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FJH CONCERT BAND

Grade 3

COTTON-EYED JOE

TRADITIONAL

Arranged by

Chris Sharp

Instrumentation

1 - Conductor's Full Score	2 - F Horn 1
4 - Flute 1	2 - F Horn 2
4 - Flute 2	2 - Trombone 1
2 - Oboe	2 - Trombone 2
2 - Bassoon	2 - Trombone 3
4 - B \flat Clarinet 1	2 - Baritone/Euphonium
4 - B \flat Clarinet 2	2 - Baritone T.C.
4 - B \flat Clarinet 3	4 - Tuba
2 - B \flat Bass Clarinet	1 - Timpani
2 - E \flat Alto Saxophone 1	2 - Mallet Percussion
2 - E \flat Alto Saxophone 2	Vibraphone
2 - B \flat Tenor Saxophone	Xylophone
2 - E \flat Baritone Saxophone	2 - Percussion 1
3 - B \flat Trumpet 1	Snare Drum
3 - B \flat Trumpet 2	Bass Drum
3 - B \flat Trumpet 3	2 - Percussion 2
	Hi-hat
	Crash Cymbals

Extra Conductor Score: \$7.00

Extra Parts: \$3.00

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As a result, all single page parts are collated before multiple page parts.

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The Arranger



Chris Sharp, Ph.D. is a professional composer, arranger and orchestrator currently living in Sanford, Florida. Educated at the University of Florida and the University of Miami, he has served the music field in a wide range of capacities. As a trombonist, Dr. Sharp worked as a full-time performing musician and band leader at Walt Disney World for eleven years. In addition, he has served as an arranger/orchestrator for the Disney parks worldwide since 1984, providing music for atmosphere groups, live shows, recording sessions and national television broadcasts. He also has written for numerous freelance clients including Universal Studios, SeaWorld, Ringling Brothers and Barnum & Bailey Circus, the Boston Pops, the Dallas Brass and several service bands including the famed USAF Airmen of Note.

Dr. Sharp is an active music educator, with experience teaching at the middle school, high school and college levels. He is currently serving as Director of Bands at Seminole State College in Sanford, FL where he conducts the instrumental ensembles and teaches music theory and humanities courses. Dr. Sharp has served as a clinician and guest conductor on numerous occasions, and has extensive experience as an adjudicator judging for several organizations including Bands of America and Drum Corps International. His compositions and arrangements for concert and jazz band have enjoyed widespread performances, including annual appearances at the Midwest Clinic. He has received the ASCAPPlus award multiple times.

About the Music

Cotton-Eyed Joe is a folk song originally dating back to the antebellum period of the American south. Its infectious melody and driving beat have made it a perennial favorite for almost two centuries. Over the course of time it has inspired several dances including the popular line dances that are now a fixture in country-style dance clubs. Several artists have recorded versions of the tune which seems to evolve with every new rendition. In 1985, The Moody Brothers' version of the song received a Grammy Award nomination for Best Country Instrumental Performance. It was also recorded in 1992 by the Irish group, The Chieftains, featuring a vocal by American artist Ricky Skaggs. Most recently, it has enjoyed an explosion in popularity fueled by the latest version (under the title *Cotton-Eye Joe*) by the Swedish group Rednex.

This arrangement begins with a stomp-and-clap section that can be extended by the conductor to encourage audience participation. The band then enters on cue while the percussionists continue providing rhythm. The melody at measure 9 can be performed by a solo alto saxophonist out in front of the ensemble, or by the entire section. A hoedown-type section follows at measure 25 – be sure the two melodic parts doubled in the upper woodwinds are performed clearly so that the interaction between them can be heard. The background figures here should be carefully balanced so as not to overwhelm the “fiddle” lines. At measure 49, the full ensemble should play joyously, but not heavily.

The trombone solo at measure 61 and tuba solo at measure 93 can also be performed by players out in front of the ensemble to help them to be heard over the group and to feature them visually. The passage at measure 69 exploits the similarity between the main melody and the well-known *Turkey in the Straw*. Measure 77 is a reference to a certain Aaron Copland composition, and measure 101 should stir many childhood memories. Be careful to observe the accidentals between measures 93-108. Keep the tempo pushing forward throughout to maintain the energy and exuberance, but don't allow the percussion to become overbearing. Above all, have fun!

