

Julie Giroux

Jerusalem

Concert Band

INSTRUMENTATION

1 - Full Score

1 - Piccolo	3 - B \flat Trumpet 1
4 - Flute 1	3 - B \flat Trumpet 2
4 - Flute 2	3 - B \flat Trumpet 3
1 - Oboe 1	2 - F Horn 1 & 2
1 - Oboe 2	2 - F Horn 3 & 4
4 - B \flat Clarinet 1	2 - Trombone 1
4 - B \flat Clarinet 2	2 - Trombone 2
4 - B \flat Clarinet 3	2 - Trombone 3
2 - B \flat Bass Clarinet	2 - Bass Trombone
1 - B \flat Contrabass Clarinet	2 - Euphonium B. C.
1 - E \flat Contra Alto Clarinet	2 - Euphonium T. C.
1 - Bassoon 1	4 - Tuba
1 - Bassoon 2	1 - String Bass
1 - Contrabassoon	1 - Timpani
2 - E \flat Alto Saxophone 1	2 - Orchestra Bells, Chimes
2 - E \flat Alto Saxophone 2	1 - Vibraphone
2 - B \flat Tenor Saxophone	1 - Marimba
1 - E \flat Baritone Saxophone	2 - Percussion (Triangle, Bass Drum)

Score & Parts \$110.00
Additional Full Score \$18.00
Additional Parts @ \$3.00
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Musica Propria, Inc.

P. O. Box 680006 San Antonio TX 78268
www.musicapropria.com
email: info@musicapropria.com



About the Composer

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series North and South, followed soon by work on the television series Dynasty and The Colbys, as well as the films Karate Kid II, White Men Can't Jump, and Broadcast News. She received her first Emmy nomination in 1988 for North and South Part II - Love and War, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work Mystery on Mena Mountain with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of The American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Visit www.musicapropria.com for more information on the works of Julie Giroux. Concert Band titles range from grade II to VI.

Grade II - III

Ah-free-kah!
All Through the Night
Amaranthine
Autumn Rose
Away in a Manger
Before the Sun
The Bench by the Sea
The Bonsai Tree
Chorale for Wind Band and
Melodic Percussion
Dream Dancer
The First Noel
The Grace in Being
I'll Be Home A'fore Ye
In the Bleak Midwinter
Kalano
Let Your Spirit Sing
Mambo Perro Loco
March of the Sun Dried Tomatoes
Merrily on High
Nearer, My God, to Thee
Our Cast Aways
Shadow Falls
Silent Night in Gotham
Stealing Home
A Time to Dance
Wagon Trail
What Goes in the Night
When Country Comes to Town
Where the Red Fern Grows

Grade IV - VI

All Good Things (Alleluia)
Always
Arcus IX - *for solo Tuba & Band*
The Ash Grove
Bookmarks from Japan
Boston Liberties
Il Burlone (The Jester)
Carnaval!
Celestial Seas
Christmas with Mozart
Christmas and Sousa Forever
Circus Franticus
Córdoba - *for solo Piano & Band*
Culloden, movts I & II
Culloden, movt III
Dragon Sky
Empire
Fantasy in French
Fields of Gold
Fort McHenry Suite
Glenbury Grove
The Greatest Generation
Hands of Mercy
HardDrive
Hark, Those Jingle Bells are Smokin'
The HearthStone
Husaria Cavalry Overture
Hymn for the Innocent
Imbizo - *for 7 Percussion & Band*
Impressions

In My Father's Eyes
Italian Rhapsody
J
Jerusalem
Jingle Them Bells
Journey Through Orion
Just Flyin'!
K2 - The Savage Mountain
Khan
Legacy
Louisiana Parish Sketches
Medalist Fanfare
La Mezquita de Córdoba
Movin' On Down the Line
The Nature of the Beast
No Finer Calling
No Man's Land
"Nothing That Is..."
Nutcracker Fantasia
Of Blood and Stone
O Holy Night - *for solo Soprano
or Tenor and Band*
One Life Beautiful
One Torch, Two Women, Three
Ships and Men Rejoicing
Opa!
Outlander
Overture in Five Flat
Paprikash
Peter Patapan

