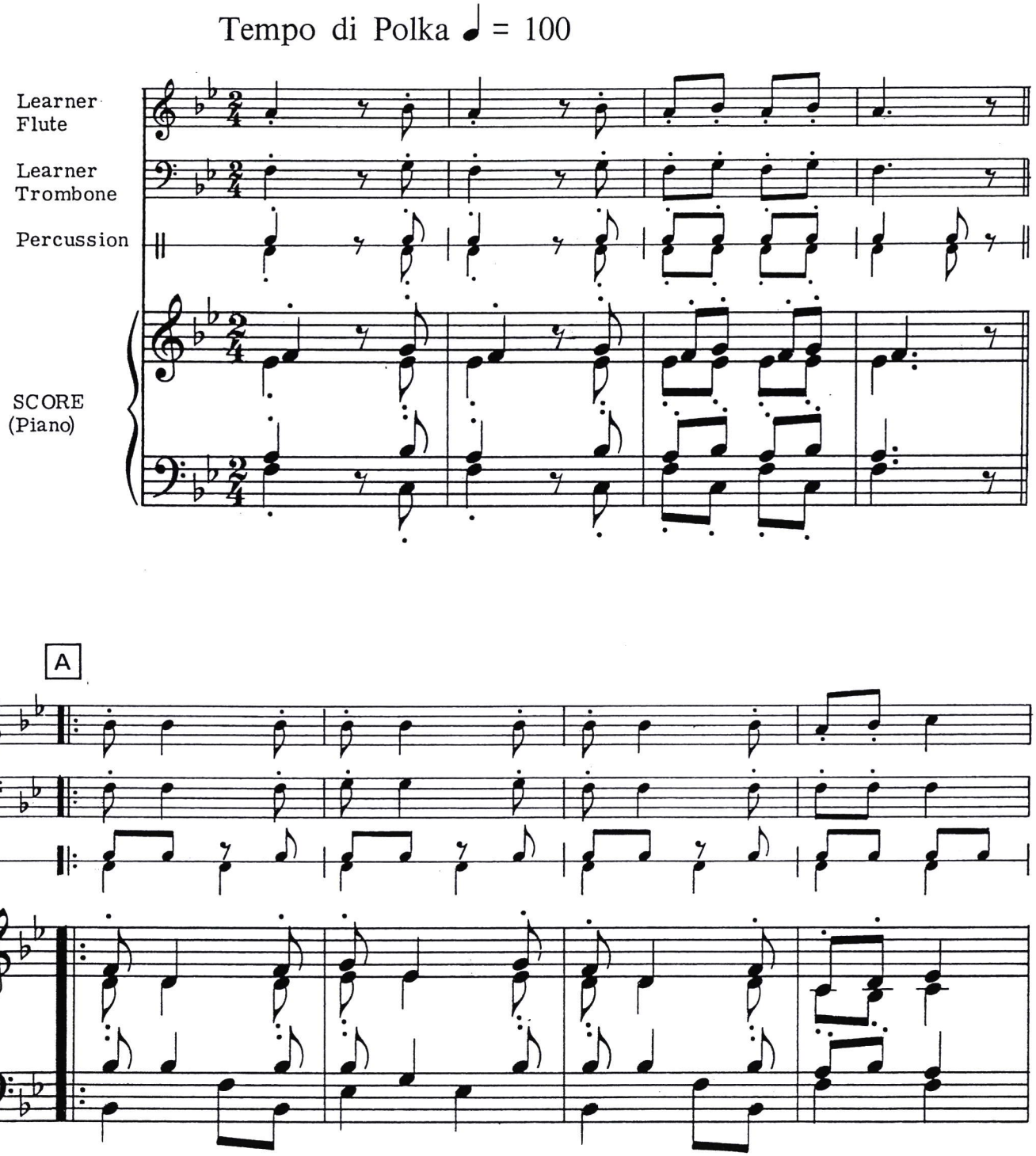


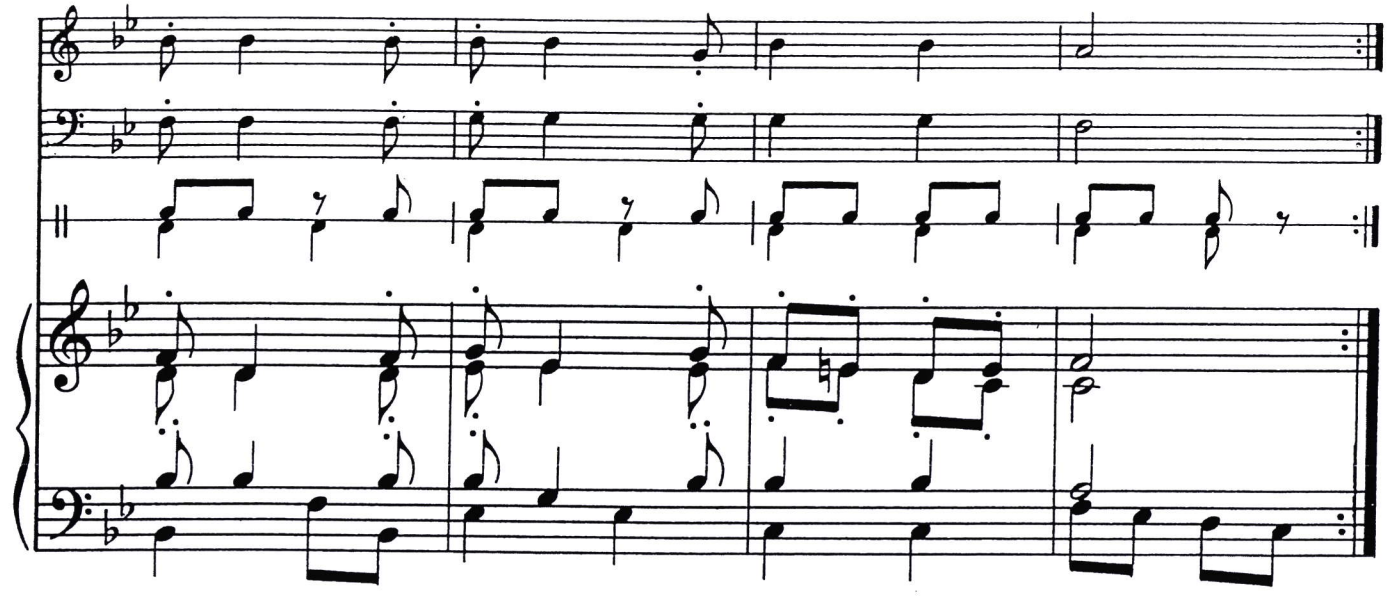
B TRIO



2. POLKA

This should be played at a steady 'Polka' tempo and all quavers should be staccato.





