



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 3
WB489F
\$7.00

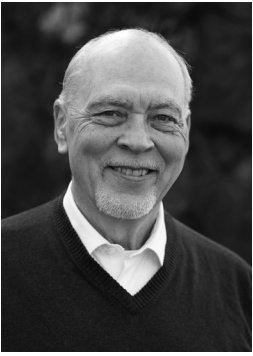
WILLIAM HIMES

Luminaria

Correlated with TRADITION OF EXCELLENCE™ Book 3, Page 23



About the Composer



William Himes (b. 1949) was born and raised in Michigan where he graduated from Port Huron High School and earned his Bachelor and Master of Music degrees from the University of Michigan. There he studied composition with Leslie Bassett and George Balch Wilson. He taught instrumental music for five years in the public schools of Flint, Michigan, where he was also an adjunct lecturer in low brass at the University of Michigan-Flint.

Well known for his compositions and arrangements, Mr. Himes has more than 175 instrumental and choral publications to his credit. He is a member of the American Society of Composers, Authors and Publishers (ASCAP) and his music is frequently featured on international broadcasts and recordings.

From 1977 to 2015 William was head of The Salvation Army's Music and Gospel Arts Department for USA Central Territory in Chicago, Illinois where he capacity gave oversight to publications, recordings, music camps and other music events in the eleven Midwestern States. In this capacity he also conducted the Chicago Staff Band, a 36-piece brass and percussion ensemble, which has been featured in numerous recordings and concert tours throughout the world.

Mr. Himes continues to be in demand internationally as conductor, composer, lecturer, and clinician and has appeared throughout the United States, Argentina, Australia, Brazil, Canada, Denmark, France, Germany, Jamaica, Japan, New Zealand, Norway, Sweden, Switzerland and the United Kingdom.

About the Composition

While most commissions involve creating music *for* a person or significant event, this piece is actually written *about* someone: In this case, the legendary Henry Vander Linde, director of bands for 36 years at Holland Christian High School in Holland, Michigan and for 26 summers conducted bands at Blue Lake Fine Arts Camp. He became known throughout the band world for being a gifted teacher and conductor, but his qualities as a man were what really distinguished him.

As a rookie music teacher, I had the good fortune to serve as room assistant for Henry at a state band festival which he adjudicated. He was so encouraging and insightful that his positive attitude virtually lit up the room! Hence this cheery overture, *Luminaria*.

A luminaria is a lighted candle placed in sand inside a white paper bag which serves as a special lantern seen in abundance in neighborhoods throughout North and South America on Christmas Eve.

Conductors will see that considerable latitude is given to the primary tempo ($\text{♩} = 120\text{--}132$). Regardless of speed, strive for steadiness and rhythmic integrity while thorough attention to dynamic contrasts, accents and other articulations will assure energy and sparkle.

The music transitions to a contrasting section at bar 129, becoming slower, softer and smoother, featuring "To God be the Glory," an American hymn from the 19th century—Henry's favorite melody. The music soon returns to the opening tempo in time for the song's chorus at 148. With the return of references to earlier themes, the festivities continue and build to an exciting conclusion.

Correlation with TRADITION OF EXCELLENCE™

Luminaria correlates with *Tradition of Excellence* Book 3, page 23.

Students may be unfamiliar with the following tempo and style markings used in this piece:

