



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
WB488F
\$7.00

BRAD CIECHOMSKI

Let It Begin

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



About the Composer



Brad Ciechowski (b. 1959) is currently the Director of Bands at Harrison Middle School in Yarmouth, Maine where he was the 2005–2006 teacher of the year and is one of 51 teachers in the USA to receive the 2008 American Star of Teaching. In Yarmouth, he conducts four concert bands and three jazz bands. Although experienced at all levels of the band world, Brad has focused his career on developing a passion for music in students in their early, formative years.

Brad received his bachelor's and master's degrees from The University of New Hampshire where he studied composition with Andrew Boysen Jr.

As a composer, Brad has received commissions for bands at every level, elementary, middle, high school and college ensembles. His compositions have been showcased at National Conventions, as well as concerts abroad. Brad's many compositions for concert band and jazz bands, have been published by numerous national music publishers. Brad receives commissions from schools each year, tailoring the composition process to the school's ensembles.

Aside from composing, Brad is active in New England as a clinician, adjudicator and guest conductor at district and state music festivals and competitions.

A performer at heart, Brad stays busy as a freelance drummer with local, regional and national artists in the greater New England Area. As a veteran jazz drummer, Brad has appeared on stage with jazz great such as Clark Terry, Mel Torme, Bob Mintzer, The New York Voices, Wayne Bergeron, Conrad Herwig, comedian Joan Rivers, LA saxophonist Eric Marienthal, and John Faddis just to name a few. He has even rocked out with David Crosby of Crosby, Stills and Nash. Brad is a founding member of the Portland Jazz Orchestra (Jazz), and records/appears frequently with the rock band "The Strangely Possibles." Brad is a member of the Vic Firth Drum Stick Company with an endorsement as part of their Percussion Education Team. Brad lives in Portland, Maine with his bass-playing wife when he's not teaching, gigging, or out on his boat!

About the Composition

Let it Begin is scored for young band as a way to begin their journey into making music in a band setting! As a concert opener, it can be used as a fanfare. As a closer, it can be the culminating piece when a young band concludes their first concert.

The bold opening (measure 3) provides the full ensemble to play the main theme. With plenty of doubling and re-enforcement, the band will have a full, confident sound. At measure 19, the clarinets and alto saxes play a lyrical version of the theme, while the flutes and trumpets lightly comment. As the theme progresses, the ensemble fills and builds to a low brass/percussion transition back to the main theme. Motifs are repeated as the piece is closing, passing the melody around the band. The piece closes with a solid ensemble playing boldly.

My hope is that a young ensemble will find this piece enjoyable, age-appropriate and fun to play. It's "kid tested" and played well with my Grade 5 band. The intent is to offer a solid piece of music to a developing band that helps them to sound mature beyond their years.

—Brad Ciechowski

Correlation with TRADITION OF EXCELLENCE™

Let It Begin correlates with *Tradition of Excellence* Book 2, page 22.

Let It Begin!

Approx. performance time—2:00

Brad Ciechomski
(ASCAP)

Allegro (♩ = 132) 3

Flute

Oboe

B♭ Clarinets 1/2

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 132) 3

B♭ Trumpets 1/2

F Horn

Trombone

Baritone

Tuba

Allegro (♩ = 132) 3

Bells

Crash Cymbals

Snare Drum
Bass Drum

Timpani

Allegro (♩ = 132) 3

Rehearsal Piano

Fl. 13 14 15 16 17 18

Ob.

B \flat Cls. 1 2 a2 a2

E \flat A. Cl. mf

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2 mf

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

Bells

C. Cyms.

S.D.
B.D.

Timp. mp fp f

Pno.

19

20 21 22 23 24

Fl. *mf*

Ob. *mf*

B \flat Cls. 1/2 *mp*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxes 1/2 *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

19

B \flat Tpts. 1/2 *mf*

F Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba *mp*

19

Bells *mf*

C. Cyms.

S.D. *mp*

B.D. *mp*

Timp. *mp*

19

Pno. *mp*

25 26 27 28 29 30

Fl. *mf*

Ob. *mf*

B \flat Cls. 1 2 *mf*

E \flat A. Cl. *mf*

B \flat B. Cl. *mf*

Bsn. *mf*

E \flat A. Saxes 1 2 *mf*

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

B \flat Tpts. 1 2 *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *mf*

C. Cyms.

S.D. B.D.

Timp. *mf*

Pno. *mf*

27

27

27

31 32 33 34 35 36

Fl. *cresc.* *f*

Ob. *cresc.* *f*

B \flat Cls. 1 2 *cresc.* *f* *mf*

E \flat A. Cl. *cresc.* *f* *fp* *f*

B \flat B. Cl. *cresc.* *f* *fp* *f*

Bsn. *cresc.* *f* *fp* *f*

E \flat A. Saxes 1 2 *cresc.* *f* *mf*

B \flat T. Sax. *cresc.* *f* *fp* *f*

E \flat B. Sax. *cresc.* *f* *fp* *f*

B \flat Tpts. 1 2 *cresc.* *f* *mf*

F Hn. *cresc.* *f* *mf*

Trb. *cresc.* *f* *fp* *f*

Bar. *cresc.* *f* *fp* *f*

Tuba *cresc.* *f* *fp* *f*

Bells *cresc.* *f* *f*

C. Cyms.

S.D. *cresc.* *f* *fp* *f*

B.D. *cresc.* *f* *mf* *f*

Timp. *cresc.* *f* *fp* *f*

Pno. *cresc.* *f* *mf* *f*

This page contains the musical score for measures 37 through 42 of a symphony. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cls. 1/2 (B-flat Clarinets)
- E♭ A. Cl. (E-flat Alto Clarinet)
- B♭ B. Cl. (B-flat Bass Clarinet)
- Bsn. (Bassoon)
- E♭ A. Saxes 1/2 (E-flat Alto Saxophones)
- B♭ T. Sax. (B-flat Tenor Saxophone)
- E♭ B. Sax. (E-flat Baritone Saxophone)
- B♭ Tpts. 1/2 (B-flat Trumpets)
- F Hn. (French Horn)
- Trb. (Trombone)
- Bar. (Baritone)
- Tuba
- Bells
- C. Cyms. (Cymbals)
- S.D. B.D. (Snare Drum / Bass Drum)
- Timp. (Timpani)
- Pno. (Piano)

The score features various dynamics including *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo). A large 'SAMPLE' watermark is overlaid diagonally across the page.

58 59 60 61 62

Fl. *mf* *ff* *tr*

Ob. *mf* *ff* *tr*

B♭ Cls. 1/2 *mf* *ff* a2

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxes 1/2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

B♭ Tpts. 1/2 a2 *mf* *ff*

F Hn. *ff*

Trb. *ff*

Bar. *ff*

Tuba *ff*

Bells *mf* *ff* choke

C. Cyms. *ff* choke

S.D. *ff*

B.D. *ff*

Timp. *fp* *ff* choke

Pno. *mf* *ff*

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