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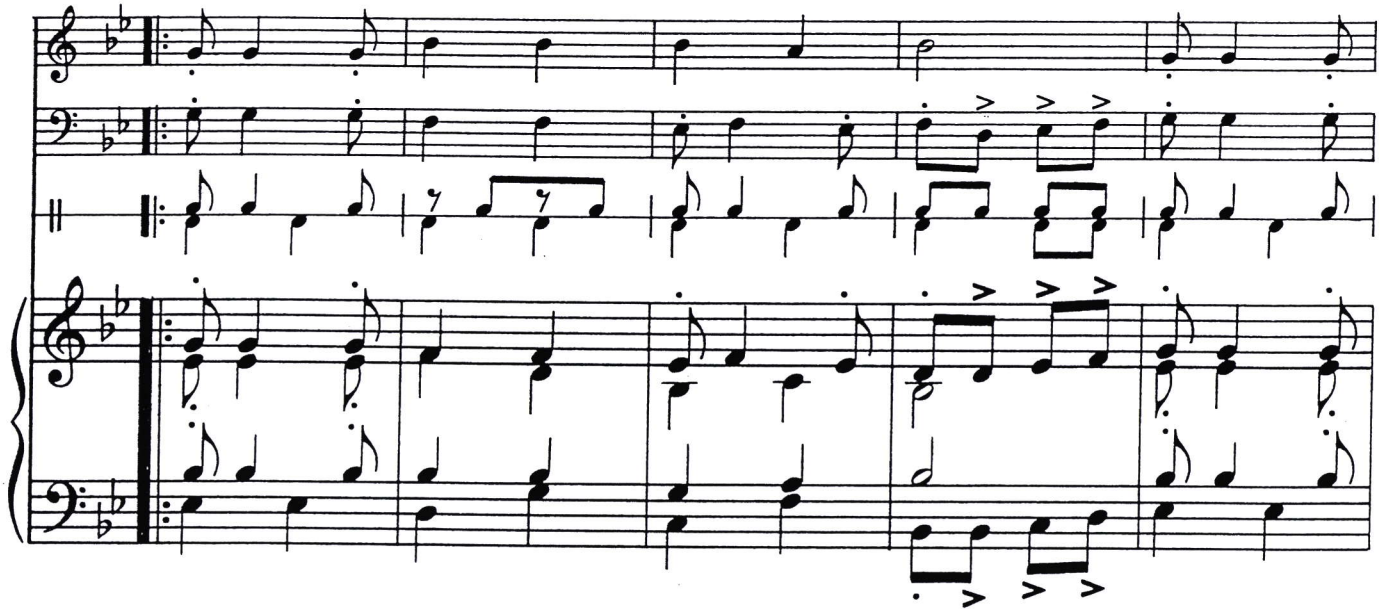
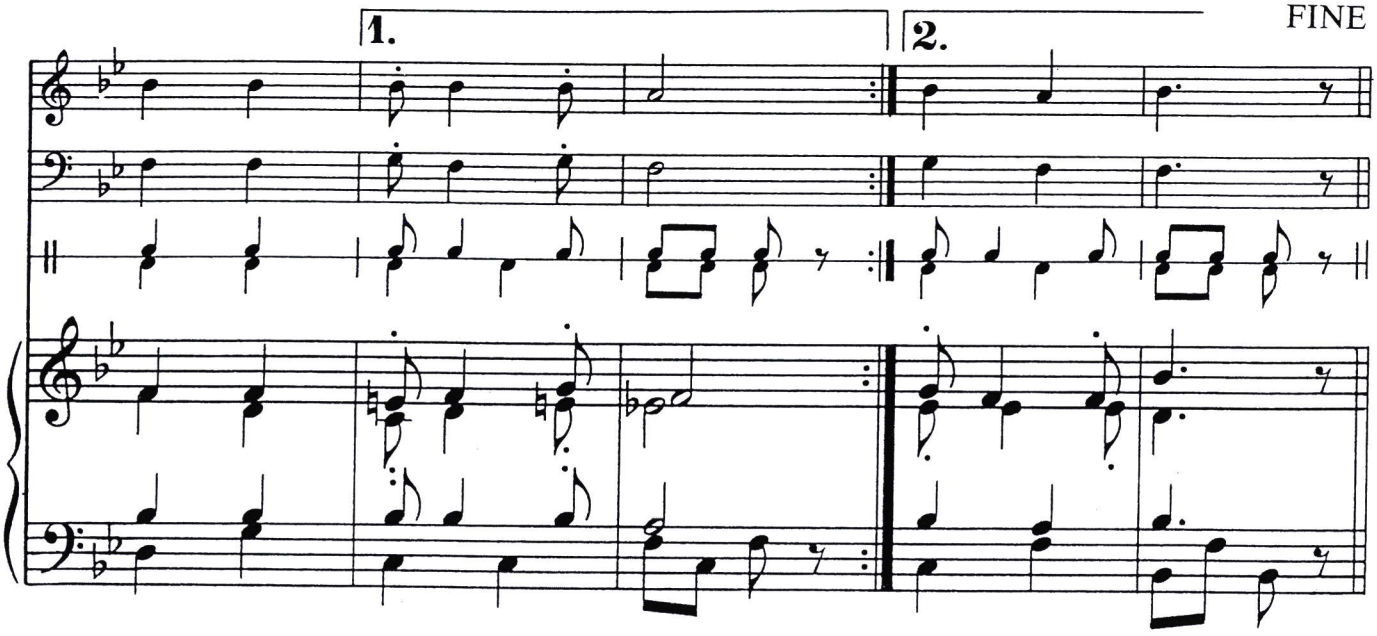
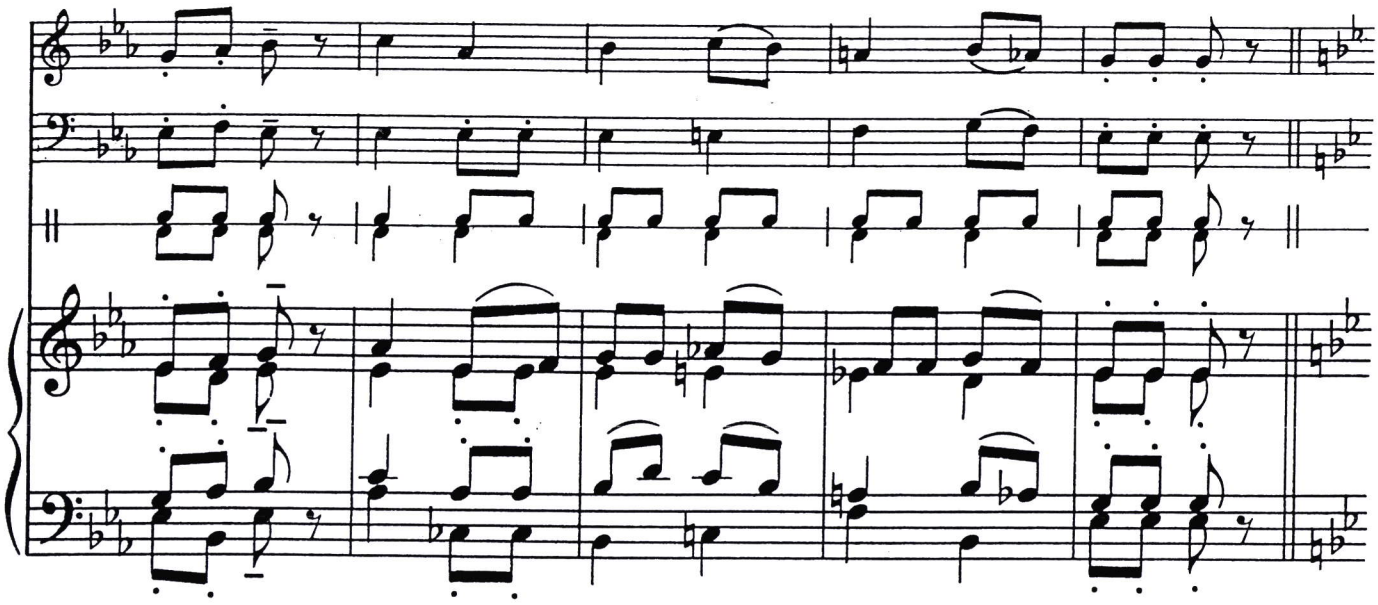


1.

2.

