

# PARKER GAIMS

## Wildcat March

Ayre and Dance Chorale and Shaker Dance *Tricycle* Polly Oliver Salvation Is Created  
Ayre and Dance Creed Majestica I Am Joyance Rollo Takes a Walk  
African Festival Caprice Shipwrecked Chorale and Shaker Dance II  
Cenotaph Champions *The Rite of Spring* Watchman, Tell Us of the Night  
Fantasia in G *The Shining City* Pastime: A Salute to Baseball Barbarossa  
Gavorkna Fanfare Enchanted Fortis Endurance Chorale and Shaker  
Dance Tricycle Polly Oliver Salvation Is Created Ayre and Dance  
Creed Majestica C O N C E R T B A N D  
Shipwrecked Chorale and Shaker Dance II Cenotaph Champions *The  
Rite of Spring* Watchman, Tell Us of the Night Fantasia in G *The Shining  
City* Pastime: A Salute to Baseball Barbarossa Gavorkna Fanfare  
Enchanted Fortis Endurance Chorale and Shaker Dance Tricycle Polly  
Oliver Salvation Is Created Ayre and Dance Creed Majestica I Am  
Joyance Rollo Takes a Walk African Festival Caprice Shipwrecked Chorale  
and Shaker Dance II Cenotaph Champions *The Rite of Spring*  
Watchman, Tell Us of the Night Fantasia in G *The Shining City*  
Pastime: A Salute to Baseball Barbarossa Gavorkna Fanfare Enchanted  
Fortis Endurance Chorale and Shaker Dance Tricycle Polly Oliver  
Salvation Is Created Ayre and Dance Creed Majestica I Am Joyance  
Rollo Takes a Walk African Festival Caprice Shipwrecked Chorale and  
Shaker Dance II Cenotaph Champions *The Rite of Spring* Watchman

**SAMPLE**



### About the Composer

Parker Gaims is a Washington D.C.-based clarinetist and composer. As a clarinetist, he has performed at the Kennedy Center Millennium Stage, Wolf Trap, Strathmore, White House and other venues throughout the D.C. metropolitan area. Before living in D.C., Mr. Gaims had performed with the Chicago Chamber Musicians and served as the Bass Clarinet Teaching Assistant at the Brevard Music Festival in North Carolina. Mr. Gaims received his Bachelor of Music in clarinet performance from DePaul University in Chicago in 2011 and his Master of Music, also in clarinet performance, from Northwestern University in Evanston, Illinois in 2013. Mr. Gaims has been a clarinetist in "The President's Own" United States Marine Band since September 2013. Mr. Gaims' compositions have been performed by the Northwestern University Symphonic Wind Ensemble, DePaul University Wind Symphony, Northwestern Clarinet Faculty, DePaul Clarinet Faculty, pianist Winston Choi, and members of every D.C. service band. Two recent works were premiered at the 2016 International Clarinet Association conference in Lawrence, Kansas, one of which featured members of the Chicago, Atlanta, Minnesota, Indianapolis, Orlando, and Detroit Symphony Orchestras. He won the Kleinman Composition Competition in 2010. Mr. Gaims' clarinet teachers include Steven Cohen, Julie DeRoche, Larry Combs, J. Lawrie Bloom, Wagner Campos, and Geoff Nudell. While at DePaul, Mr. Gaims studied composition with Drs. Kurt Westerberg and Fredrick Gifford. Mr. Gaims is a native of Los Angeles, California.

*Neither "The President's Own" United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government has endorsed this material.*

SAMPLE

## About the Composition

*Wildcat March* was composed in late 2014, just over a year after I joined the United States Marine Band as a clarinetist. I always loved marches, but in my new position, I could not escape the music of John Philip Sousa. I constantly found myself humming marches while walking through Capitol Hill. After a short time, I composed my own march, *Seventh Street March* (named after the street on which the Marine Barracks Annex is located). I sent the piece to Dr. Mallory Thompson, the Director of Bands at Northwestern University, and she expressed interest in another original march written in honor of the opening of the Ryan Center for Musical Arts, the university's newest building. I was ecstatic to have the opportunity to write for Northwestern's Symphonic Wind Ensemble (SWE). The piece was premiered on November 13, 2015 by Dr. Thompson and SWE in Pick Staiger Concert Hall at Northwestern.

I attempted to capture the dignity and pride of Northwestern and SWE throughout *Wildcat March*. The introduction and first two strains of the piece contain long and grand celebratory melodies. The Trio theme is a full statement of Northwestern's alma mater, "Quacumque sunt vera" ("Whosoever things are true"). This music is also famously "St. Anthony's Chorale," which is commonly attributed to Haydn. The breakstrain contains dramatic chromatic material and several tutti unison moments. The second time the Trio theme is heard, the euphoniums, saxophones, and horns have the melody while the clarinet section plays an elaborate obbligato. During this strain, the harp and the remainder of the wind section provide additional ornamentation. The trumpets and trombones lead the march's final grandioso Trio strain while the winds play an exciting unison obbligato.

