



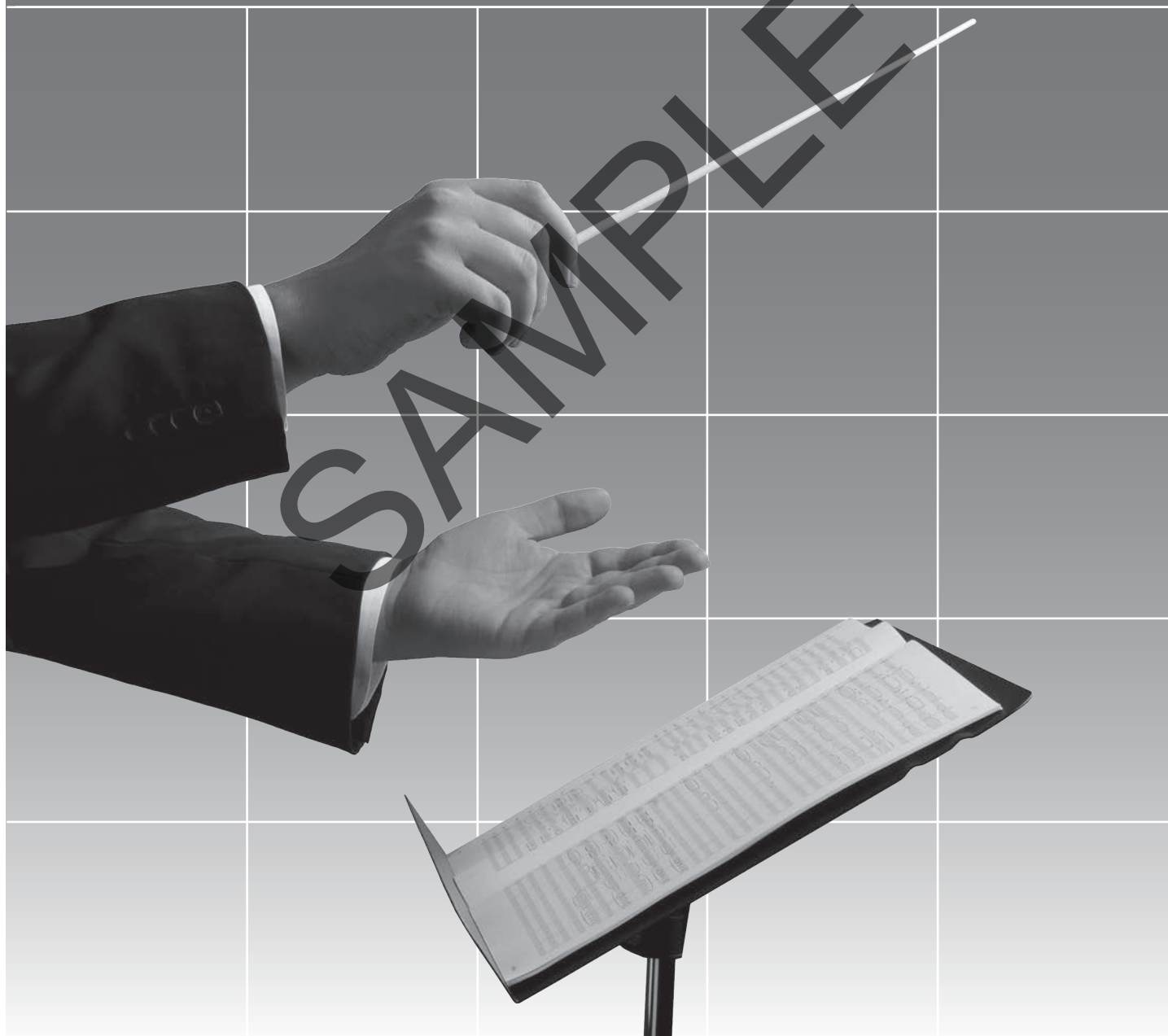
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1
WB464F
\$7.00

BRUCE PEARSON

...from ancient times

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 17



NEIL A. KJOS MUSIC COMPANY • PUBLISHER

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—regarded as the most important contribution to the field in the last three decades—and the groundbreaking *Best In Class* Comprehensive Band Method. His latest contribution, co-authored with Ryan Nowlin, is the *Tradition of Excellence* Comprehensive Band Method. This next-generation performance-centered curriculum sets a new barre by seamlessly blending time-tested and innovative pedagogy with cutting-edge technology.