FINE

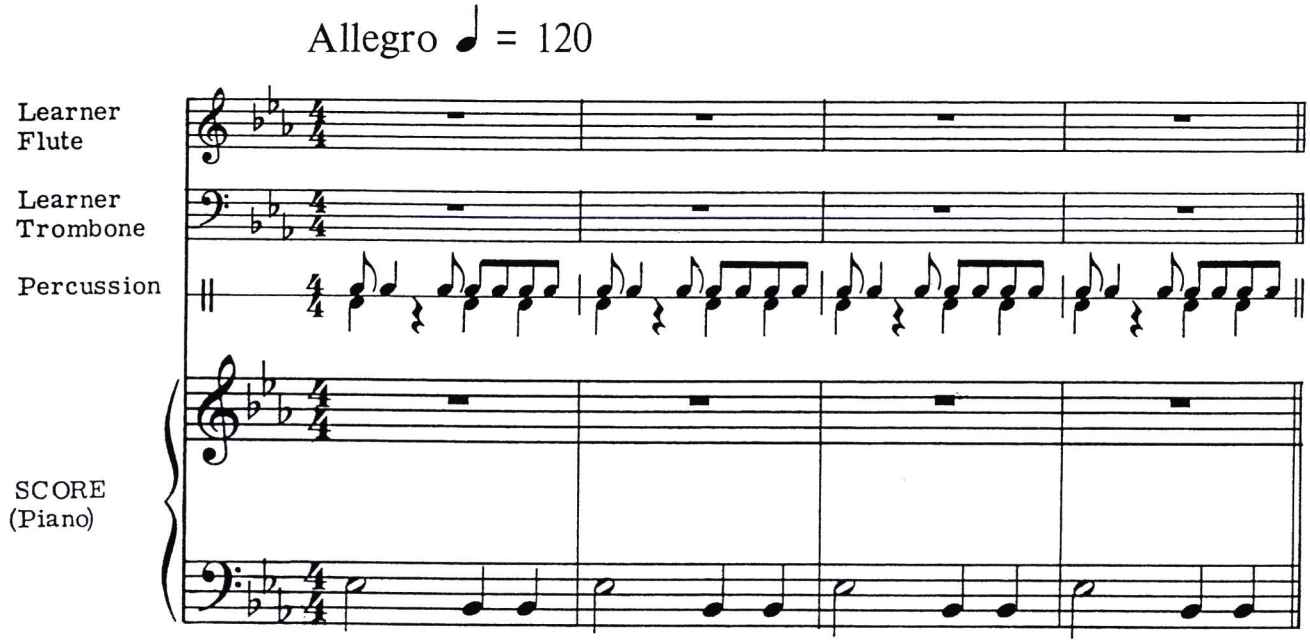


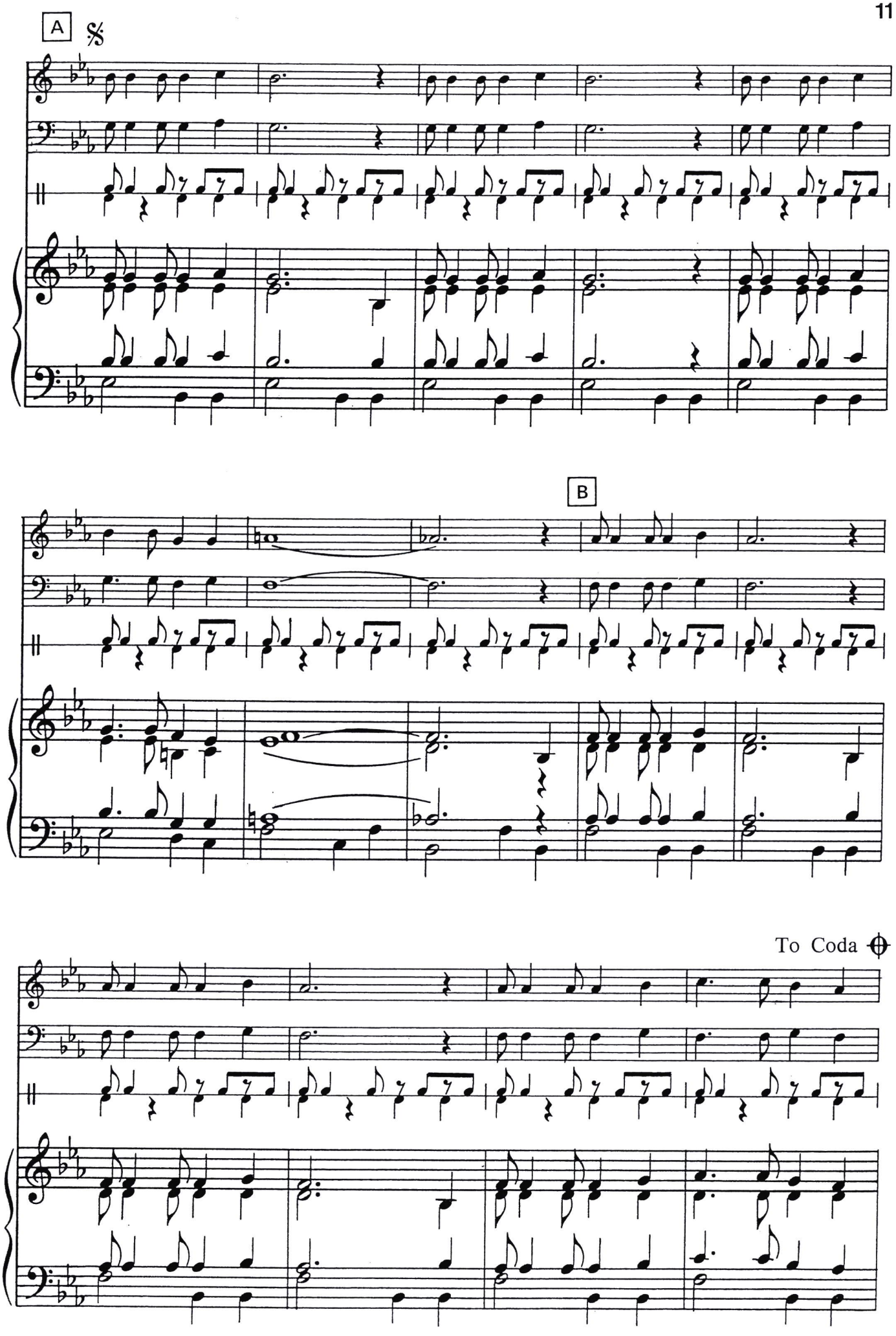


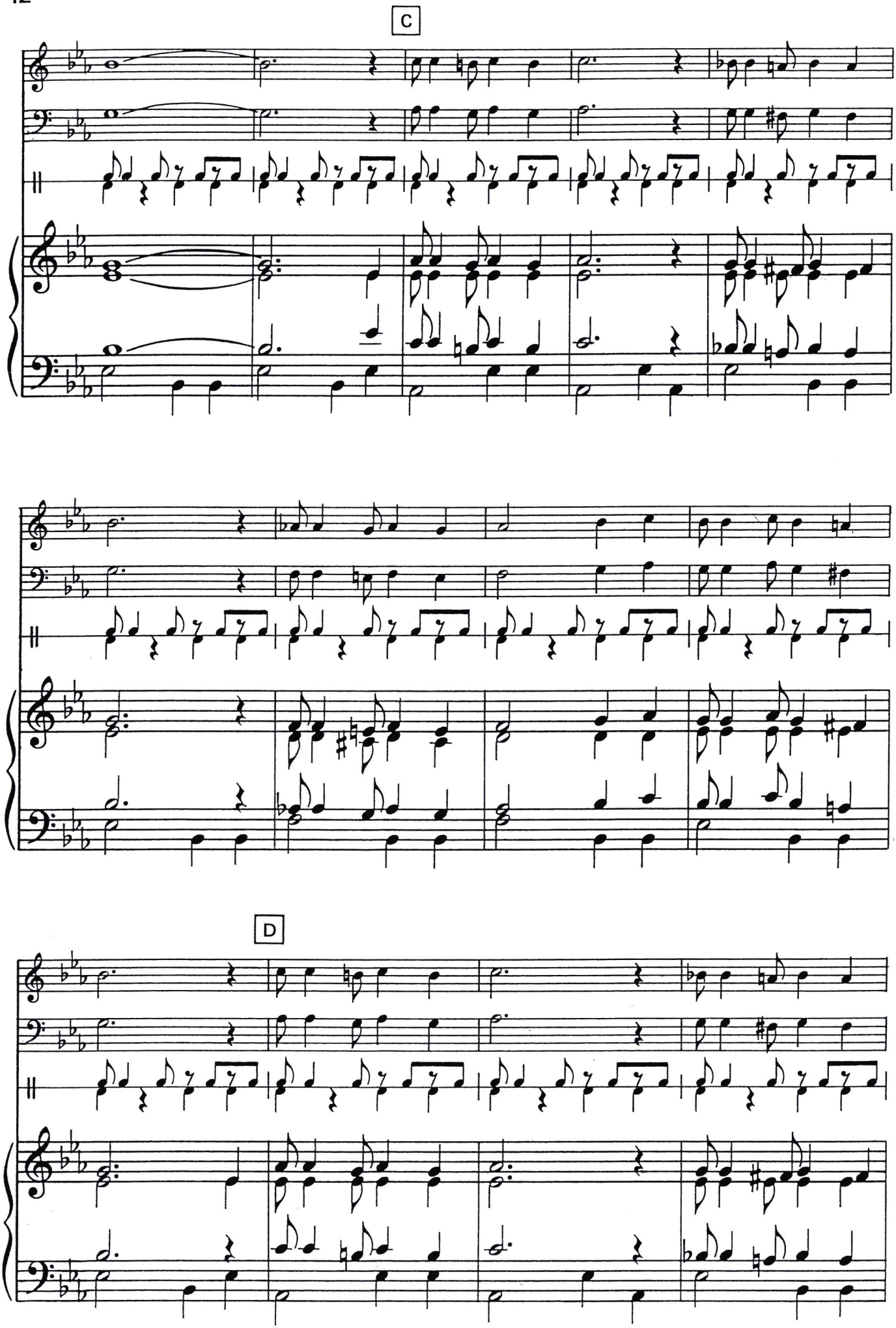
D.C. al Fine

3. SHIPS

The upper three parts should be played legato, but the crotchets in the bass part should be short. Add maracas, claves etc. for effect.