I completed my Masters degree in clarinet performance at Northwestern University in 2013. The two years I spent at Northwestern encompassed some of the greatest learning experiences of my life. My principal teacher Steve Cohen not only pushed my clarinet playing to a higher level, but served as an invaluable mentor and advisor. I have deep respect for him as a person and musician. I also had the good fortune of performing in SWE with Dr. Thompson. SWE is special, primarily because of Dr. Thompson. Her intense and infectious artistic spirit instantly affects everyone in the ensemble and audience. Each performance is emotionally stirring and showcases the amazing camaraderie of the ensemble. It was a tremendous honor to receive this commission from Dr. Thompson.

Upon joining the Marine Band, I found a kindred spirit in my colleague Ryan Nowlin. He is currently an assistant director of the organization, but previously served as its staff arranger. I would like to thank him for his guidance and mentorship, and for always lending an ear to my work. I am deeply grateful for the knowledge he has imparted to me.

## Instrumentation List

1 – Piccolo  
2 – 1st Flute  
2 – 2nd Flute  
2 – 1st Oboe  
2 – 2nd Oboe  
1 – E♭ Clarinet  
4 – 1st B♭ Clarinet  
4 – 2nd B♭ Clarinet  
4 – 3rd B♭ Clarinet  
2 – Bassoon  
1 – E♭ Alto Clarinet (substitute for Bassoon)  
2 – B♭ Bass Clarinet  
2 – 1st Bassoon  
2 – 2nd Bassoon  
2 – 1st E♭ Alto Saxophone  
2 – 2nd E♭ Alto Saxophone  
2 – B♭ Tenor Saxophone  
2 – E♭ Baritone Saxophone  
3 – 1st B♭ Trumpet  
3 – 2nd B♭ Trumpet  
3 – 3rd B♭ Trumpet  
2 – 1st F Horn  
2 – 2nd F Horn  
2 – 3rd F Horn  
2 – 4th F Horn  
3 – 1st Trombone  
3 – 2nd Trombone  
3 – 3rd Trombone (Bass)  
2 – Euphonium  
2 – Euphonium TC  
4 – Tuba  
1 – Harp  
2 – Bells  
2 – Percussion:  
    Snare Drum  
    Bass Drum  
    Crash Cymbals  
1 – Full Conductor Score

SAMPLE

Approximate performance time—4:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit [www.kjos.com](http://www.kjos.com).

Full Conductor Score

For Dr. Mallory Thompson and the Northwestern University Symphonic Wind Ensemble

# Wildcat March

Approx. performance time—4:00

Parker Gaims  
(ASCAP)

**Broadly ( $\text{d} = 120$ )**

Piccolo

Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

Basset Horn

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horn 1 2 3 4

Trombones 1 2 (Bass) 3

Euphonium

Tuba

Harp

Bells

**Percussion:**  
Snare Drum  
Bass Drum  
Crash Cymbals

**Broadly ( $\text{d} = 120$ )**

div.

unis.

div.

unis.

div.

f

**9**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**9**

B♭ Tpts. 2

3

F Hn. 1  
2

3  
4

Trbs. 1  
2

3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

WB484

Picc. 17  
 Fls. 1 2  
 Obs. 1 2  
 E♭ Cl.  
 B♭ Cls. 1 2  
 Basset Hn.  
 B♭ B. Cl.  
 Bsns. 1 2  
 E♭ A. Saxes 1 2  
 B♭ T. Sax.  
 E♭ B. Sax.  
 17  
 B♭ Tpts. 1 2  
 F Hn. 1 2  
 Trbs. 1 2 3  
 Euph.  
 Tuba  
 Harp  
 Bells  
 S.D.  
 B.D.  
 C. Cyms.

**26**

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

Basset Hn.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

**26**

B♭ Tpts. 2 3

F Hn. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

**34**

Picc. *p*

Fls. 1, 2 *pp-p*

Obs. 1, 2 *pp-p*

E♭ Cl. 1, 2 *p*

B♭ Cls. 1, 2 *pp-p*

Basset Hn. *pp-p*

B♭ B. Cl. *pp-p*

Bsns. 1, 2 *a2* *pp-p*

E♭ A. Saxes 1, 2 *pp-p*

B♭ T. Sax. *pp-p*

E♭ B. Sax. *pp-p*

**34**

B♭ Tpts. 1, 2 *p*

F. Hn. 1, 2 *pp-p*

F. Hn. 3, 4 *pp-p*

Trbs. 1, 2 *p*

Trbs. 3 *p*

Euph. *pp-p*

Tuba *unis.*

Harp

Bells

S.D. *pp-p*

B.D. *pp-p*

C. Cyms. *f-ff*

**41** **42**

1. Play *>* 2.

*f*

*f*

*f*

*a2 > p*

*p*

*f*

*Play >*

*f*

*div.* *unis.* *Play f*

*f*

*Play > a2*

*f*

*Play > a2*

*f*

*p*

*Play > a2*

*f*

*p*

**1.** **2.**

*p*

**43** **Trio**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**43** **Trio**

**48**

B♭ Tpts. 1  
2  
3

F Hn. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

**53**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**58**

B♭ Tpts. 1  
2

3

F Hn. 1  
2

3  
4.