- "Delicato" — Delicately
- "Calore" — Warm
- "Brillante" — Brilliant

Instrumentation List

- | | | |
|---------------------------|---------------------------|--------------------------------------------------|
| 1 – Piccolo | 2 – B♭ Tenor Saxophone | 2 – Baritone TC |
| 3 – 1st Flute | 2 – E♭ Baritone Saxophone | 4 – Tuba |
| 3 – 2nd Flute | 3 – 1st B♭ Trumpet | 1 – String Bass |
| 2 – Oboe | 3 – 2nd B♭ Trumpet | 2 – Bells |
| 3 – 1st B♭ Clarinet | 3 – 3rd B♭ Trumpet | 3 – Small Triangle, Tambourine,
Crash Cymbals |
| 3 – 2nd B♭ Clarinet | 3 – 1st F Horn | 3 – Snare Drum, Bass Drum,
Suspended Cymbal |
| 3 – 3rd B♭ Clarinet | 3 – 2nd F Horn | 2 – Timpani (4 drums) |
| 2 – B♭ Bass Clarinet | 3 – 1st Trombone | 1 – Rehearsal Piano |
| 2 – Bassoon | 3 – 2nd Trombone | 1 – Full Conductor Score |
| 4 – 1st E♭ Alto Saxophone | 3 – 3rd Trombone | |
| 4 – 2nd E♭ Alto Saxophone | 2 – Baritone | |

Additional scores and parts are available.

Approximate Performance Time—4:30

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										
	Student Name	Bells	Small Triangle	Tambourine	Crash Cymbals	Snare Drum	Bass Drum	Sus. Cymbal	Timpani	

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This chart is authorized for reproduction to distribute to percussionists in the performing ensemble.

Dates to Remember:

Full Conductor Score

Commissioned by the Michigan School Band and Orchestra Association
in memory of Henry Vander Linde (1924–2008), for his dedication to
music education and his valued leadership within the MSBOA.

Luminaria

Approx. performance time—4:30

William Himes

Allegro con brio (♩ = 120–132)

The score is for a 3/4 time piece in B-flat major. It features a variety of instruments including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone, and Tuba. The percussion section includes String Bass, Bells (with brass mallets), Small Triangle, Tambourine, Crash Cymbals, Snare Drum, Bass Drum, Suspended Cymbal (with SD stick), and Timpani. The score is divided into six measures, with dynamics ranging from *f* to *mf* and *marc.* (marcato). A large 'SAMPLE' watermark is overlaid on the score.

A detailed musical score for a large orchestra, spanning measures 7 to 12. The score is arranged in systems for various instruments. A large, semi-transparent 'SAMPLE' watermark is overlaid across the center of the page.

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoons (B♭ Cls. 1, 2, and 3), English Horn (E♭ A. Cl.), Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), E♭ Alto Saxophones (E♭ A. Saxes 1 and 2), Bass Tenor Saxophone (B♭ T. Sax.), and E♭ Baritone Saxophone (E♭ B. Sax.).
- Brass:** Bass Trombones (B♭ Tpts. 1, 2, and 3), French Horns (F Hns. 1 and 2), Trumpets (Trbs. 1, 2, and 3), Baritone (Bar.), and Tuba.
- Percussion:** String Bass (Str. Bass), Bells, Triangle (Tri.), Snare Drum (S.D.), Bass Drum (B.D.), and Tom-tom (Timp.).

Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the top of the first system. A boxed '11' appears above measures 10, 11, and 12 in the first system, and above measure 11 in the second system. Performance markings include dynamics such as *f*, *div.*, *unis.*, *div., sim.*, and *a2*.

Musical score for measures 13 through 18. The score is arranged in a standard orchestral format with the following parts:

- Picc.
- Fls. 1, 2
- Ob.
- B \flat Cls. 1, 2, 3
- E \flat A. Cl.
- B \flat B. Cl.
- Bsn.
- E \flat A. Saxes 1, 2
- B \flat T. Sax.
- E \flat B. Sax.
- B \flat Tpts. 1, 2, 3
- F Hns. 1, 2
- Trbs. 1, 2, 3
- Bar.
- Tuba
- Str. Bass
- Bells
- Tri.
- S.D. B.D.
- Timp.

Measures 13-18 are marked with measure numbers at the top. The key signature is B \flat major. A large 'SAMPLE' watermark is overlaid on the score.