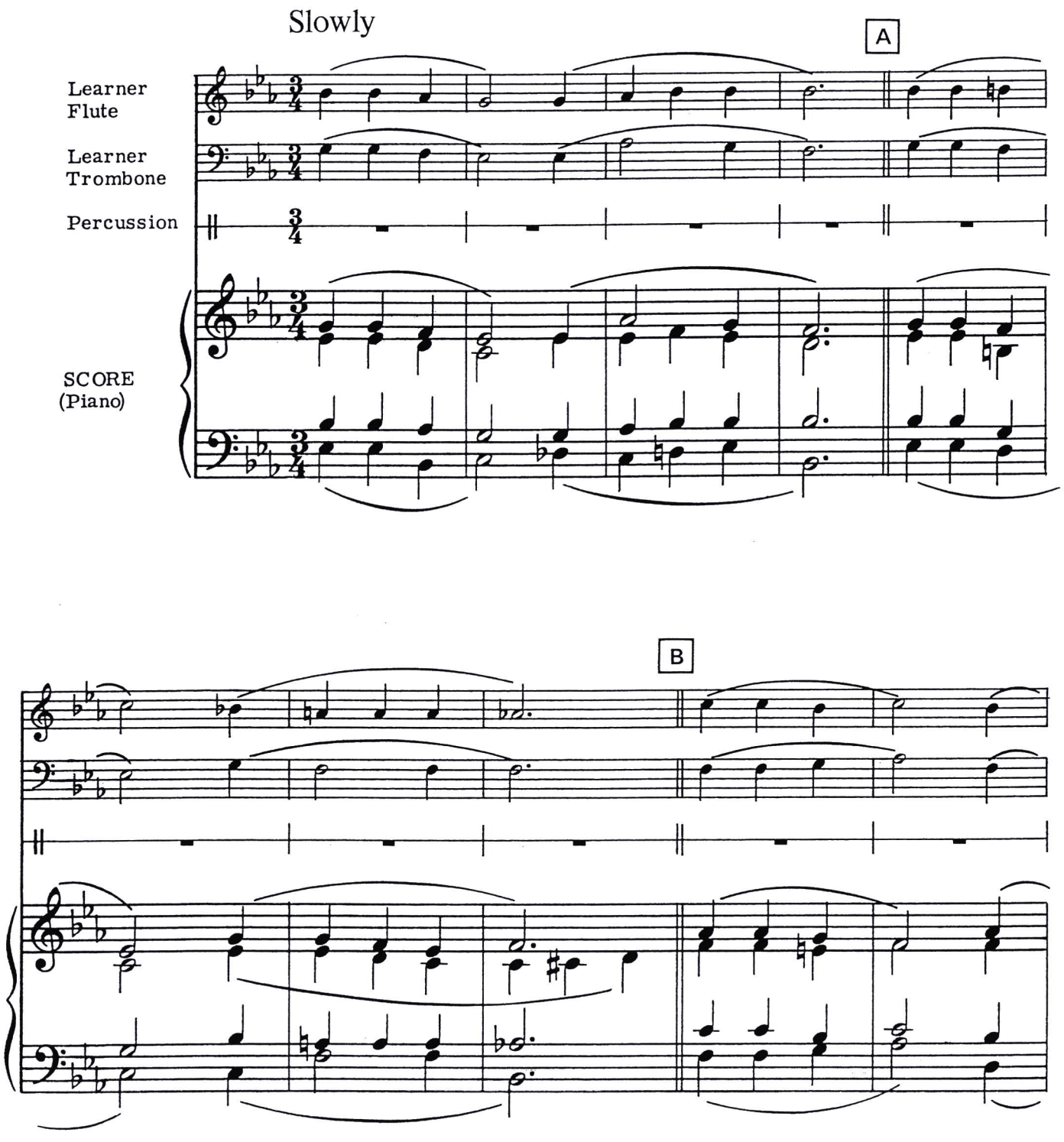



A
B
To Coda


C
D

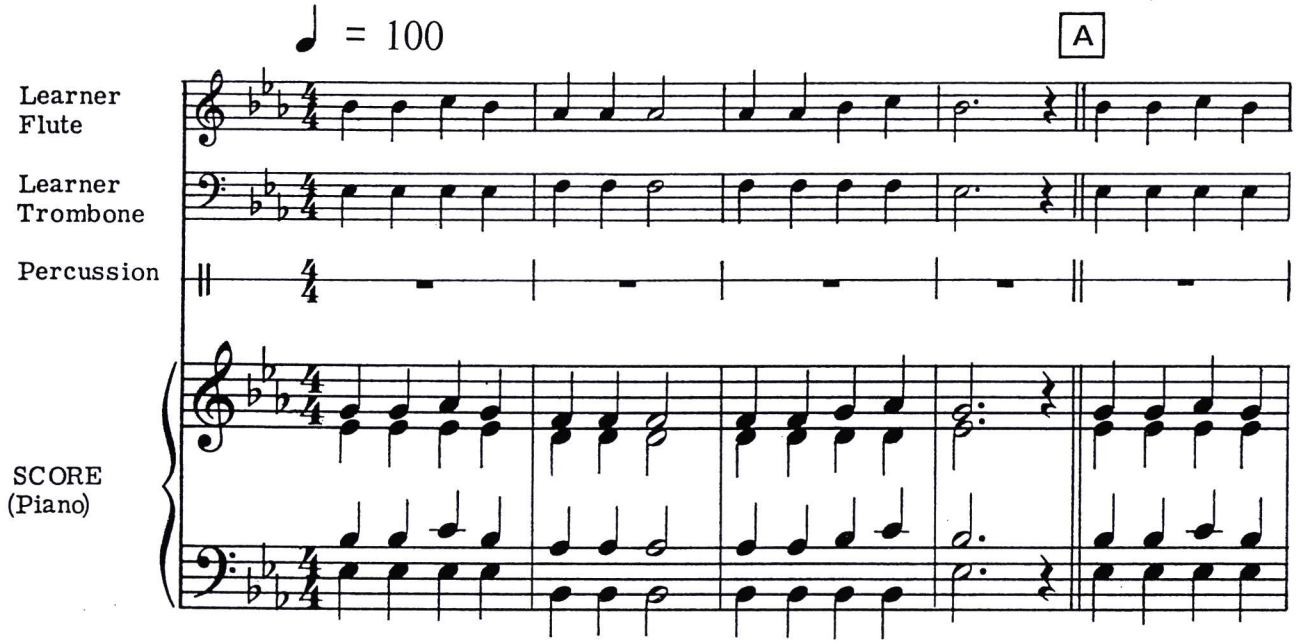
4. HYMN

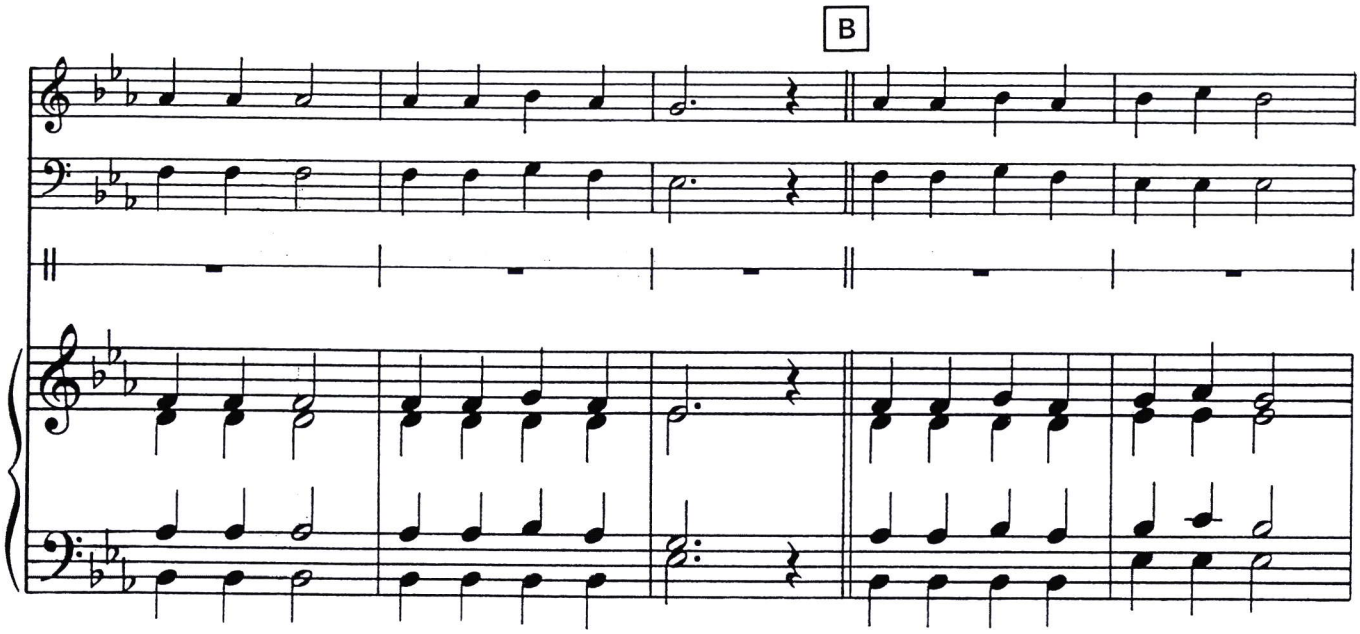
To be played smoothly, concentrating on