p

Trbs. 1  
2

3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

**63**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**63**

B♭ Tpts. 1  
2  
3

F Hn. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

**71**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**71**

B♭ Tpts. 1  
2  
3

F Hn. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

**79**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

The musical score for page 14, system 79, features ten staves of music. The instruments listed are Piccolo, Flute 1 & 2, Oboe 1 & 2, Eb Clarinet, Bassoon 1 & 2, Eb Alto Saxophone 1 & 2, Bb Tenor Saxophone, Eb Bass Saxophone, Trumpet 1 & 2, Trombone 1 & 2, French Horn 1 & 2, Tuba, Harp, Bells, S.D., B.D., and C. Cyms. Measure numbers 80 through 86 are indicated above the staves. Measures 80-82 show various rhythmic patterns. Measures 83-85 feature sustained notes with grace notes. Measures 86-87 conclude the section.

**79**

1

B♭ Tpts. 2

3

1  
2

F Hn.

3  
4

1  
2

Trbs. 3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

unis.

The musical score for page 14, system 79, continues with ten staves. The instruments listed are Trumpet 1 & 2, Trombone 1 & 2, French Horn 1 & 2, Trombone 3, Euphonium, Tuba, Harp, Bells, S.D., B.D., and C. Cyms. Measures 80 through 86 are shown. Measures 87-89 feature sustained notes with grace notes. Measures 90-92 conclude the section.

87

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Ccls. 1 2 3

Basset Hn.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

**87**

B♭ Tpts. 2

3

1 2

F Hn.

3 4

1 2

Trbs.

3

1 2

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

**95**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**95**

B♭ Tpts. 1  
2

div.  
unis.

div.

F Hn. 1  
2

a2  
a2

1  
2

F Hn. 3  
4

a2  
a2

1  
2

Trbs. 1  
2

3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

**103**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3 *3.unis.* *p*

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2 *a2 p*

B♭ T. Sax.

E♭ B. Sax.

**103** *p*

B♭ Tpts. 2  
3

F Hn. 1  
2 *a2 p* *legato*  
3  
4 *p* *legato*

Trbs. 1  
2 *p*

Euph. *p*

Tuba *p*

Harp *p*

Bells *p*

S.D. *p*

B.D. *p*

C. Cyms. *B.D. p*

**108**

This musical score page contains two systems of music. System 1 (measures 103-107) includes parts for Piccolo, Flutes, Oboes, Eb Clarinet, Bassoon, Bassoon (3rd unison), Bassoon (3rd unison), Bassoon (3rd unison), Eb Alto Saxophone, Bb Tenor Saxophone, Eb Bass Saxophone, Bb Trombones, F Horn, Bb Trombones, Euphonium, Tuba, Harp, Bells, Snare Drum, Bass Drum, and Cymbals. Measure 103 starts with a rest for Piccolo. Measures 104-107 feature various rhythmic patterns and dynamics like mp and a2. System 2 (measures 108-109) includes parts for Flutes, Oboes, Eb Clarinet, Bassoon, Bassoon (3rd unison), Bassoon (3rd unison), Bassoon (3rd unison), Eb Alto Saxophone, Bb Tenor Saxophone, Eb Bass Saxophone, Bb Trombones, F Horn, Bb Trombones, Euphonium, Tuba, Harp, Bells, Snare Drum, Bass Drum, and Cymbals. Measure 108 begins with a dynamic of mp. The score is set on a grid of five staves per system, with some parts sharing staves (e.g., three bassoons in one staff).

109 110 111 112 113 114

Picc. Fls. 1 2 Obs. 1 2 E♭ Cl. B♭ Cls. 1 2 3 Basset Hn. B♭ B. Cl. Bsns. 1 2 E♭ A. Saxes 1 2 B♭ T. Sax. E♭ B. Sax. B♭ Tpts. 1 2 3 F Hn. 1 2 3 4 Trbs. 1 2 3 Euph. Tuba Harp Bells S.D. B.D. C. Cyms.

**113**

115 116 117 118 *mp* 119 120

Picc.

Fls. 1 2

Obs. 1 2 *mp*

E♭ Cl.