In addition to his band method books, Dr. Pearson co-authored, with Dean Sorenson, the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*. He is also well-known as a composer of many widely-performed compositions and arrangements 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, of countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over thirty years. Twice nominated for the prestigious **Excellence in Education Award**, he was recognized as “most outstanding in the field of music” for the state of Minnesota. In December, 1998, Dr. Pearson, “in recognition of his outstanding contribution to music education,” was awarded the prestigious **Midwest Clinic International Band and Orchestra Conference Medal of Honor**. In 2001, he was awarded St. Cloud State University’s **Distinguished Service to Music Award** “in appreciation for lifelong contribution to music and music education.” In 2007, Dr. Pearson received St. Cloud State University’s **Distinguished Alumni Award**. That same year he was recognized as the first **Patron for the Maryborough Conference** in Queensland, Australia. The American School Band Directors Association conferred on Dr. Pearson the 2014 **Edwin Franko Goldman Award** “as a symbol of high esteem and respect, and as a measure of appreciation and gratitude for outstanding personal contributions to the school band movement.”

Dr. Pearson continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

About the Composition

...from ancient times was composed to evoke images of long ago when modal harmony was in common usage. Using the concert C Aeolian mode, the composition depicts everyday life—both contemplative and exuberant. Widespread plagues throughout Europe reduced the population by half, yet this period saw tremendous advancement in the arts and sciences.

The Aeolian mode is the same as a natural minor scale with eight successive ascending or descending pitches with half-steps between steps 2–3 and 5–6 with whole steps between steps 1–2, 3–4, 4–5, 6–7, and 7–8. Historically, the Aeolian mode was used extensively in ancient Greek culture and around the civilized world until the Renaissance Period (1400–1600 CE) when polyphony was more commonly used.

Twentieth century singer-songwriter, Bob Dylan, wrote and recorded “All Along the Watchtower” using the Aeolian mode. This mode, along with other modes, is used extensively today in many compositions, especially jazz.

Correlation with TRADITION OF EXCELLENCE™

...from ancient times correlates with *Tradition of Excellence* Book 1, page 17.

To provide a unique tone color, the flute, oboe, and trumpet players are asked to sing along with the melody starting in measures 5–12 using the syllable “Ooo.” The students should sing in a comfortable octave. The trumpet music is shown transposed in B♭ rather than concert pitch so that the performers can more easily find the correct pitch to sing when practicing alone.

Ensure that the singing instrumentalists continue to use good posture, holding instruments in their laps, and with their feet placed flat on the floor. To help overcome any potential shyness, instruct other members of the ensemble to sing along as you rehearse this passage. Display the following passage using a projector or photocopy and distribute this page.

Circle the notes affected by the key signature.

© 2015 Kjos Music Press. This page is authorized for reproduction to distribute to performers in the ensemble.

Dedicated to the Princeton Middle School Band, Carol Fillafer
and Jane Miller, Directors, Princeton, Minnesota

...from ancient times

Full Conductor Score

Approx. performance time—3:30

Bruce Pearson
(ASCAP)

Andante (♩ = 72)

Flutes 1 2

Oboe

B♭ Clarinets 1 2

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 72)

B♭ Trumpets 1 2

F Horn

Bassoon

Trombone

Baritone

Tuba

Andante (♩ = 72)

Orchestra Bells

Chimes

Triangle

Tambourine

Bar Chimes

Snare Drum

Bass Drum

Advanced Snare Drum

Bass Drum

Timpani

Rehearsal Piano

Andante (♩ = 72)

Watermark: SAMPLE

© 2015 Kjos Music Press, 4382 Jutland Drive, San Diego, California, 92117. International copyright secured. All rights reserved. Printed in the U. S. A.

Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

5

Fls. 1/2 *p* Sing *Ooo*

Ob. *p* Sing *Ooo*

B \flat Cls. 1/2 *p*

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxs 1/2 *p*

B \flat T. Sax.

E \flat B. Sax.

5

B \flat Tpts. 1/2 *a2 p* Sing *Ooo*

F Hn. *p*

Bsn. Trb. Bar.

Tuba

5

Bells

Chimes

Tri. Tamb. *Tambourine p*

Bar Chimes

S.D. B.D.

Adv. S.D. B.D.

Timp.

5

Pno.

10

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1/2

F Hn.

Bsn. Trb. Bar.

Tuba

Bells

Chimes

Tri. Tamb.

Bar Chimes

S.D. B.D.

Adv. S.D. B.D.

Timp.

Pno.