breathing and phrasing, and not too loud.



6. STUDY Nº1

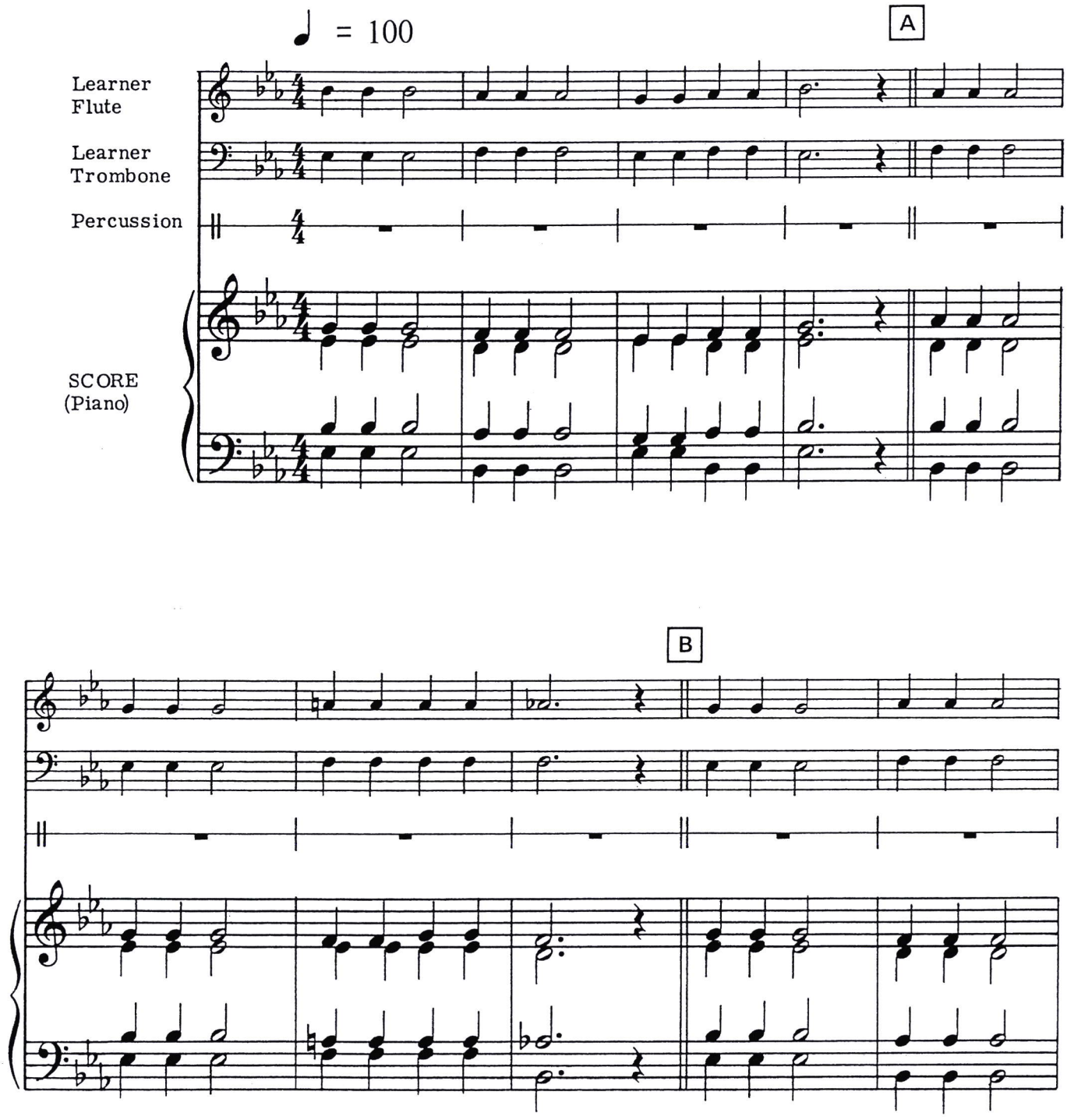
A simple training exercise which can be played slowly and smoothly or faster and staccato.





