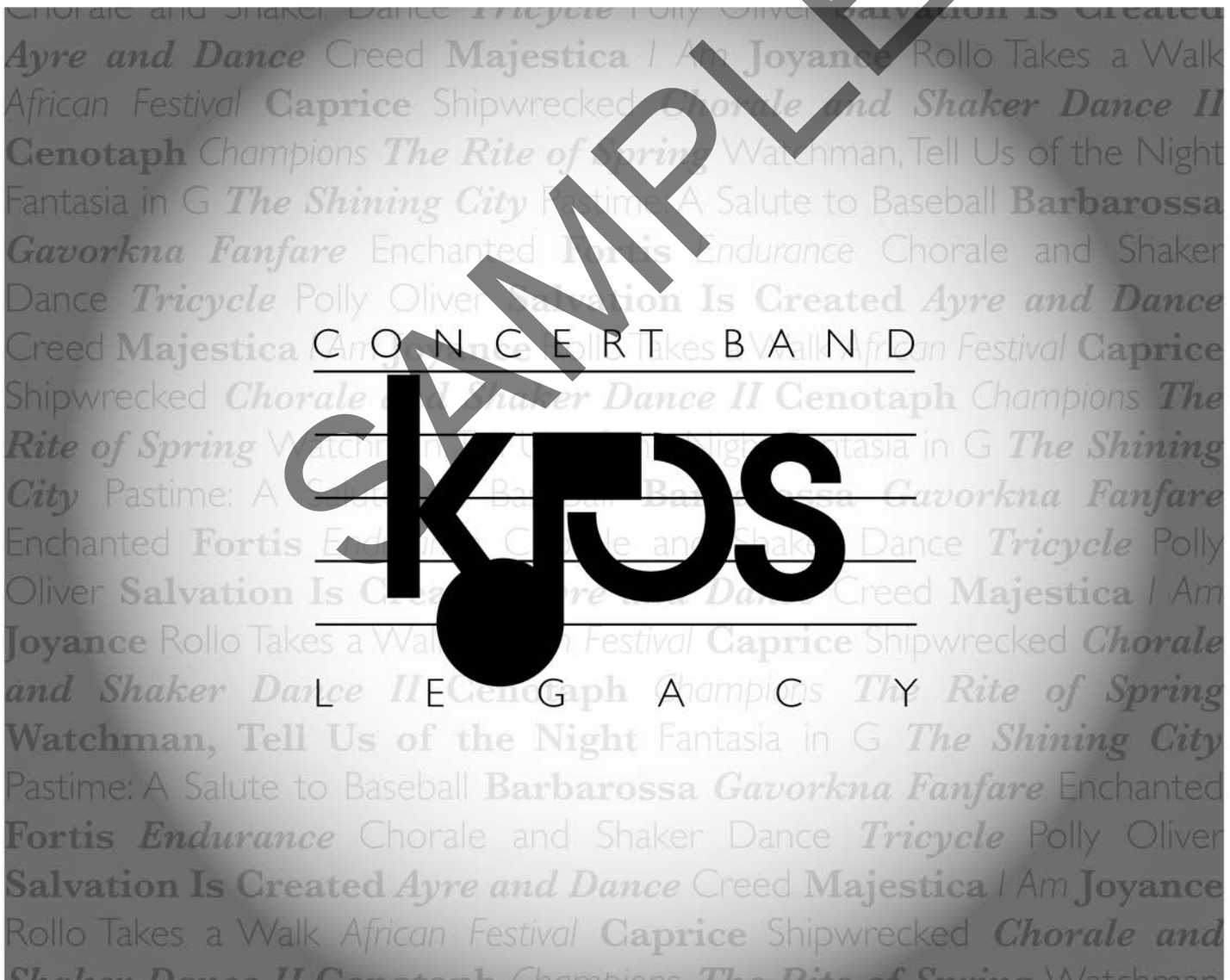


GABRIEL FAURÉ
trans. RICHARD K. HANSEN
Pavane



About the Composer



“Fauré-1875”. Via Wikipedia.

