



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1/2
WB494F
\$7.00

BRUCE PEARSON

A Time to Dance

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 12



About the Composer



Bruce Pearson is a world-renowned music educator, author, composer, and clinician. He is the author of the *Standard of Excellence Comprehensive Band Method*, widely regarded as the most important contribution to the band music field in the last three decades, as well as his first contribution, *Best In Class*. His new contribution, co-authored with Ryan Nowlin, the *Tradition of Excellence Comprehensive Band Method*, is a performance-centered curriculum that seamlessly blends time-tested and innovative pedagogy with cutting-edge technology. He also co-authored, with Dean Sorenson, the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*.

In addition to his method books, Dr. Pearson is well-known as a composer of many frequently-performed compositions for concert band and jazz ensemble. He has led clinics in all fifty of the United States and has been guest conductor and clinician, by invitation, in countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Raised in Bloomington, Minnesota, Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni Award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson was selected as a 2017 recipient of University of Northern Colorado's Honored Alumni Award. Additionally, the American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award "as a symbol of high esteem and respect for outstanding personal contributions to the school band movement." He continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

About the Composition

A Time to Dance was composed to show that just as the darkness of night gives way to morning's light, our challenges and fears often give way to joy and hope, providing for us - A Time to Dance.

Correlation with TRADITION OF EXCELLENCE™

A Time to Dance correlates with *Tradition of Excellence* Book 1, page 12.

A Time to Dance

Bruce Pearson

Approx. performance time—1:45

Moderato (♩ = 104)

Flutes 1/2
Oboe
B♭ Clarinets 1/2
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophones 1/2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Moderato (♩ = 104)

B♭ Trumpets 1/2
F Horn
Trombone
Baritone
Tuba

Moderato (♩ = 104)

Chimes
Bells
Crash Cymbals
Triangle
Suspended Cymbal
Sleigh Bells
Tambourine
Snare Drum
Bass Drum
Advanced Snare Drum
Bass Drum
Timpani

Moderato (♩ = 104)

Rehearsal Piano

21

19 20 22 23 24

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

21

B \flat Tpts. 1 2

F Hn.

Trb.

Bar.

Tuba

21

Chimes

Bells

C. Cyms.

Slgh. Bls. Tamb.

S.D. B.D.

Adv. S.D. B.D.

Timp.

21

Pno.

This musical score page covers measures 25 through 30. The instruments and their parts are as follows:

- Flutes (Fls.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a first ending bracket (a1) and a dynamic marking of *f*.
- Oboe (Ob.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- B♭ Clarinets (B♭ Cls.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- E♭ Alto Clarinet (E♭ A. Cl.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- B♭ Bass Clarinet (B♭ B. Cl.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Bassoon (Bsn.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- E♭ Alto Saxophones (E♭ A. Saxs.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- B♭ Tenor Saxophone (B♭ T. Sax.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- E♭ Bass Saxophone (E♭ B. Sax.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- B♭ Trumpets (B♭ Tpts.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- F Horns (F Hn.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Trumpet (Trb.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Baritone (Bar.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Tuba (Tuba):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Chimes:** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Cymbals (C. Cyms.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Snare Drum (S.D.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Bass Drum (B.D.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Advanced Snare Drum (Adv. S.D.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Timpani (Timp.):** Measures 25-28 are silent. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.
- Piano (Pno.):** Measures 25-28 feature a rhythmic pattern of eighth notes. Measure 29 has a rest, and measure 30 has a half note with a dynamic marking of *f*.

31 32 33 34^{a2} 35 36

Fls. 1/2
Ob.
B \flat Cls. 1/2
Eb A. Cl.
B \flat B. Cl.
Bsn.
Eb A. Saxes 1/2
B \flat T. Sax.
Eb B. Sax.
B \flat Tpts. 1/2
F Hn.
Trb.
Bar.
Tuba
Chimes
C. Cyms.
Slgh. Bls.
Tamb.
S.D.
B.D.
Adv. S.D.
B.D.
Timp.
Pno.

37

Fls. 1 2 *mf* 38 39 40 41

Ob. *mf*

B \flat Cls. 1 2 *mf* a2

E \flat A. Cl. *mf*

B \flat B. Cl. *mf*

Bsn. *mf* a2

E \flat A. Saxes 1 2 *mf* a2

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

37

B \flat Tpts. 1 2 *mf* a2

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

37

Chimes

C. Cyms.

Slgh. Bls. Tamb.

S.D. B.D. *mf*

Adv. S.D. B.D. *mf*

Timp. *mf*

37 *mf*

Pno. *mf*

48 49^{a2} 50 51 52 53 a2

Fls. 1 2

Ob.

B \flat Cls. 1 2

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

F Hn.

Trb.

Bar.

Tuba

Chimes

C. Cyms.

Slgh. Bls. Tamb.

S.D. B.D.

Adv. S.D. B.D.

Timp.

Pno.

SAMPLE

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