



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1
WB486F
\$7.00

HEATHER HOFLE

Red Sky at Morning

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 20



About the Composer



Heather Archer Hoefle is a native of Indianapolis, Indiana. She is a graduate of Indiana University in Bloomington, Indiana with degrees in Flute Performance and Audio Technology. She earned her educational certification from DePaul University in Chicago, Illinois and earned a Master of Music from VanderCook College of Music in Chicago, Illinois. Growing up in Indianapolis, she studied flute with Philip Sample and Rebecca Price of the Indianapolis Symphony. At Indiana University in Bloomington, she was a student of renown flute soloist Carol Wincenc. In addition to the orchestras at IU, she also performed with the Indianapolis Symphony. In 2000 she founded and became principal flutist in the Tudor Winds Wind Quintet, which performs professionally in the Chicago area.

As a public school teacher, Mrs. Hoefle has successfully taught band at grades 5-12. Finding her love of teaching beginners, she started composing and arranging for her bands. As a current teacher, Ms. Hoefle has a firm grasp of the development of the beginning band student, and her compositions reflect the needs and wants of these students. She currently teaches at Flossmoor School District 161 in Illinois. She is very pleased to be associated with the Tradition of Excellence series and Neil A. Kjos Music.

About the Composition

The title *Red Sky at Morning* was taken from the old adage:

Red sky at night, sailor's delight.

Red sky at morning, sailors take warning.

The rhyme has a scientific basis, but only for the parts of the globe where the winds move from west to east, about 30–60 degrees latitude in the northern and southern hemispheres. Closer to the equator, the winds move from east to west, so the red skies would indicate an opposite prediction.

When the sun shines through the atmosphere, an area of high pressure (good weather) will cast a red glow. In areas where the winds move from west to east, an area of good weather to the east at sunrise means that the good weather has already passed, and an area of bad weather from the west is likely approaching. Likewise, if the red sky appears to the west at sunset, it means the good weather is on its way.

Red Sky at Morning is a great piece for teaching young musicians to play long phrases and expressive dynamics. The brass players blow air through their instruments (without buzzing) at the beginning and the end to imitate the wind and waves of the sea. The melody in the minor mode portrays the uncertainty one might feel on a ship with inclement weather on the way.

Correlation with TRADITION OF EXCELLENCE™

Red Sky at Morning correlates with *Tradition of Excellence* Book 1, page 20.

Introduce crescendo and decrescendo to students performing this piece. Those concepts are introduced on page 22 of the method book. Percussionists will need to be introduced to the Gong. See *Teaching Band With Excellence*, or *Standard of Excellence* Book 3, student page 27 for more information.

Instrumentation List

- | | | |
|------------------------|---------------------------|---|
| 8 – Flute | 2 – E♭ Baritone Saxophone | 2 – Bells |
| 2 – Oboe | 8 – B♭ Trumpet | 3 – Bar Chimes, Triangle |
| 8 – B♭ Clarinet | 6 – F Horn | 3 – Suspended Cymbal, Gong
(opt. Large Suspended Cymbal) |
| 2 – E♭ Alto Clarinet | 8 – Trombone | 3 – Snare Drum, Bass Drum |
| 2 – B♭ Bass Clarinet | 2 – Baritone | 2 – Timpani (2 drums) |
| 2 – Bassoon | 2 – Baritone TC | 1 – Rehearsal Piano |
| 8 – E♭ Alto Saxophone | 4 – Tuba | 1 – Full Conductor Score |
| 2 – B♭ Tenor Saxophone | 1 – Electric Bass | |

Additional scores and parts are available.

Approximate Performance Time—2:30

To hear a recording of this or any other Kjos publication, please visit www.kjos.com.

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:							
PERCUSSION ASSIGNMENT CHART	<div style="display: flex; justify-content: space-around;"> Bells Bar Chimes Triangle Sus. Cymbal Gong Snare Drum Bass Drum Timpani </div>								
	Student Name								

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Dates to Remember:

Red Sky at Morning

Approx. performance time—2:30

Heather Hoefle

Moderato (♩ = 100)

Flutes *mp*

Oboe

B♭ Clarinet *mp*

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato (♩ = 100)

B♭ Trumpet *Blow air through instrument, but do not buzz a tone.*

F Horn *Blow air through instrument, but do not buzz a tone.*

Trombone *Blow air through instrument, but do not buzz a tone.*

Baritone *Blow air through instrument, but do not buzz a tone.*

Tuba *Blow air through instrument, but do not buzz a tone.*

Moderato (♩ = 100)

Bells

Bar Chimes Triangle

Suspended Cymbal *p f p f p f*

Gong (opt. Lg. S. Cym.)