Gabriel Urbain Fauré (1845–1924) was a French composer, organist, pianist, and teacher. He was revered as one of the foremost composers of his generation. As professor of composition at the Paris Conservatoire, Fauré taught pupils such as Maurice Ravel, George Enescu, Nadia Boulanger, and many others. In 1920, at the age of 75, Fauré retired from his position at the Conservatoire due to ill health. In that same year he received a rare honour, the Grand-Croix of the Légion d'honneur. In his last years, Fauré still made himself available as a mentor to Les Six and other young composers. In 1922, the current president of the French Republic led a public tribute to Fauré in the form of a concert of his own works. Lamentably, Fauré's health had declined further and he was unable to hear the performers due to deafness. Fauré succumbed to pneumonia on November 4, 1924. Fauré's legacy can be heard in all genres of instrumental and vocal art music and his reputation has not diminished over time.

About the Transcriber

Dr. Richard K. (Rik) Hansen is Professor of Music at St. Cloud State University, where he teaches conducting, music history, and interdisciplinary arts. Hansen established the graduate program in conducting at SCSU, mentoring over 30 outstanding instrumental conductors from Asia, Europe, and the Midwest in their M.M. Degrees in Conducting. Hansen has received two Outstanding Teaching Awards and the Professional Contributions Award from SCSU, the Outstanding Teacher Award from Hawley High School (Minnesota), and the Distinguished Alumnus Award from the University of Sioux Falls.



Professor Hansen has conducted in Italy, Japan, Mexico, Russia, Scandinavia, and throughout the United States. He is a visiting conductor for both the Musashino Academia Musicae Wind Ensemble in Tokyo and the Musica Viva! Wind Band program in Lombardia, Italy. Hansen has made cutting edge wind band recordings for Sony, BRAIN, Classical Arkiv, Vienna Modern Music Masters, GSA Recordings, and Mark Recordings. He is a champion of new music and core repertoire and has commissioned and performed over 40 world premieres. Major American composers and wind conductors alike have described Hansen's conducting as “soulful, compelling, insightful, and visionary.” Under Dr. Hansen's guidance the SCSU Wind Ensemble has performed for twelve professional conventions, including the prestigious ABA national convention, two North Central CBDNA performances, and a MENC North Central performance. The SCSU Wind Ensemble has also appeared in live national radio broadcasts on the nationally syndicated *Pipe Dreams* program from St. Paul and *IMMER* Radio in Mexico City.

Dr. Hansen has presented on topics of concert programming, historical perspectives, and philosophical issues in conducting for several national and international conferences. In 2009 he became the first American scholar and conductor to present for the Oxford Round Table of Scholars, when he presented “America's Artistic Response to Global Terrorism: In Search of Expression and Renewed Spirituality,” and he presented and presided over sessions for the College Band Directors National Association Conferences, and the Harvard International Arts and Sciences Conference. Leading authorities Frederick Fennell, Raoul Camus, Eugene Corporon, and Ray Cramer have described Hansen's book, *The American Wind Band: A Cultural History* with such praises as “the breakthrough comprehensive history of the wind band,” and “most important book in the wind band profession.” Rik Hansen is a passionate advocate and scholar of music and the arts, and is frequently engaged as a guest conductor and motivational speaker.

About the Composition

Fauré originally conceived the *Pavane* for piano in 1880. In the summer of 1887 he composed the orchestral version at Le Vésinet. Fauré envisaged a purely orchestral composition, using modest forces, to be played at a series of light summer concerts conducted by Jules Danbé. After Fauré opted to dedicate the work to his patron, Elisabeth, Countess Greffulhe, he felt compelled to stage a grander affair, and at her recommendation he added an invisible chorus to accompany the orchestra (with additional allowance for dancers). The choral lyrics were based on inconsequential verses on the romantic helplessness of man, which had been contributed by the Countess's cousin, Robert de Montesquiou.