Poseidon
Primality - *for 6 Percussion & Band*
Rain in D \flat
Riften Wed
Shine
The Speed of Heat
A Stocking Full of Composers
Strathcona Suite
Sun in C
Swashbuckler
A Symphony of Fables
Three Fanfares
Three Wise Guys
Tiger Tail March
The Twelve Days of Christmas
The Twelve Gallon Hat
Under The Willow
Vigils Keep
To Walk With Wings
West Wind Overture
What Child is That Playing
Carol of the Bells?
Wind in E \flat
Wolves in Moonlight

*Composed for the Claudia Taylor "Lady Bird" Johnson High School Wind Ensemble,
Jarrett Lipman and Alan Sharps, conductors.*

Jerusalem

Premiered at The Midwest Clinic, December 19, 2019

PROGRAM NOTES

2016 marked the centenary of the hymn Jerusalem, which marries the words of William Blake's poem 'And did those feet in ancient time' with music composed by Sir Hubert Parry. The hymn, with its rousing music and enduring popularity, has been debated in Parliament for adoption as a national anthem for England. Jerusalem was a favorite hymn of the former First Lady and serves as Johnson High School's school song/alma mater.

Julie Giroux arranged and composed this setting of Jerusalem for the Claudia Taylor "Lady Bird" Johnson High School Wind Ensemble's 2019 performance at The Midwest Clinic. The words to the Johnson High School Alma Mater were composed in 2008 by choir director Christie Brown, and begin with a simple reflection on Lady Bird's enduring legacy found in the bluebonnets and wildflowers. Johnson is nestled high on top of one of the tallest hills in the city of San Antonio and each spring, the hills bloom with bluebonnets planted by the students over the years the school has been open.

Near rolling hills, where wildflowers grow
With fields of green and bonnets of blue
Stands a city on a hill, for which our hearts beat ever true.

Notes by Jarrett Lipman
Director of Bands
Johnson High School

Jerusalem

Sir Hubert Parry
arranged and
additional composition by
Julie Giroux
(ASCAP)

Duration: 3:35

Con moto ♩ = 62-64 *Fluid, with direction and no rough edges; hymn-like.*

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The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems, each starting with the tempo and performance instructions: **Con moto** ♩ = 62-64 *Fluid, with direction and no rough edges; hymn-like.* A rehearsal mark '7' is placed at the beginning of each system. The first system includes staves for Piccolo, Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1, 2, & 3, B♭ Bass Clarinet, Bassoon 1 & 2, Contrabassoon, E♭ Contra Alto Clarinet, B♭ Contrabass Clarinet, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet 1, 2, & 3, F Horn 1 & 2, F Horn 3 & 4, Trombone 1, 2, & 3, Bass Trombone, Euphonium, Tuba, String Bass, Timpani, Orchestra Bells, Vibraphone, Marimba, Chimes, and Percussion (Triangle, Bass Drum). The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano), along with performance markings like 'solo' and '1 or 2 players'. A large, diagonal watermark reading 'Preview Only' is overlaid across the score.

Picc. *p* solo *mp* *p* *mp* 3
 Fl. 1 *mp* *p* *mp* 3
 Fl. 2 *mp* *p* *mp* 3
 Ob. 1 *mp* *p* *mp* 3
 Ob. 2 *mp* *p* *mp* 3
 Cl. 1 *mp* *p* *mp* 3
 Cl. 2 *mp* *p* *mp* 3
 Cl. 3 *mp* *p* *mp* 3
 Bs. Cl. *mp* *p* *mp* 3
 Bsn. 1 *p* *mp* *p* *mp* 3
 Bsn. 2 *mp* *p* *mp* 3
 Cbsn. Cntr. Alt. Cl. Cbs. Cl. *mp* 3
 A. Sax. 1 *p* *mp* *p* *mp* tutti 3
 A. Sax. 2 *p* *mp* *mf* *p* 1. *mp* *p* tutti *mp* 3
 Ten. Sax. *p* *mp* *mf* *p* 1. *mp* *p* tutti *mp* 3
 Bari. Sax. *p* *mp* *mf* *p* 1. *mp* *p* tutti *mp* 3
 Tpt. 1 *mp* 1. *p* *mp* tutti 3
 Tpt. 2 *p* 1. *mp* tutti 3
 Tpt. 3 *p* 1. *mp* tutti 3
 Hn. 1/2 *div.* *p* *mp* *mf* *p* 1. *mp* tutti, div. 3
 Hn. 3/4 *p* *mp* *mf* *p* 1. *mp* tutti, div. 3
 Tbn. 1 *p* *mp* *mf* *p* 1. *mp* tutti 3
 Tbn. 2 *p* *mp* *mf* *p* 1. *mp* tutti 3
 Tbn. 3 *p* *mp* *mf* *p* 1. *mp* tutti 3
 Bs. Tbn. *p* *mp* *mf* *p* 1. *mp* tutti 3
 Euph. *p* *mp* *mf* *p* 1. *mp* tutti 3
 Tba. *p* *mp* *mf* *p* 1. *mp* tutti 3
 S.B. *p* *mp* *mf* *p* 1. *mp* tutti 3
 Timp. *p* *mp* *mf* *p* 1. *mp* tutti 3
 Bls. *mp* *p* *mp* 3
 Vib. *mp* *p* *mp* 3
 Chim. *mp* 3
 Perc. *mp* 3