Snare Drum

Bass Drum

Timpani G, C

Moderato (♩ = 100)

Rehearsal Piano *mp*

Musical score for measures 9 through 16. The score is divided into three systems. The first system includes Flutes (Fls.), Oboes (Ob.), B♭ Clarinets (B♭ Cl.), E♭ Alto Clarinets (E♭ A. Cl.), B♭ Bass Clarinets (B♭ B. Cl.), Bassoons (Bsn.), E♭ Alto Saxophones (E♭ A. Sax.), B♭ Tenor Saxophones (B♭ T. Sax.), and E♭ Baritone Saxophones (E♭ B. Sax.). The second system includes B♭ Trumpets (B♭ Tpt.), F Horns (F Hn.), Trombones (Trb.), Baritone (Bar.), and Tuba. The third system includes Bells, Bar Chimes Triangles (Bar Chimes Tri.), Snare Cymbals (S. Cym.), Snare Drum (S.D.), Bass Drum (B.D.), and Timpani (Timp.). The Piano (Pno.) part is at the bottom. A large 'SAMPLE' watermark is overlaid diagonally across the score. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated above the first staff. Dynamics include *mf* (mezzo-forte) and *p* (piano).

17 18 19 20 21 22 23 24

Fls. *f*

Ob. *f*

Bb Cl. *f*

Eb A. Cl. *f*

Bb B. Cl. *f*

Bsn. *f*

Eb A. Sax. *f*

Bb T. Sax. *f*

Eb B. Sax. *f*

17

Bb Tpt. *f*

F Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

17

Bells *f*

Bar Chimes Tri. Triangle *f*

S. Cym. *f*

S.D. B.D. *f*

Timp. *f*

17

Pno. *f*

25 26 27 28 29 30 31

Fls. *mp* *p* *f*

Ob. *mp* *p* *f*

B \flat Cl. *mp* *p* *f*

E \flat A. Cl. *mp* *p* *f*

B \flat B. Cl. *mp* *p* *f*

Bsn. *mp* *p* *f*

E \flat A. Sax. *mp* *p* *f*

B \flat T. Sax. *mp* *p* *f*

E \flat B. Sax. *mp* *p* *f*

B \flat Tpt. *mp* *p* *f*

F Hn. *mp* *p* *f*

Trb. *mp* *p* *f*

Bar. *mp* *p* *f*

Tuba *mp* *p* *f*

Bells *mp* *p* *f*

Bar Chimes Tri. *mp*

S. Cym. Gong *p* *f* *mf*

S.D. B.D. *mp* *p* *f*

Timp. *mp* *p* *f*

Pno. *mp* *p* *f*

27 30

27 30

27 30

27 30

32 33 34 35 36 37

Fls.

Ob.

Bb Cl.

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Sax.

Bb T. Sax.

Eb B. Sax.

Bb Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Bar Chimes
Tri.

Gong

S.D.
B.D.

Timp.

Pno.

SAMPLE

38 39 40 41 42 43

Fls. *mp* *p* *mp*

Ob. *mp* *p* *mp*

B \flat Cl. *mp* *p* *mp*

E \flat A. Cl. *mp* *p*

B \flat B. Cl. *mp* *p*

Bsn. *mp* *p*

E \flat A. Sax. *mp* *p* *mp*

B \flat T. Sax. *mp* *p*

E \flat B. Sax. *mp* *p*

B \flat Tpt. *mp*

F Hn. *mp* *p*

Trb. *mp* *p*

Bar. *mp* *p*

Tuba *mp* *p*

Bells *mp* *p* *mp*

Bar Chimes Tri. *mp* *mp* Bar Chimes

S. Cym.

S.D. *mp* *p*

B.D.

Timp. *mp* *p*

Pno. *mp* *p* *mp*

Musical score for page 11, measures 44-49. The score includes parts for Flutes (Fls.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), E♭ Alto Clarinet (E♭ A. Cl.), B♭ Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), E♭ Alto Saxophone (E♭ A. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.), E♭ Baritone Saxophone (E♭ B. Sax.), B♭ Trumpet (B♭ Tpt.), F Horn (F Hn.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Bar Chimes Tri., Snare Drum (S. Cym.), Small Drum (S.D. B.D.), and Piano (Pno.).

Measures 44-49 are indicated above the Flute and Oboe staves. The score features various dynamics including *p* (piano) and *mf* (mezzo-forte). A large "SAMPLE" watermark is overlaid diagonally across the score.

50

Fls. *f*

Ob. *f*

B♭ Cl. *f*

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Sax. *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

51 52 53 54 55 56

50

B♭ Tpt. *f*

F Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

50

Bells *f*

Bar Chimes Tri. *f* Triangle

S. Cym.

S.D. B.D. *f*

Timp. *f*

50

Pno. *f*

57 58 59 **60** 61 62 63 64

Fls. *mp* *p*

Ob. *mp*

Bb Cl. *mp* *p*

Eb A. Cl. *mp*

Bb B. Cl. *mp*

Bsn. *mp*

Eb A. Sax. *mp*

Bb T. Sax. *mp*

Eb B. Sax. *mp*

Bb Tpt. *mp* *p*

F Hn. *mp* *p*

Trb. *mp* *p*

Bar. *mp* *p*

Tuba *mp* *p*

Bells *mp* Solo *p*

Bar Chimes Tri. *mp* Solo *p*

S. Cym.

S.D. B.D. *mp* *p*

Timp. *mp* *p*

Pno. *mp* *p*

60

SAMPLE

SAMPLE

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