The orchestral version was first performed in a Concert Lamoureux conducted by Charles Lamoureux on November 25, 1888. Three days later, the choral version was premiered at a concert of the Société Nationale de Musique. In 1891, the Countess finally helped Fauré produce the version with both dancers and chorus, in a “choreographic spectacle” designed to grace one of her garden parties in the Bois de Boulogne.

From the outset, the *Pavane* has enjoyed immense popularity, whether with or without chorus. With choreography by Léonide Massine, a ballet version entered the repertoire of Sergei Diaghilev's Ballets Russes in 1917. Diaghilev retained a fondness for the piece, and kept it in the company's repertoire until the end of his life. Fauré's example was followed by the next

generation of French masters, who wrote pavaues of their own-- Claude Debussy's "Passepied" in his *Suite bergamasque* and Maurice Ravel's *Pavane pour une infante défunte*, and "Pavane de la belle au bois dormant" from *Ma mère l'oye*.

About the Transcription

Wind band conductor and musicologist Richard Hansen seeks to recreate all the elegance and simplicity that Faure intended in this fresh transcription for wind band. A predominant piano and harp role hearkens to the delicacy of the piano original and the plucked string parts of the orchestral version. Solos abound in the flute, oboe, clarinet, bassoon, saxophone, horn, and flugelhorn—all of which are amply cued in other instruments for alternate options. Students will enjoy the intimate interaction of chamber playing alongside the wonderfully orchestrated tutti and solo sections. The illumination of Faure's beautiful lyrical style is a welcome contribution to the wind band repertoire.

Notes to the Conductor

It is recommended that in the absence of a harp, the part should be played on a piano or on a synthesizer using a harp sample of high quality. If a piano or synthesizer is not available, ample harp cues have been provided in the wind parts and are to be performed at the discretion of the conductor, keeping in mind Fauré's aesthetic desires for simplicity, delicacy, and elegance.

Vocal scores for the SATB chorus are available in a separate edition, number WB457X. The piano part included in that edition is for rehearsal purposes only, and should not be combined in performance with the wind ensemble.

French Lyrics and English Translation

C'est Lindor, c'est Tircis et c'est tous nos vainqueurs!
C'est Myrtille, c'est Lydé! Les reines de nos cœurs!
Comme ils sont provocants! Comme ils sont fiers toujours!
Comme on ose régner sur nos sorts et nos jours!

Faites attention! Observez la mesure!

Ô la mortelle injure! La cadence est moins lente!
Et la chute plus sûre! Nous rabattrons bien leur caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi toujours!
On s'adore! On se hait! On maudit ses amours!
Adieu Myrtille, Eglé, Chloé, démons moqueurs!
Adieu donc et bons jours aux tyrans de nos cœurs!
Et bons jours!

*It's Lindor, it's Tircis and all our conquerors!
It's Myrtille, it's Lydé! The queens of our hearts!
How provocative they are, how proud!
As we dare to rule our own fates.*

Watch out! Keep to the measure!

*O mortal injury! The cadence is not slow!
And the fall is certain! We'll calm their chatter!
Soon we will be their lackeys!
How ugly they are! Sweet faces!
How madcap they are with coquettish airs!*

*It's always the same and will always be so.
They adore! They hate! They curse their loves!
Farewell Myrtille, Eglé, Chloé, mocking demons!
Farewell and good day to the tyrants of our hearts!
And good day!*

Instrumentation List

4 – 1st Flute
4 – 2nd Flute
2 – Oboe
2 – English Horn
4 – 1st B♭ Clarinet
4 – 2nd B♭ Clarinet
4 – 3rd B♭ Clarinet
2 – B♭ Bass Clarinet
1 – 1st Bassoon
1 – 2nd Bassoon
2 – 1st E♭ Alto Saxophone
2 – 2nd E♭ Alto Saxophone
2 – B♭ Tenor Saxophone