Jerusalem

46

51

Picc. *mf* *f* *p*

Fl. 1 *mf* *f* *div.* *p*

Fl. 2 *mf* *f* *p*

Ob. 1 *mf* *f* *p*

Ob. 2 *mf* *f* *p*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

Cl. 3 *mf* *f* *p*

Bs. Cl. *mf* *f* *mp*

Bsn. 1 *mf* *f* *p*

Bsn. 2 *mf* *f* *p*

Cbsn. *mf* *f* *p*

Contr. *mf* *f* *p*

Alt. Cl. *mf* *f* *p*

Cbs. Cl. *mf* *f* *p*

A. Sax. 1 *mf* *f* *p*

A. Sax. 2 *mf* *f* *p*

Ten. Sax. *mf* *f* *p*

Bari. Sax. *mf* *f* *p*

Tpt. 1 *mf* *f* *p*

Tpt. 2 *mf* *f* *p*

Tpt. 3 *mf* *f* *p*

Hn. 1/2 *mf* *f* *p*

Hn. 3/4 *mf* *f* *p*

Tbn. 1 *mf* *f* *p*

Tbn. 2 *mf* *f* *p*

Tbn. 3 *mf* *f* *p*

Bs. *mf* *f* *p*

Euph. *mf* *f* *p*

Tba. *mf* *f* *p*

S.B. *mf* *f* *p*

Timp. *mf* *p* *f* *p*

Bls. *mf* *f* *p*

Vib. *mf* *f* *p*

Mar. *mf* *f* *p*
Soft mallets - no huge attack sound

Chim. *mf* *f* *p*

Perc. *mf* *f* *p*
Bass Drum

Jerusalem

67

molto rit.

Optional - Play on request to end

63

Picc. *mf* *f*

Fl. 1 *mf* *f* div.

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Bs. Cl. *p* *mf* *f*

Bsn. 1 *p* *mf* *f*

Bsn. 2 *p* *mf* *f*

Cbsn. Cnr. Alt. Cl. Cbs. Cl. *p* *mf* *f*

A. Sax. 1 *p* *mf* *f*

A. Sax. 2 *p* *mf* *f*

Ten. Sax. *p* *mf* *f*

Bari. Sax. *p* *mf* *f*

63

67

molto rit.

Tpt. 1 *p* *mf* *f*

Tpt. 2 *p* *mf* *f*

Tpt. 3 *p* *mf* *f*

Hn. 1/2 *p* *mf* *f* div.

Hn. 3/4 *p* *mf* *f* a2 div.

Tbn. 1 *p* *mf* *f*

Tbn. 2 *p* *mf* *f*

Tbn. 3 *p* *mf* *f*

Bs. Tbn. *p* *mf* *f*

Euph. *p* *mf* *f*

Tba. *p* *mf* *f*

S.B. *p* *mf* *f*

Timp. *p* *mf* *f*

Bls. *p* *mf* *f*

Vib. *p* *mf* *f*

Mar. *p* *mf* *f*

Chim. *f*

Optional - Play on request to end