19 20 21 22 23 24

Picc. *p*

Fls. 1 *p*

2 *p*

Ob. *p*

B♭ Cls. 1 *p*

2 *p*

3 *p*

E♭ A. Cl. *p cresc.*

B♭ B. Cl. *p cresc.*

Bsn. *p cresc.*

E♭ A. Sax. 1 *p cresc.*

2 *p cresc.*

B♭ T. Sax. *p cresc.*

E♭ B. Sax. *p cresc.*

19

B♭ Tpts. 1 *p cresc.*

2 *p cresc.*

3 *p cresc.*

F Hns. 1 *p cresc.*

2 *p cresc.*

1 *p cresc.*

2 *p cresc.*

3 *p cresc.*

Bar. *p cresc.*

Tuba *p cresc.*

Str. Bass *p cresc.*

19

Bells *p*

Tri. *p*

S.D. *p*

B.D. *p*

S. Cym. *p*

Timp. *p cresc.*

S. Cym. - soft mlts.

mf

f

Musical score for a symphony orchestra, measures 25-30. The score includes parts for Piccolo, Flutes, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Bassoon, Bells, Triangle, Snare Drum, and Timpani. A large 'SAMPLE' watermark is overlaid on the score.

Measures 25, 26, 27, 28, 29, 30 are indicated at the top. The score is divided into two systems, with measure 27 repeated in the second system. The instrumentation includes:

- Picc.
- Fls. 1, 2
- Ob.
- B♭ Cls. 1, 2, 3
- E♭ A. Cl.
- B♭ B. Cl.
- Bsn.
- E♭ A. Saxs. 1, 2
- B♭ T. Sax.
- E♭ B. Sax.
- B♭ Tpts. 1, 2, 3
- F Hns. 1, 2
- Trbs. 1, 2, 3
- Bar.
- Tuba
- Str. Bass
- Bells
- Tri.
- S.D.
- Timp.

Dynamic markings include *mf*, *f*, and *a2*. The score is marked with a box containing the number 27 at the beginning of measures 27 and 28 in the second system.

31 32 33 34 35 36 rit.

Picc. -

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Eb A. Cl. mf

Bb B. Cl. mf Tuba cue

Bsn. mf 2nd Trb. cue

Eb A. Saxs. 1 2 mf Horn cue end cue

Bb T. Sax. mf Bar. cue

Eb B. Sax. mf

Bb Tpts. 1 2 3 mf

F Hns. 1 2 a2 mf sost.

Trbs. 1 2 3 mf

Bar. Bsn. cue end cue mf

Tuba mf

Str. Bass mf Tuba cue end cue

Bells rit.

Tamb.

S. Cym. Suspended Cymbal -w/SD stick mf

Timp.

37 A tempo, leggiero

41

Picc. 38 39 40 41 42

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn. Bar. cue mp

E♭ A. Saxes 1 2

B♭ T. Sax. end cue mp

E♭ B. Sax.

37 A tempo, leggiero

41

B♭ Tpts. 1 2 3

F Hns. 1 2 mp sim.

Trbs. 1 2 3 mp Horn cue sim. Bar. cue sim.

Bar. mp sim.

Tuba mp pizz. sim.

Str. Bass mp

37 A tempo, leggiero

41

Bells

Tamb. Tamb. - strike with hand mp

S.D. (snare off) S.D. - snares off mp

Timp. mp

43 44 45 46 47 48

Picc. *mp*

Fls. 1 2 *mp*

Ob.

Bb Cls. 1 2 3 *mp* *sim.*

Eb A. Cl. *sim.*

Bb B. Cl. *sim.*

Bsn. *mp* end cue *sim.*

Eb A. Saxes 1 2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

Bells

Tamb.

S.D. (snare off)

Timp.

49

50 51 52 53 54

Picc.

Fls. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs 1
2

B♭ T. Sax.

E♭ B. Sax.

49

B♭ Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

49

Bells

Tamb.

S.D. (snars off)

Timp.

mp

a2

cresc.

end cue

57 Cantabile

55 56 58 59 60

Picc.