B♭ Cls. 1 2

Basset Hn.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

**SAMPLE**

118

B♭ Tpts. 2 3

F Hn. 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Harp

Bells

S.D.

B.D.

C. Cyms.

121 *tr.* 122 123 124 125 126

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Eb Cl.  
Bb Cls. 1  
2  
Basset Hn.  
Bb B. Cl.  
Bsns. 1  
2  
Eb A. Saxes 1  
2  
Bb T. Sax.  
Eb B. Sax.

123

Bb Tpts. 1  
2  
3  
F Hn. 1  
2  
3  
4  
Trbs. 1  
2  
3  
Euph.  
Tuba  
Harp  
Bells  
S.D.  
B.D.  
C. Cyms.

127 128 129 130 131 132

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

Basset Hn.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 2 3

F Hn. 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Harp

Bells

S.D.

B.D.

C. Cyms.



**139**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**139**

1

B♭ Tpts. 2

3

1  
2

F Hn.

3  
4

1  
2

Trbs. 3

Euph.

Tuba

unis.

Harp

Bells

S.D.  
B.D.  
C. Cyms.

147      148      149      150      151      152      153      154

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

B♭ Cls. 2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**147**

1

B♭ Tpts. 2

3

1  
2

F Hn. 3  
4

Trbs. 1  
2

3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

This page contains two systems of musical notation for a full orchestra. The top system (measures 147-154) includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Eb Clarinet 1, Bassoon 2, Bassoon 3, Bassoon 1, Bassoon 2, Eb Alto Saxophone 1 & 2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 2, Trombones 1 & 2, Trombone 3, Euphonium, Tuba, Harp, and Bells, S.D., B.D., and C. Cyms. The bottom system (measure 147) includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Eb Clarinet 1, Bassoon 1, Bassoon 2, Bassoon 3, Eb Alto Saxophone 1, Eb Alto Saxophone 2, Bb Tenor Saxophone, Bb Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Harp, and Bells, S.D., B.D., and C. Cyms. Measures 148-154 show various dynamics like ff and ff, and articulations like staccato dots and slurs. Measure 147 shows sustained notes and eighth-note patterns.

Picc. 155  
 Fls. 1 2  
 Obs. 1 2  
 E♭ Cl.  
 B♭ Cls. 1 2 3  
 Bassett Hn.  
 B♭ B. Cl.  
 Bsns. 1 2  
 E♭ A. Saxes 1 2  
 B♭ T. Sax.  
 E♭ B. Sax.  
 155  
 B♭ Tpts. 1 2 3  
 F Hn. 1 2 3 4  
 Trbs. 1 2 3  
 Euph.  
 Tuba  
 Harp  
 Bells  
 S.D.  
 B.D.  
 C. Cyms.

**163** *a tempo*

164 165 166 167 **168**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3  
3. unis

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**163** *ff* *a tempo* **168**

B♭ Tpts. 1  
2

F Hn. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.

C. Cyms.

This musical score page contains two systems of music. The top system (measures 163-168) includes parts for Piccolo, Flutes, Oboe, Eb Clarinet, Bassoon (3rd part), Bassoon (3rd unison), Bassoon (2nd part), Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet, F Horn, Bass Trombone, Euphonium, Tuba, Harp, Bells, and C. Cymbs. The bottom system (measures 163-168) includes parts for Bb Trumpet, F Horn, Bass Trombone, Euphonium, Tuba, Harp, and C. Cymbs. Measure 163 starts with dynamic 'ff' and 'a tempo'. Measures 164-167 show various rhythmic patterns and dynamics like 'ff' and 'a2 ff'. Measure 168 concludes with a dynamic 'ff'.

169 170 171 172 173 174

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls.

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2

F. Hn. 1  
2

Trbs. 1  
2

3

Euph.

Tuba

Harp

Bells

S.D.

B.D.

C. Cyms.

WB484

175 176 177 178 179 180

178

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls.  
1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxs.  
1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.  
1  
2

F Hn.  
1  
2  
3  
4

Trbs.  
1  
2  
3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

181 182 183 184 185 186

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

Basset Hn.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hn. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Harp

Bells

S.D.  
B.D.  
C. Cyms.

187                    188                    189                    190                    **191**                    192

**191**

div.

**WB484**

193 194 195 196 197 198

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

B♭ Cls.  
1  
2  
3

Basset Hn.

B♭ B. Cl.

Bsns. 1  
2

E♭ A. Saxes  
1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.  
1  
2  
3

F Hn.  
1  
2  
3  
4

Trbs.  
1  
2  
3

Euph.

Tuba  
unis. div.  
unis. div.

Harp

Bells

S.D.  
B.D.  
C. Cyms.

## 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.

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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.

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### What If I Want To ... ?

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WB484F - Wildcat March



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