

Full Score
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JOUST

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AYATEY SHABAZZ (ASCAP)

JOUST

About The Piece

This rich and energetic overture for band will enlighten both audience and performer alike. With complex, sonorous harmonies in statements from the brass, punctuated by shimmering woodwinds and percussion, everyone plays a great part in this work. Top it off with a gorgeous flute solo at the center of the work and compelling percussion parts, and you've got music that your students will love to rehearse and perform!

About The Composer



Ayatey Shabazz

Ayatey Shabazz is a native of Biloxi, Mississippi, where he currently works and resides. He received his formal training in Music Education from the University of Southern Mississippi where he also studied composition and jazz arranging with Dr. Albert Gower. Shabazz taught elementary, Jr. High and high school band in the Mississippi Gulf Coast region, and has writes custom arrangements and field shows performed by high school and college marching ensembles throughout the country as well as drum corps in Europe.

Mr. Shabazz is in demand as a composer of original works in the concert idiom. In addition to his many published concert works, he has been commissioned to write multiple works for ensembles in the US and abroad as well as music for film and Television.

Mr. Shabazz is the Founder, President, and CEO of The Devmusic Company. The company focuses on quality print music for marching bands, concert bands, jazz bands, and percussion ensembles. The company also provides Administration, engraving and music preparation services for a variety of composers, artist and other publishing companies. The Devmusic Company is a global company with worldwide distribution.

Ayatey is a member of multiple professional and industry organizations, including The National Recording Academy and the American Society of Composers Authors & Publishers (ASCAP).

A few performance suggestions

- Make sure Staccato notes are not played too short.
- At measure 10, the melody should always be smooth without too much separation on the un-slurred notes.
- All grace notes should be emphasized.
- At measure 32, make sure the moving woodwind passage isn't not covered by the sustained notes on the decrescendo.
- At measure 55, the clarinets should have a full resonant tone, not "airy" and to be shaped as musically possible.
- The flute solo starting at 59 should be performed with vibrato and the accompanying parts should strive for optimum blend and balance as this should happen throughout the entire piece.
- At 63, make sure the two melodies are distinguishable and the sustained notes are balanced without being overbearing.
- Starting at 68, make sure to perform with rich dark tones, controlled, balanced and with feeling.
- Make sure the Alto Sax and Horn entrance at measure 76 doesn't sound abrupt and the low brass at 77 use legato tonguing.
- The flute entrance at 81 – 90 can be performed on piccolo if desired.
- At 121 Flutes, Clarinets and Alto Saxophones should perform to the end, "Brillante."
- Percussion should make sure all accents are audible without being overbearing. Pay close attention to dynamics and rhythmic feel as the section are the driving pulse of the composition.

I hope you and your ensemble enjoy performing JOUST as I had writing it. Have fun with the piece and if you need further helpful suggestions or would like to have an in-person clinic, email ayatey.shabazz@devmusiconline.com.

JOUST

Ayatey Shabazz (ASCAP)

Energetic (♩ = 152)

Flute

Oboe

1st B- Clarinet

2nd B- Clarinet

3rd B- Clarinet

Bass Clarinet

Bassoon

1st E- Alto Saxophone

2nd E- Alto Saxophone

B- Tenor Saxophone

E- Baritone Saxophone

1st B- Trumpet

2nd B- Trumpet

3rd B- Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Tuba

Mallets 1 (Bells, Chimes)

Mallets 2 (Xylophone, Vibraphone)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbal, Suspended Cymbal)

Percussion 3 (Tambourine, 2 Concert Toms, Triangle)

Tune: F, E \flat , C, G

1

2

3

4

FL

Ob.

1st B- Cl.

2nd B- Cl.

3rd B- Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B- Tpt.

2nd B- Tpt.

3rd B- Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1

Mts. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

5

6

7

8

9

10

p

p

p

p

p

mp

p

p

p

mp

p

p

p

mf

mf

mf

mf

mf

mp

f

f

mp

p

f

mp

+ Chimes

Fl.
 Ob.
 1st B-Cl.
 2nd B-Cl.
 3rd B-Cl.
 B. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st B- Tpt.
 2nd B- Tpt.
 3rd B- Tpt.
 1st Hn.
 2nd Hn.
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Mts. 1
 Mts. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

17

Fl. *mf*

Ob. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

3rd B. Cl. *mf*

B. Cl.

Bsn. *mf*

1st A. Sx.

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx.

1st B. Tpt. *mf*

2nd B. Tpt. *mf*

3rd B. Tpt. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mts. 1

Mts. 2

Timp. *mf*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

div.

Fl. *f* *ff*

Ob. *f* *ff*

1st B. Cl. *f* *ff*

2nd B. Cl. *f* *ff*

3rd B. Cl. *f* *ff*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st B. Tpt. *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Mts. 1 *f* Chms.

Mts. 2 *mp* *f*

Timp. *f* Tune: C to B-

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3 *f*

Fl. *mf*

Ob. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

3rd B. Cl. *mf*

B. Cl.

Bsn.

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax.

B. Sax.

1st B. Tpt. *mf*

2nd B. Tpt. *mf*

3rd B. Tpt. *mf*

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1

Mts. 2

Timp. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

Fl.
 Ob.
 1st B. Cl.
 2nd B. Cl.
 3rd B. Cl.
 B. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st B. Tpt.
 2nd B. Tpt.
 3rd B. Tpt.
 1st Hn.
 2nd Hn.
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Mts. 1
 Mts. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for measures 37-42. Dynamics include *mf* and *p*. Percussion parts include snare drum, cymbals, and tom-toms.