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

57 Cantabile

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

57 Cantabile

Bells

Tamb.

S.D. (snare off)

Timp.

67 68 69 70 71 72

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

Bells

Tamb.

S. Cym.

Timp.

S. Cym. - soft mlts.
mf

73 74 75 76 77 78

Picc. *mp*

Fls. 1 2 *mp*

Ob. *mp*

B \flat Cls. 1 2 3 *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*

B \flat Tpts. 1 2 3 *mp*

F Hns. 1 2 *mp*

Trbs. 1 2 3 *mp*

Bar. *mp*

Tuba *mp*

Str. Bass *mp*

Bells *mp*

Tamb. *mp*

S. Cym. *f*

Timp. *f* *mp*

79 80 81 82 83 84

Picc.

Fls. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

79

B♭ Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

79

Bells

Tamb. (Shake)

S.D.
B.D.

Timp.

87

Musical score for a concert band, measures 85-90. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, B-flat Clarinets (1, 2, 3), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophones (1 and 2), B-flat Tenor Saxophone, E-flat Bass Saxophone, B-flat Trumpets (1, 2, 3), French Horns (1 and 2), Trombones (1, 2, 3), Baritone, Tuba, String Bass, Bells, Tambourine, Snare Drum (S.D.), Bass Drum (B.D.), and Timpani. The key signature is B-flat major (two flats). A large 'SAMPLE' watermark is overlaid on the score. Measure 87 is marked with a box containing the number 87. Dynamics include 'f' (forte) and 'p' (piano).

91 92 93 94 95 **95 Delicato** 96

Picc. *ff* *p*

Fls. 1 2 *ff* *p* a2

Ob. *ff* *p*

B \flat Cls. 1 2 3 *ff* *p*

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

B \flat B. Cl. *ff* *p*

Bsn. *ff* *p*

E \flat A. Saxs. 1 2 *ff* *p* Horn cue

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

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

95 Delicato

B \flat Tpts. 1 2 3 *ff* *p*

F Hns. 1 2 *ff* *p* 1. *p*

Trbs. 1 2 3 *ff* *p* a2

Bar. *ff* *p* Bsn. cue

Tuba *ff* *p*

Str. Bass *ff* *p* pizz.

95 Delicato

Bells *ff* *p*

Tri. *p*

S.D. B.D. *ff* *p*

Timp. *f* *ff* *p*

97 98 99 100 101 102

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

Bells

Tri.

S. Cym.

Timp.

end cue

mp

a2

mp

end cue

S. Cym. - soft mts.

p

103 Calore 104 105 106 107 108

Picc. -

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 3 *mf*

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

103 Calore

B♭ Tpts. 1 2 3 *mf* a2

F Hns. 1 2 *mf* a2

Trbs. 1 2 3 *mf*

Bar. *mf*

Tuba *mf*

Str. Bass *mf* arco

103 Calore

Bells -

Tri. -

S. Cym. *mf*

Timp. *mf*

109 110 111 112 113 114

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

B \flat Cls. 1 *mp*

B \flat Cls. 2 *mp*

B \flat Cls. 3 *mp*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxs 1 *mp*

E \flat A. Saxs 2 *a2 mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

B \flat Tpts. 1 *mp*

B \flat Tpts. 2 *a2 mp*

B \flat Tpts. 3 *mp*

F Hns. 1 *mp*

F Hns. 2 *mp*

Trbs. 1 *mp*

Trbs. 2 *mp*

Trbs. 3 *mp*

Bar. *mp*

Tuba *mp*

Str. Bass *mp*

Bells *mf mp*

Tri.

S.D. S. Cym.

Timp. *mp*

115 116 117 118 119 120

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

Bells

Tri.

S.D.
S. Cym.