2 – E♭ Baritone Saxophone
3 – 1st B♭ Cornet/Flugelhorn
3 – 2nd B♭ Cornet/Flugelhorn
3 – 3rd B♭ Cornet
3 – 1st F Horn
3 – 2nd F Horn
3 – 1st Trombone
3 – 2nd Trombone
3 – 3rd Trombone
2 – Euphonium
2 – Euphonium T.C.
4 – Tuba
1 – String Bass

1 - Harp
2 – Percussion
Vibraphone
Timpani
Marimba
1 – Full Conductor Score

Approximate Performance Time — 6:45

Additional scores and parts are available.

SATB vocal score available separately,
Edition WB457X.

Pavane

Opus 50

Full Conductor Score
Approx. performance time—6:45

Gabriel Fauré
trans. Richard K. Hansen

Allegretto moderato (♩ = c. 72)

1 2 Solo *p* 3 4 5

Flutes 1 2

Oboe

English Horn

B♭ Clarinets 1 2 3

B♭ Bass Clarinet *pp*

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Voices S A T B

Allegretto moderato (♩ = c. 72)

Cornets/Flugelhorns 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

String Bass

Harp *pp*

Percussion: Vibraphone, Timpani, Marimba

6 7 8 9 10 Solo 11

Fls. 1 2

Ob. Solo *p*

E.H.

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

B \flat B. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

S
A
Voices
T
B

Cornet
Cup Mute 1. *p*

Crts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba Str. Bass cue *pp*

Str. Bass *pp* *pizz.*

Harp

Vib. Vibraphone *p*

12 13 14 15 16

1 Fls. 2

Ob.

E.H.

1 B♭ Cls. 2 3

B♭ B. Cl.

1 Bsns. 2

1 2 E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

S A

Voices T B

1 2 3 Crts.

1 2 F Hns.

1 2 3 Trbs.

Euph.

Tuba

Str. Bass

Harp

Vib.

p *mf* *Solo* *Bsn. 1 cue* *Str. Bass cue* *pp*

17 **A** 18 Solo 19 20 21

1 Fls. *p* Solo *p*

2 Ob.

E.H.

1 B♭ Cls. Tutti *pp*

2 3 end cue

B♭ B. Cl. Bsn. 2 cue *pp* end cue

1 Bsns. Tutti *pp*

2 *pp*

E♭ A. Saxes end cue

B♭ T. Sax. Harp cue *pp*

E♭ B. Sax. Harp cue *pp*

S A

Voices T B

A 1 Crts. Fl. 2 cue (Cup Mute) *p*

2 3

1 F Hns. 1. *pp*

2

1 Trbns. 2 3

Euph.

Tuba

Str. Bass

Harp

Vib.

This page contains a musical score for measures 22 through 26. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into systems for different instrument groups. The Flute (Fls.) and Cor Anglais (Crts.) parts feature a melodic line with triplets and a *p* dynamic marking. The Oboe (Ob.) part has a similar melodic line. The Clarinet in B-flat (B \flat Cls.) part has a melodic line starting in measure 24. The Bassoon (Bsns.) part has a melodic line starting in measure 24. The Saxophone parts include the E-flat Alto Saxophone (E \flat A. Saxes.), B-flat Tenor Saxophone (B \flat T. Sax.), and E-flat Bass Saxophone (E \flat B. Sax.). The Voice parts (Voices) include Soprano (S), Alto (A), Tenor (T), and Bass (B). The Horns (Hns.) part includes the French Horn (F Hns.). The Brass parts include the Trumpet (Trbs.), Euphonium (Euph.), and Tuba. The String Bass (Str. Bass) part has a simple bass line. The Harp and Vibraphone (Vib.) parts have accompaniment. The score includes a large 'SAMPLE' watermark.