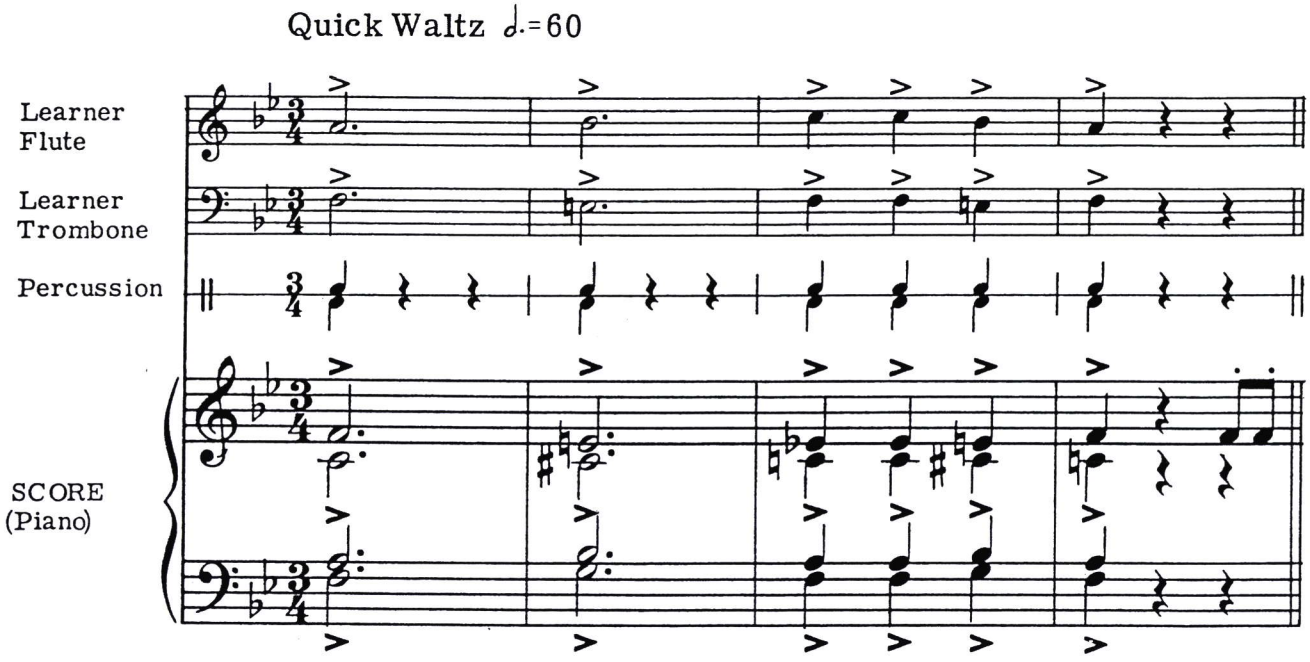
8. STUDY Nº2

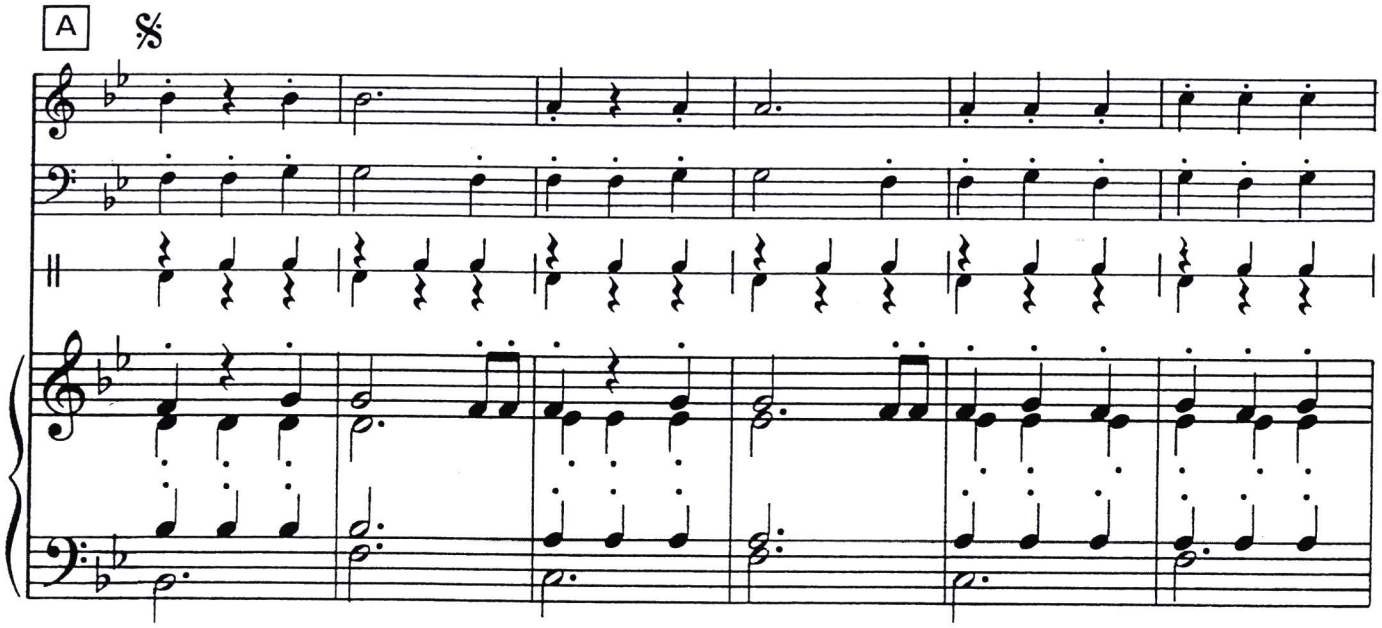
As STUDY No 1, this is a training exercise for breathing, pitching, tone and tonguing. Particularly good for beginner basses.