Timp.

f *mf*

S.D.
f

Suspended Cymbal - w/SD stick

121 *poco rit.*

122 123 124 125 126 127 128

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

B♭ Cls. 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxs. 1 *mf* *mp*

2 *mf* *mp*

B♭ T. Sax. *mf*

E♭ B. Sax. *mp*

121 *poco rit.*

B♭ Tpts. 1

2

3

F Hns. 1 *mf* *mp*

2 *mf* *mp*

Trbs. 1

2

3

Bar. *mf* Hn. cue Bsn. cue end cue

Tuba

Str. Bass

121 *poco rit.*

Bells *mf*

Tri. *mf*

S.D. S. Cym. *mf* S. Cym. *mf*

Timp.

129 Moderato cantabile (♩ = 108)

130 131 132 133 134 135 136

Picc.

Fls. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

legato

mp legato

mp

mp

legato

mp

Tuba cue

mp

129 Moderato cantabile (♩ = 108)

B♭ Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

a2

legato

mp

mp

mp

129 Moderato cantabile (♩ = 108)

Bells

C. Cyms.

S.D.
S. Cym.

Timp.

137 138 139 140 141 142 143

Picc.

Fls. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax. end cue

137

B♭ Tpts. 1
2
3

F Hns. 1
2 a2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

137

Bells

C. Cyms.

S.D.
S. Cym.

Timp.

The image shows a page of a musical score for measures 137 through 143. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), B♭ Clarinets (B♭ Cls. 1, 2, 3), E♭ Alto Clarinet (E♭ A. Cl.), B♭ Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), E♭ Alto Saxophones (E♭ A. Saxes 1, 2), B♭ Tenor Saxophone (B♭ T. Sax.), E♭ Baritone Saxophone (E♭ B. Sax.), B♭ Trumpets (B♭ Tpts. 1, 2, 3), French Horns (F Hns. 1, 2), Trombones (Trbs. 1, 2, 3), Baritone (Bar.), Tuba, String Bass (Str. Bass), Bells, Cymbals (C. Cyms.), Snare Drum (S.D.), Snare Cymbal (S. Cym.), and Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time. The score includes various musical notations such as notes, rests, and slurs. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page. The measure numbers 137, 138, 139, 140, 141, 142, and 143 are indicated at the top of the first system. The E♭ B. Sax. part has an 'end cue' marking at the end of measure 143. The F Hns. part has an 'a2' marking above measure 142.

accel. poco a poco 148 **Tempo I°** (♩ = 120–132)

144 145 146 147 149

Picc. *f*

Fls. 1 *mp cresc.* *f*

2 *f*

Ob. *mp cresc.* *f*

B♭ Cls. 1 *cresc.* *f* *a2*

2 *cresc.* *f*

3 *cresc.* *f*

E♭ A. Cl. *cresc.* *f*

B♭ B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

E♭ A. Sax. 1 *cresc.* *f* *a2*

2 *cresc.* *f*

B♭ T. Sax. *cresc.* *f*

E♭ B. Sax. *mp cresc.* *f*

accel. poco a poco 148 **Tempo I°** (♩ = 120–132)

B♭ Tpts. 1 *mp cresc.* *f* *a2*

2 *a2* *mp cresc.* *f*

3 *mp cresc.* *f*

F Hns. 1 *cresc.* *f* *a2*

2 *cresc.* *f*

Trbs. 1 *mp cresc.* *f*

2 *mp cresc.* *f*

3 *mp cresc.* *f*

Bar. *cresc.* *f*

Tuba *cresc.* *f*

Str. Bass *cresc.* *f*

accel. poco a poco 148 **Tempo I°** (♩ = 120–132)