Chris Sharp

COTTON-EYED JOE

TRADITIONAL
Arranged by
CHRIS SHARP
(ASCAP)

Country 2-beat (♩ = 120)
stomp feet, clap hands

Optional repeat to encourage audience participation

5 on cue:

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba

Timpani

Mallet Percussion (Vibraphone, Xylophone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Hi-hat, Crash Cymbals)

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Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

11 12 13 14 15 16

17

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

17

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

strike and dampen

Xyl. *f*

S.D. *f*

B.D. *f*

f

f

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar. / Euph.
Tuba
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

25 %

25 %

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Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

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33

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf

33

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41

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

41

mf

a2

mf

Cr. Cym.

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This musical score page contains the following parts:

- Fls. 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- B. Cl.
- A. Saxes 1 & 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, & 3
- Hns. 1 & 2
- Tbns. 1, 2, & 3
- Bar. / Euph.
- Tuba
- Timp.
- Mlt. Perc.
- Perc. 1
- Perc. 2

The score is marked with a large orange diagonal watermark that reads "Preview Only".

49

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

47 48 50 51

f

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To Coda

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

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To Coda

61

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

1st solo (5)

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc. Vibraphone

Perc. 1 (stomp feet, clap hands)

Perc. 2 closed Hi-hat

mf

mf

mf

61

mf

mf

mf

57 58 59 62

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

63 64 65 66 67 68

mf

mf

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69

Fls. 1 2 *mf* a2

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 a2

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

69

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Bar. / Euph. *mf*

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

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77

This page of the musical score, rehearsal mark 77, includes the following parts:

- Flutes (Fls.):** 1 and 2 staves. Part 1 has a melodic line with accents and slurs. Part 2 is mostly rests.
- Oboe (Ob.):** 1 staff. Melodic line with accents and slurs.
- Bassoon (Bsn.):** 1 staff. Melodic line with accents and slurs.
- Clarinets (Cls.):** 1, 2, and 3 staves. Part 1 has a melodic line with accents and slurs. Parts 2 and 3 have chordal accompaniment.
- Bass Clarinet (B. Cl.):** 1 staff. Chordal accompaniment.
- Alto Saxophone (A. Sax.):** 1 and 2 staves. Part 1 has a melodic line with accents and slurs, marked 'a2'. Part 2 has chordal accompaniment.
- Tenor Saxophone (T. Sax.):** 1 staff. Chordal accompaniment.
- Bass Saxophone (B. Sax.):** 1 staff. Chordal accompaniment.
- Trumpets (Tpts.):** 1, 2, and 3 staves. Part 1 has a melodic line with accents and slurs. Parts 2 and 3 have chordal accompaniment.
- Horns (Hns.):** 1 and 2 staves. Chordal accompaniment.
- Trombones (Tbns.):** 1, 2, and 3 staves. Part 1 has a melodic line with accents and slurs. Parts 2 and 3 have chordal accompaniment.
- Baritone/Euphonium (Bar./Euph.):** 1 staff. Chordal accompaniment.
- Tuba:** 1 staff. Chordal accompaniment.
- Timpani (Timp.):** 1 staff. Chordal accompaniment.
- Military Percussion (Mlt. Perc.):** 1 staff. Melodic line with accents and slurs, marked 'Xyl.'. Includes dynamics *f* and *tutti*.
- Percussion 1 (Perc. 1):** 1 staff. Rhythmic accompaniment with accents.
- Percussion 2 (Perc. 2):** 1 staff. Rhythmic accompaniment with accents.

The score features a large orange watermark reading "Preview Only" across the center and "Reproduction Prohibited" at the bottom. Dynamics include *f* and *tutti*. Rehearsal marks 77 and 78 are indicated.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

79 80 81 82 83 84

85

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

85

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp.

Mlt. Perc.

Perc. 1 *mf*
open / closed Hi-hat

Perc. 2 *mf*
(Cr. Cym.)

86 87 88 89 90

mf

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93

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mp

mp

Tuba solo

f

mp

f

mp

on rim

91 92 94 95 96

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D.S. $\text{\textcircled{C}}$ al Coda

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar./Euph. *mf*

Tuba

Timp. *mf*

Mlt. Perc.

Perc. 1

Perc. 2

103 104 105 106 107 108

Coda

Fls. 1 2 ^{a2} *mf* *f*

Ob. *f*

Bsn. *mf* *f*

Cls. 1 2 3 *f*

B. Cl. *mf* *f*

A. Saxes 1 2 *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Coda

Tpts. 1 2 3 *mf* *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *mf* *f*

Bar. / Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f* choke

109 110 111 112 *f*

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