B

mf Solo

27 28 29 30 31

Fls. 1 *mp* Solo

2

Ob. *Tutti* *mp*

E.H. *mf* *mp*

B♭ Cls. 1 *mf* Solo *mp*

2 *a2*

3 *mf*

B♭ B. Cl. *mf*

Bsns. 1 *p, dolce*

2 *p, dolce*

E♭ A. Sax. 1 *a2*

2 *mf*

B♭ T. Sax. *end cue* *p, dolce* *end cue* Harp cue *pp*

E♭ B. Sax. *end cue*

Soprano *p*

Voices C'est Lin-dor! c'est Tir-dis! et c'est tous nos vain-queurs! Bass *p*

T B C'est Myr -

B

Crts. 1 *end cue* to Flugelhorn

2 to Flugelhorn

3

F Hns. 1 *p*

2

Trbs. 1 *p*

2

3

Euph. Harp cue *pp*

Tuba *pp*

Str. Bass

Harp

Vib. *p, dolce*

32 *mf* 33 34 *mf* 35 *mf* 36 *mf* **Tutti**

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

E.H. *mf*

1 B♭ Cls. *mf*

2 B♭ Cls. *mf*

3 B♭ Cls. *mf*

1 Bsns. *mf*

2 Bsns. *mf*

1 E♭ A. Sax. *mf*

2 E♭ A. Sax. *mf*

B♭ T. Sax. *mf* end cue

E♭ B. Sax. *mf*

S A *Alto* *mf*

Voices *mf* Com - me ils sont pro - vo - cants! Comme

T B *mf* till c'est Ly - dé! les re - nes de nos cœurs

1 Flghns.

2 Flghns.

3 Flghns.

1 F Hns. *mf*

2 F Hns. *mf*

1 Trbs. *mf*

2 Trbs. *mf*

3 Trbs. *mf*

Euph. *mf* Harp cue *p*

Tuba *mf*

Str. Bass *mf*

Harp *mf*

Vib. *mf*

C

37 38 39 40 41 42

Fls. 1 *p* *f* *p*

2 *p* *f* *p*

Ob. *p* *f* *p*

E.H. *p* *f* *p*

B♭ Cls. 1 *p* *f* *p*

2. Solo

3

B♭ B. Cl. *p* *f* *p*

Bsn. 2 cue end cue

Bsns. 1 *p* *f* *p*

2 *p* *f* *p*

E♭ A. Sax. Bsns. cue end cue

2 *p* *f* *p*

B♭ T. Sax. *p* *f* *p*

E♭ B. Sax. Harp cue end cue

Soprano *cresc.* *mf* *p*

Voices *p*

Alto Com - me on o - se rég-ner sur nos sorts et nos jours!

Tenor

T. B. Bass *cresc.* *mf* *p*

Flghns. 1

2

3

F Hns. 1. Tutti a2 *p* *f* *p*

2

Trbs. 1

2

3

Euph. end cue

Tuba end cue

Str. Bass

Harp

Vib. *p* *f* *p*

D

43 44 45 46 47 48

1 2 3

Fls. *ff* *Tutti*

Ob. *ff*

E.H. *ff*

B \flat Cls. *ff* *Tutti*
2. *Tutti a2*

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

Bsns. *ff* *p*

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

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

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

S
A
Voices
T
B Tenor *f*
Fai - tes at - ten - ti - on!