FL. *f*

Ob. *f*

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st B. Tpt. *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Mts. 1 *f*

Mts. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Fl.
 Ob.
 1st B-Cl.
 2nd B-Cl.
 3rd B-Cl.
 B. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st B- Tpt.
 2nd B- Tpt.
 3rd B- Tpt.
 1st Hn.
 2nd Hn.
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Mts. 1
 Mts. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Slowing

Calmly (♩ = ca. 72)

54

Fl.

Ob.

1st B-Cl.

2nd B-Cl.

3rd B-Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B- Tpt.

2nd B- Tpt.

3rd B- Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1

Mts. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Vibraphone

mp

mf

f

59

62

Fl. *solo* *mf* *f* *div.*

Ob. *mf* *f*

1st B. Cl. *mf* *f*

2nd B. Cl. *p* *f*

3rd B. Cl. *p* *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *mf* *f*

1st B. Tpt. *mf* *f*

2nd B. Tpt. *mf* *f*

3rd B. Tpt. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Mts. 1 *Bells* *mf* *f*

Mts. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3

This page of a musical score contains the following instruments and parts:

- Flute (Fl.)
- Oboe (Ob.)
- 1st Bassoon (1st B. Cl.)
- 2nd Bassoon (2nd B. Cl.)
- 3rd Bassoon (3rd B. Cl.)
- Bassoon (B. Cl.)
- Bassoon (Bsn.)
- 1st Alto Saxophone (1st A. Sx.)
- 2nd Alto Saxophone (2nd A. Sx.)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- 1st Trumpet (1st B. Tpt.)
- 2nd Trumpet (2nd B. Tpt.)
- 3rd Trumpet (3rd B. Tpt.)
- 1st Horn (1st Hn.)
- 2nd Horn (2nd Hn.)
- 1st Trombone (1st Tbn.)
- 2nd Trombone (2nd Tbn.)
- 3rd Trombone (3rd Tbn.)
- Euphonium (Euph.)
- Tuba
- Musicians 1 (Mts. 1)
- Musicians 2 (Mts. 2)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *a2*. The page is numbered 64 through 69 at the bottom.

Fl. *mp*

Ob. *mp*

1st B. Cl. *mf*

2nd B. Cl. *mp*

3rd B. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1 *mp*

Mts. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score covers measures 70 through 76. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinets (1st B., 2nd B., 3rd B., B.), Bassoon (Bsn.), Saxophones (1st A., 2nd A., T., B.), Trumpets (1st B., 2nd B., 3rd B.), Horns (1st, 2nd), Trombones (1st, 2nd, 3rd), Euphonium (Euph.), Tuba, Mellophones (Mts. 1, 2), Timpani (Timp.), and three Percussion parts (Perc. 1, 2, 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure 70 is marked with a box containing the number 70. The score ends with a double bar line at the end of measure 76.

FL *loco*
mf *cresc.* *f*

Ob. *mf* *cresc.* *f*

1st B. Cl. *cresc.* *f*

2nd B. Cl. *cresc.* *f*

3rd B. Cl. *cresc.* *f*

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

Bsn. *p* *cresc.* *f*

1st A. Sx. *mf* *cresc.* *f* *loco*

2nd A. Sx. *mf* *cresc.* *f*

T. Sx. *mf* *cresc.* *f*

B. Sx. *mf* *cresc.* *f*

1st B. Tpt. *mf* *cresc.* *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f*

1st Hn. *cresc.* *f*

2nd Hn. *cresc.* *f*

1st Tbn. *mf* *cresc.* *f*

2nd Tbn. *mf* *cresc.* *f*

3rd Tbn. *f*

Euph. *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Mts. 1

Mts. 2 *Xylo.* *mf* *cresc.* *f*

Timp. *f*

Perc. 1 *f*

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

Perc. 3 *f*

Fl. *mf*

Ob. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

3rd B. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st B. Tpt. *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f*

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mts. 1 *f*

Mts. 2 *f*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *f*

Perc. 3

Fl.
Ob.
1st B. Cl.
2nd B. Cl.
3rd B. Cl.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B. Tpt.
2nd B. Tpt.
3rd B. Tpt.
1st Hn.
2nd Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Mts. 1
Mts. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

FL. *subito mf*

Ob. *subito mf*

1st B. Cl. *subito mf*

2nd B. Cl. *subito mf*

3rd B. Cl. *subito mf*

B. Cl.

Bsn.

1st A. Sx. *subito mf*

2nd A. Sx. *subito mf*

T. Sx.

B. Sx.

1st B. Tpt. *subito mf*

2nd B. Tpt. *subito mf*

3rd B. Tpt. *subito mf*

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1

Mts. 2

Timp. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

Fl.
 Ob.
 1st B. Cl.
 2nd B. Cl.
 3rd B. Cl.
 B. Cl.
 Bsn.
 1st A. Sax.
 2nd A. Sax.
 T. Sax.
 B. Sax.
 1st B. Tpt.
 2nd B. Tpt.
 3rd B. Tpt.
 1st Hn.
 2nd Hn.
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Mts. 1
 Mts. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Fl. *f*

Ob. *f*

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st B. Tpt. *f*

2nd B. Tpt. *f*

3rd B. Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Mts. 1 *f*

Mts. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B. Tpt.

2nd B. Tpt.

3rd B. Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Mts. 1

Mts. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

f

p

f

p

f

p