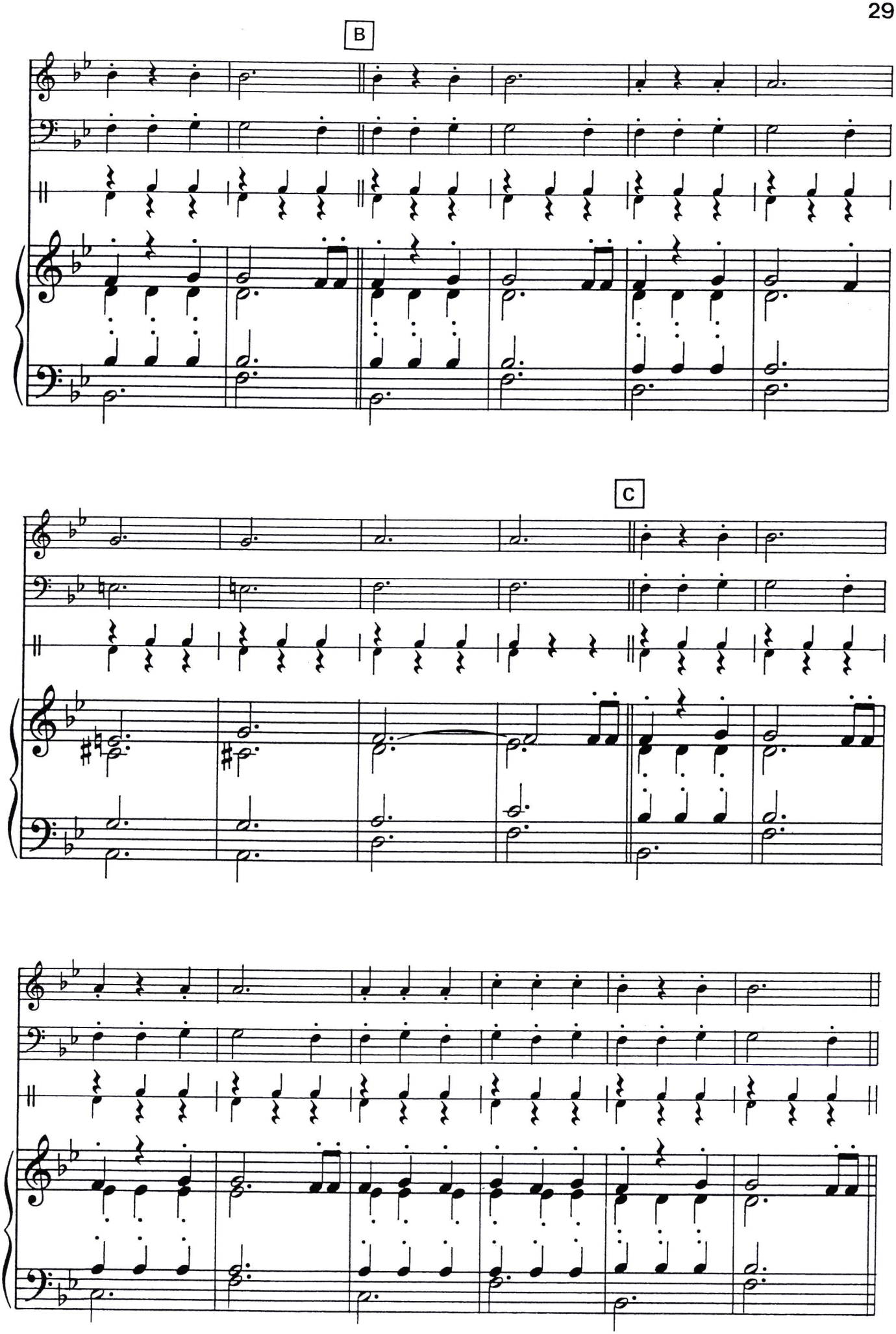


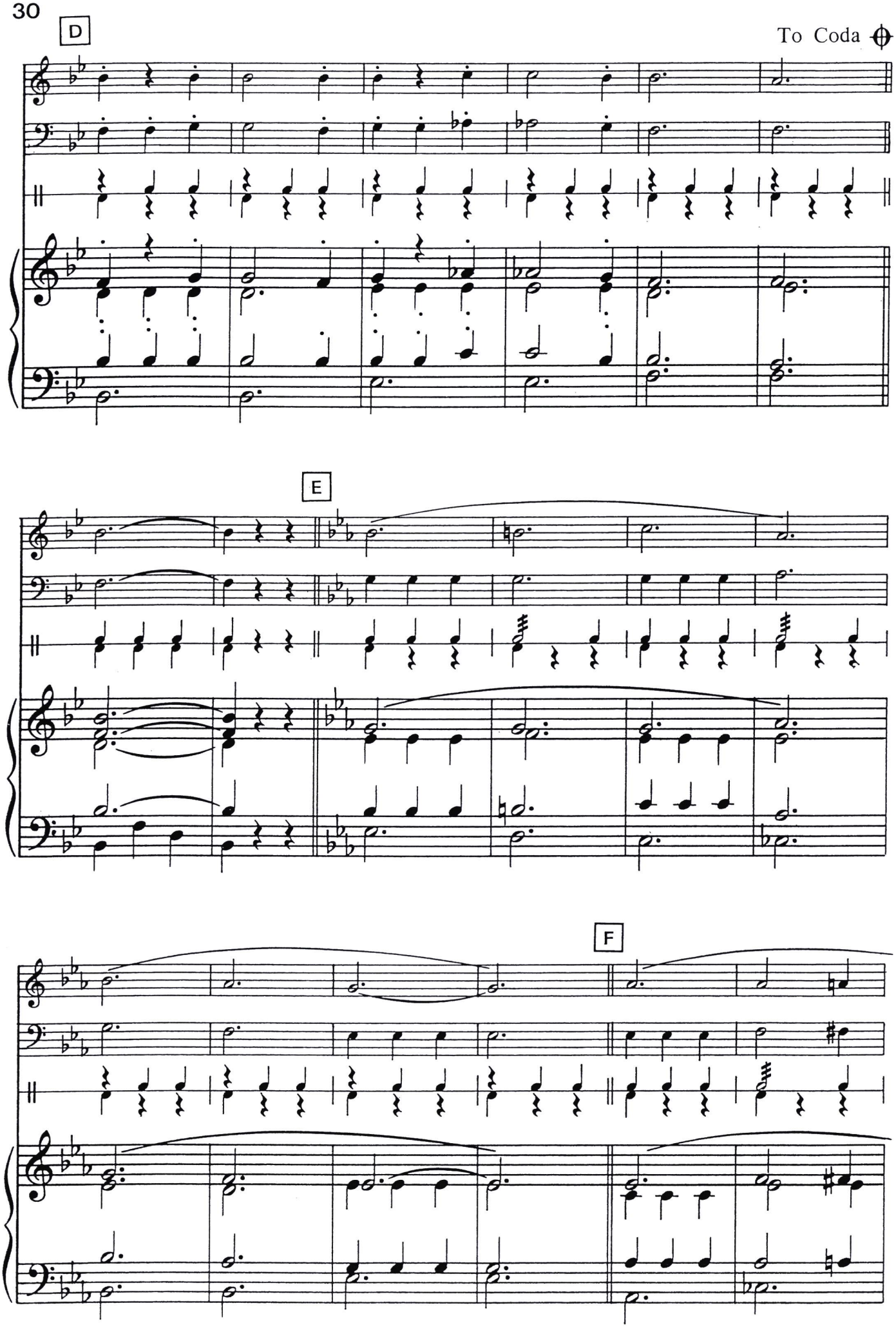
10. WALTZ

A 'one-in-a-bar' waltz. Play crotchets staccato both in the tune and accompaniment. At E the tune should be smoother, but the accompaniment still staccato. In the Coda, the top parts are staccato but the bass marcato.