Flglns. *ff* *p*
1. Flugelhorn (Open)
2. Flugelhorn

F Hns. *mf* *p*
1. Solo

Trbs. *ff* *p*
a3

Euph. *ff* *mf*

Tuba *ff* *p*

Str. Bass *ff* *p*
arco

Harp

Timp. *ff* *p*
Timpani

49 50 51 52 53

1 Fls. *ff*

2 Fls. *ff*

Ob. *ff*

E.H. *ff*

1 B♭ Cls. *ff*

2 B♭ Cls. *ff*

3 B♭ Cls. *ff*

B♭ B. Cl. *ff*

1 Bsns. *ff*

2 Bsns. *ff*

E♭ A. Saxes *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

Soprano *f*

Voices *f*

Bass *f*

O la mor-telle in -

Ob - ser - vez la me - su - rel

1 Flghns. *ff*

2 Flghns. *ff*

3 Flghns. *ff*

1. Solo *p*

1 F Hns. *mf*

2 F Hns. *mf*

1 Trbs. *ff*

2 Trbs. *ff*

3 Trbs. *ff*

Euph. *mf*

Tuba *mf*

1 Str. Bass *ff*

2 Str. Bass *ff*

3 Str. Bass *ff*

Harp

1 Timp. *ff*

2 Timp. *ff*

3 Timp. *ff*

E

54 55 56 57 58

1 Fls. *ff*

2 Fls. *ff*

Ob. *ff*

E.H.

1 B♭ Cls. *ff*

2 B♭ Cls. *ff*

3 B♭ Cls. *ff*

B♭ B. Cl. *ff* *p*

1 Bsns. *ff* *p*

2 Bsns. *ff* *p*

1 E♭ A. Sax. *ff* *p*

2 E♭ A. Sax. *ff* *p*

B♭ T. Sax. *ff* *p*

E♭ B. Sax. *ff* *p*

S A

Voices ju - rel

T B Tenor *p* La ca-dence est moins len - te! Et la chu - te plus

1 Flglns. *ff* *p* to Cornet

2 Flglns. *ff* *p*

3 Flglns. *ff* *p*

1 F Hns. *mf* 1. Solo

2 F Hns. *mf*

3 F Hns. *mf*

1 Trbs. *ff* *p*

2 Trbs. *ff* *p*

3 Trbs. *ff* *p*

Euph. *ff* *p*

Tuba *ff* *p*

Str. Bass *ff* *p*

Harp

Timp. *ff* *p*

59 60 Solo 61 62 63

Fls. 1 2

Ob.

E.H.

Bsn. 1 cue end cue

B♭ Cls. 1 2 3

B♭ B. Cl. Harp cue Bsn. 2 cue

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax. Harp cue

E♭ B. Sax. Harp cue Bsn. 1 cue

S A Voices Alto *p* Nous ra - bat-trons bien leurs ca-quets! Qu'ils sont

T B Bass *pp* Nous ser - ons bien - tôt leurs la - quais!

Flghns. 1 2 3

F Hns. 1 2 *mp* 1. Tutti a2

Trbs. 1 2 3

Euph.

Tuba Str. Bass cue *mp*

Str. Bass pizz. *pp*

Harp *pp*

Vib.

64 65 66 67 68

1
2
Fls.

Ob.

E.H.

1
2
3
B♭ Cls.

1
2
3
B♭ B. Cl.

1
2
Bsns.

1
2
E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

Soprano
Tenor
Bass
Voices

laid!
Qu'ils sont fols!

Chers mi - nois,
Airs co - quets!

1
2
3
Crts.

1
2
3
F Hns.

1
2
3
Trbs.

Euph.

Tuba

Str. Bass

Harp

Vib.

mp *mf* *f* *p* *pp* *mf* *f* *pp*

end cue

1.

Cornet Cup Mute

a2

69 **F** 70 71 72 73 *Tutti* 74

1 Fls. *p* *f*

2 Fls. *p* *f*

Ob. Solo *p, dolce* *Tutti p* *f*

E.H. *p* *f*

1 B♭ Cls. Harp cue *pp* end cue *p* *f*

2 3 B♭ Cls. *pp* *p* *f*

B♭ B. Cl. *p* *f*

1 Bsns. *p, dolce*

2 Bsns. *p*

1 2 E♭ A. Saxes *p* *f*

B♭ T. Sax. *p* *f*

E♭ B. Sax. Bsn. 2 cue *p*

S A Voices

T B

F

1 Crts.

2 3 Crts.

1 2 F Hns. *p* *f*

1 2 3 Trbs. *p* *f*

Euph.