11

12

13

14

Ooo

Play

p

13

13

13

15 16 17 18 19 20

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxs 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

F Hn.

Bsn.
Trb.
Bar.

Tuba

Bells

Chimes

Tri.
Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

Pno.

21

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxs. 1/2

B♭ T. Sax.

E♭ B. Sax.

21

B♭ Tpts. 1/2

F Hn.

Bsn.
Trb.
Bar.

Tuba

21

Bells

Chimes

Tri.
Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

21

Pno.

[illegible]

33 Allegro (♩ = 108–112)

Fls. 1/2 *f* 34 35 36

Ob. *f*

B♭ Cls. 1/2 *f* a2

E♭ A. Cl. *f*

B♭ B. Cl. *f* a2

E♭ A. Sax. 1/2 *f* a2

B♭ T. Sax. *f*

E♭ B. Sax. *f*

33 Allegro (♩ = 108–112)

B♭ Tpts. 1/2 *f* a2

F Hn. *f*

Bsn. Trb. Bar. *f*

Tuba *f*

33 Allegro (♩ = 108–112)

Bells

Chimes

Tambourine

Tamb. *f*

Bar Chimes

S.D. B.D. *f* snares on

Adv. S.D. B.D. *f* snares on

Timp. *f*

33 Allegro (♩ = 108–112)

Pno. *f*

37 38 39 40

Fls. 1/2

Ob.

B \flat Cls. 1/2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxs 1/2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1/2

F Hn.

Bsn.
Trb.
Bar.

Tuba

Bells

Chimes

Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

Pno.

SAMPLE

41

Fls. 1/2

Ob.

B \flat Cls. 1/2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Sax. 1/2

B \flat T. Sax.

E \flat B. Sax.

42

43

44

a2

41

B \flat Tpts. 1/2

F Hn.

Bsn.
Trb.
Bar.

Tuba

41

Bells

Chimes

Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

41

Pno.

45 46 47 48

Fls. 1/2

Ob.

B \flat Cls. 1/2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Sax. 1/2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1/2

F Hn.

Bsn.
Trb.
Bar.

Tuba

Bells

Chimes

Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

Pno.

49 a2 50 51 52 53

Fls. 1/2 *mp* *mf*

Ob. *mp* *mf*

B \flat Cls. 1/2 *mp* *mf*

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

B \flat B. Cl. *mp* *mf*

E \flat A. Saxs 1/2 *mp* *mf* a2

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

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

49

B \flat Tpts. 1/2

F Hn. *mp* *mf*

Bsn. Trb. Bar. *mp* *mf* Bsn. only

Tuba

49

Bells *mp* *mf*

Chimes *mp* *mf*

Tri. *mp* *mf* Triangle

Bar Chimes *mp* *mf*

S.D. B.D.

Adv. S.D. B.D.

Timp.

49

Pno. *mp* *mf*

54 a2 55 56 f 57 a2 58

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxs 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

F Hn.

Bsn. (Bsn.)

Trb. Bar.

Tuba

Bells

Chimes

Tri.

Bar Chimes

S.D. B.D.

Adv. S.D. B.D.

Timp.

Pno.

57 a2 f a3 f

Tambourine

mf f

mf f

f

57

59 60 61 62 63

Fls. 1/2

Ob.

B \flat Cls. 1/2

E \flat A. Cl.

B \flat B. Cl.

E \flat A. Saxs 1/2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1/2

F Hn.

Bsn.
Trb.
Bar.

Tuba

Bells

Chimes

Tamb.

Bar Chimes

S.D.
B.D.

Adv. S.D.
B.D.

Timp.

Pno.

The musical score is for measures 59 through 63. It is written for a large ensemble. The woodwinds (Flutes, Oboe, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Tuba) sections have melodic and harmonic parts. The percussion section includes Bells, Chimes, Tambourine, Bar Chimes, Snare Drum (S.D.), Bass Drum (B.D.), and Timpani (Timp.). The Piano (Pno.) provides accompaniment. The score is in 1/2 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

64 **65** a2 66 a2 67 8 68 a2

Fls. 1/2

Ob.

B♭ Cls. 1/2 a2 a2 a2

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes 1/2 a2

B♭ T. Sax.

E♭ B. Sax.

65 a2 a2 a2

B♭ Tpts. 1/2

F Hn.

Bsn. Trb. Bar.

Tuba

65

Bells

Chimes

Tamb.

Bar Chimes

S.D. B.D.

Adv. S.D. B.D.

Timp.

65

Pno.

SAMPLE

SAMPLE

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

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

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

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.