Bells *mf* *f*

C. Cyms. *f* *Crash Cyms.*

S.D. *mp cresc.* *mf* *f*

S. Cym. *mp cresc.* *mf* *f*

Timp. *mf* *f*

150 151 152 153 154 155

Picc. *mp*

Fls. 1 *mp*

2

Ob. *mp*

B♭ Cls. 1 *mp*

2 *a2, mp*

3

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

E♭ A. Saxes 1 *a2, mp*

2

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

B♭ Tpts. 1 *a2, mp*

2 *mp*

3

F Hns. 1 *a2, mp*

2 *mp*

Trbs. 1 *a2, mp*

2 *mp*

3

Bar. *mp*

Tuba *mp*

Str. Bass *mp*

Bells *mp*

C. Cyms. *mp*

S.D. *mp*

B.D. *mp*

Timp. *mp*

156 157 158 159 160

Picc. *mp legato*

Fls. 1 2 *mp legato*

Ob. *mp*

B♭ Cls. 1 2 3 *mp legato*

E♭ A. Cl. *mp stacc.*

B♭ B. Cl. *mp*

Bsn. *mp stacc.*

E♭ A. Saxes 1 2 *legato*

B♭ T. Sax. *mp stacc.*

E♭ B. Sax. *mp*

156

B♭ Tpts. 1 2 3

F Hns. 1 2 *legato*

Trbs. 1 2 3 *mp stacc.*

Bar. *mp stacc.*

Tuba *mp pizz.*

Str. Bass *mp*

156

Bells *mp*

Tamb. *mp*

S.D. B.D. *mp*

Timp. *mp*

161 162 163 164 165

Picc. *mf*

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 3 *mf*

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpts. 1 2 3 *mp* *mf*

F Hns. 1 2 *mp* *mf*

Trbs. 1 2 3 *mf*

Bar. *mf*

Tuba *mf*

Str. Bass *arco* *mf*

Bells *mf*

Tamb. *mf*

S.D. *mp* *mf*

S. Cym.

Timp. *mf*

166 167 168 169 170 171

Picc.

Fls. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Str. Bass

Bells

Tamb.

S.D.
S. Cym.

Timp.

(Change E♭ to G)

172 173 174 175 176 177

Picc.

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

Bells

Tamb. C. Cyms.

S.D. S. Cym.

Timp.

Crash Cyms.

S. Cym. *mf*

f *ff*

(Change B♭ to C)

178

Picc.

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

178

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

178

Bells *ff*

C. Cyms.

S.D.

B.D. *B.D. ff*

Timp.

184 185 186 187 188

Picc.

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

3rd Cl. cue

Eb A. Saxs. 1 2

Bb T. Sax.

1. 2.

Eb B. Sax.

1. 2. 3.

Bb Tpts. 1 2 3

F Hns. 1 2

1. 2. 3.

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

186

Bells

C. Cyms.

S.D. B.D.

Timp.

189 190 191 192 193

Picc. *f*

Fls. 1 *f*

2 *f*

Ob. *f*

B \flat Cls. 1 *f*

2 *f*

3 *f*

E \flat A. Cl. *f*

B \flat B. Cl. *f*

Bsn. *f*

E \flat A. Saxes 1 *f*

2 *f* end cue

B \flat T. Sax. *f*

E \flat B. Sax. *f*

B \flat Tpts. 1 *f* end cue

2 *f*

3 *f*

F Hns. 1 *f*

2 *f*

Trbs. 1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *f*

Str. Bass *f*

Bells *f*

Tri. *f*

C. Cysms. *f*

S.D. *f*

B.D. *f*

Timp. *f*

194 Brillante 195 196 197 198 199

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

B♭ Cls. 1 2 3 *ff* a2

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxs. 1 2 *ff* a2

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

194 Brillante

B♭ Tpts. 1 2 3 *ff* a2

F Hns. 1 2 *ff* a2

Trbs. 1 2 3 *ff* a2

Bar. *ff*

Tuba *ff*

Str. Bass *ff*

194 Brillante

Bells *ff* (dampen)

Tri. C. Cym. *ff* (dampen)

S.D. B.D. *ff* (dampen)

Timp. *ff* f *ff*

SAMPLE

SAMPLE

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