Tuba *pp*

Str. Bass *pp*

Harp *pp*

Vib. Vibraphone *p*

75 76 77 78 79 80

Fls. 1 2

Ob. E.H.

B♭ Cls. 1 2 3

B♭ B. Cl. Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax. E♭ B. Sax.

S A Voices T B

Soprano *p* Alto On s'a -
 Tenor *p* Et c'est tou - jours de mé - me.
 Bass Et c'est ain - si tou - jours!

Crts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph. Tuba

Str. Bass

Harp Vib.

Dynamic markings: *p*, *mp*, *mf*, *pp*, *p, dolce*

Performance instructions: Harp cue, end cue, Bsn. 2 cue, a2

Section marker: [G]

81 82 83 84 85 86

1 Fls. *p* *f* *sfz*

2 Fls.

Ob. *p* *f* *sfz* *dolce* *sfz*

E.H. *p* *f* *p* *sfz*

1 B♭ Cls. *p* *f* *sfz* *Tutti*

2 3 B♭ Cls. *p* *f* *sfz* *dolce* *sfz*

B♭ B. Cl. end cue *sfz* *dolce* *sfz*

1 Bsns. *p* *sfz*

2 Bsns.

1 E♭ A. Saxes *p* *f* *p*

2 E♭ A. Saxes

B♭ T. Sax. *f* *p*

E♭ B. Sax. end cue *p*

S A *f* unis. *p*
do - re! on se hait! on mau-dit ses a - mours! on se hait!

T B Tenor & Bass *p* unis. *p*
on s'a - do - re!

1 Crts. (Cup Mute) *p*

2 3 Crts. (Cup Mute) a2 *p*

1 F Hns. 1. *p* *mf* *sfz* *sfz*

2 F Hns.

1 2 3 Trbs. *p* *mf* *sfz*

Euph.

Tuba

Str. Bass *sfz* *sfz*

Harp *sfz* *sfz*

Vib. *sfz* *sfz*

87 **Tutti** **H** 88 89 90

1 Fls. *p*

2 Fls. *p*

Ob.

E.H.

1 B♭ Cls. *p*

2 3 Harp cue *pp*

B♭ B. Cl.

1 Bsns. *p*

2 *pp*

E♭ A. Saxes

1 2 *pp* 1.

B♭ T. Sax.

E♭ B. Sax.

Bsn. 2 cue *pp*

Soprano *p*

Voices On nau - dit ses a - mours!

Tenor A - dieu Myr -

1 Crts. *pp* Open

2 3

1 2 F Hns. *p* *mf* a2 3

1 2 3 Trbs. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Str. Bass *p*

Harp *p*

Vib.

91 92 93 94 95 Solo

Fls. 1 2

Ob.

E.H.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Voices S A T B

Crts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Harp

Mar.

Solo *p* end cue

Str. Bass cue *pp* Harp cue

Harp cue *pp*

Alto *p*

2. Open *pp*

1. 2. a2 *pp, legato*

Marimba *p*

til! É - glé! Chlo - é! dé - mons mo - queurs!

J

96 97 98 99 100

Fls. 1 2

Ob.

E.H.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsns. 1 2

E \flat A. Saxes. 1 2

B \flat T. Sax.

E \flat B. Sax.

S A
Voices T B
dieu donc et bons jours aux ty - rans de nos cœurs!

Crts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Harp

Mar.

tranquillement

pp

Tutti

pp

a2

pp

pp

pp

pp

pp

end cue

end cue

end cue

end cue

101 Tutti 102 103 Solo 104 105

Fls. 1 2

Ob. E.H.

B♭ Cls. 1 2 3

B♭ B. Cl. Str. Bass cue

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax. Harp cue

E♭ B. Sax. Str. Bass cue

Soprano

Alto Et bons jours!

Tenor

Bass

Crts. 1 2 3

F Hns. 1 2

Trbns. 1 2 3

Euph.

Tuba Str. Bass cue

Str. Bass

Harp

Mar. opt. Bva loco

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If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

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The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.