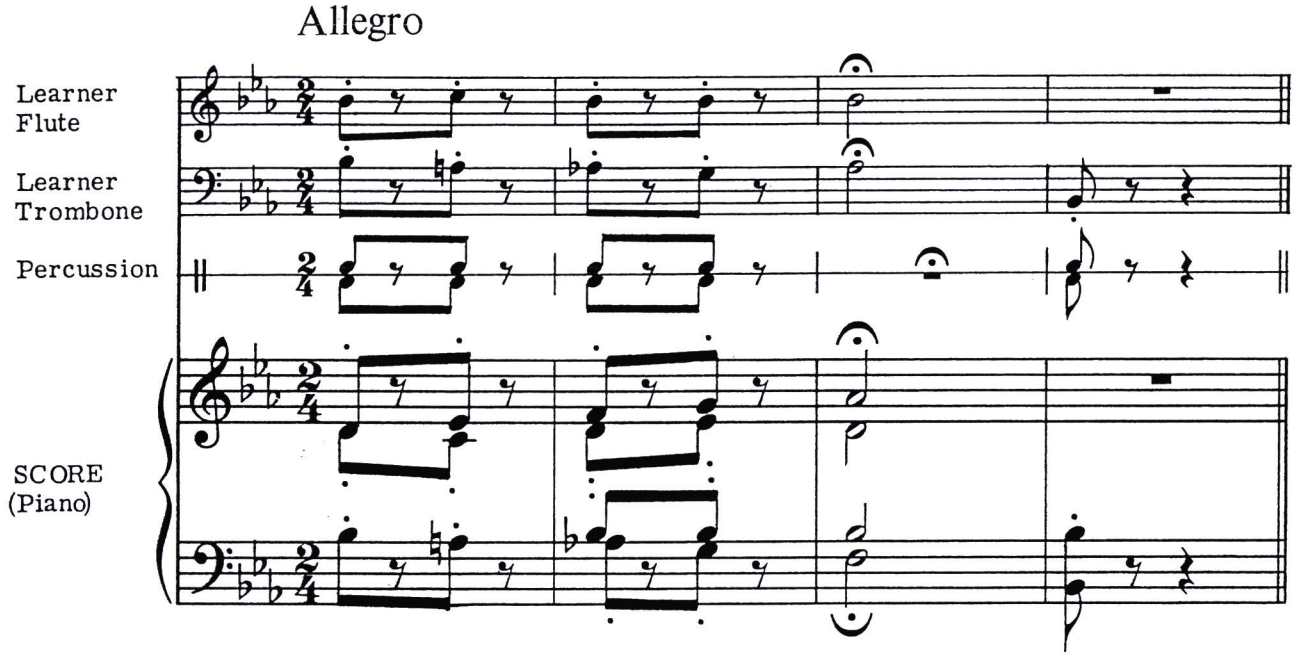


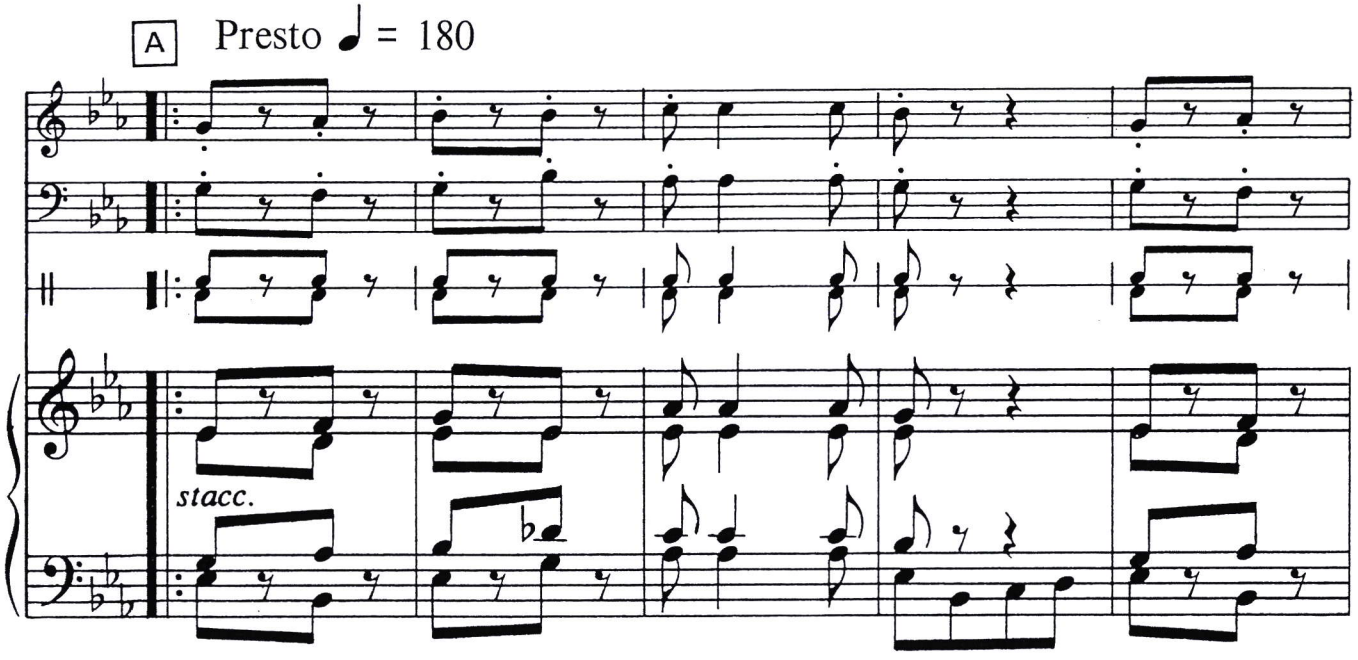

B
C

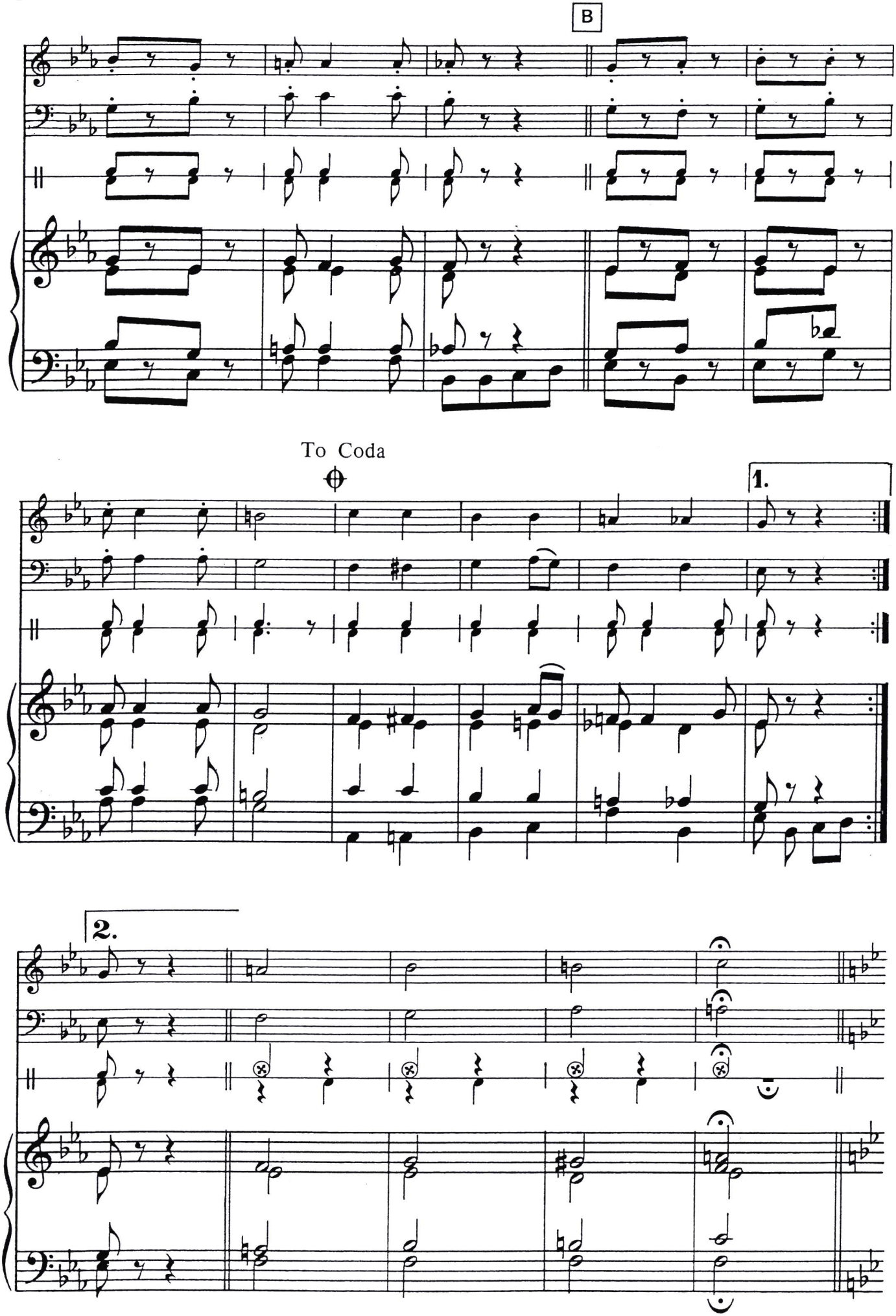

D
To Coda
E
F

11. SLAPSTICK

Good fun for players and audiences alike. Staccato to open but smoother at C. The Coda should be played as fast as possible. Throughout the piece, but especially in the EFFECTS bar, as much additional percussion as possible (swannee whistle, motor horn, football rattle etc.) should be used.






B
To Coda
1.
2.