



TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 1/2  
WB576F

# CHRISTINE M. RICHARDSON

## *Procession of the Prince*

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 17



NEIL A. KJOS MUSIC COMPANY • PUBLISHER

## About the Composer



Christine Richardson is a retired music educator . She taught band, orchestra, choir and elementary music in California for 37 years. She holds a Bachelor of Music degree from University of Southern California. Christine studied horn with James Decker and music composition with Lynn Blake John and Robert Barrett. She has composed concert band music, symphonic orchestra music, and quintets. Currently, Christine plays horn for both the Empire Wind Ensemble and the Redlands Community Orchestra. Christine enjoys writing programmatic music, describing some of her favorite scenic places she sees when hiking locally in California and when travelling to places like Grand Canyon, Kenya, and Norway. In her spare time, she is a volunteer music teacher at the local schools, and is also a docent for the Wildlands Conservancy. Christine's website is: [www.RichardsonComposer.com](http://www.RichardsonComposer.com).

## About the Composition

*Procession of the Prince* utilizes the first 6 notes learned, simple rhythms, and repetition. This piece works with limited instrumentation (i.e. with only flute, clarinet, alto saxophone, trumpet, and trombone). This piece also introduces 8th note rhythms and dynamics markings.

In the section starting at measure 17, there is some simple counterpoint between the woodwind and brass sections.

The marked tempo of 90 beats per minute is a suggestion and is not included in the instrumental parts. Depending on the ability of the players, a successful performance of *Procession of the Prince* can fall between 88 and 100 beats per minute.

The melody and lyrics are printed on the back of each instrumental part and is transposed for that instrument. Encourage young players to sing the lyrics and then play the melody to aid in learning the 8th note rhythms. One possible way to do this would be to have half the band sing while the other plays, and then switch roles.

Here is a concert pitch version in treble clef:

### Procession of the Prince — Theme

music and lyric by  
Christine M. Richardson

Here comes the prince on a horse, a white horse for all to see.

Here comes the prince on a horse. We'll ride on-to vic - t'ry.

## Correlation with TRADITION OF EXCELLENCE™

*Procession of the Prince* correlates with *Tradition of Excellence* Book 1, page 17.

These concepts may need introduction or reinforcement:

Moderato - tempo mark. Play at a comfortable and moderate speed.

Suspended Cymbal Roll - introduced on page 26 of in the Percussion Book of *Tradition of Excellence* Book 1.

Hairpin crescendo (percussion only) - introduced in on page 22 of *Tradition of Excellence* Book 1.

Be sure to review the Concert Etiquette on page 10.



# Procession of the Prince

Approx. performance time—2:00

Christine M. Richardson  
(ASCAP)

**Moderato** (♩ = 90)

Flute *f*

Oboe *f*

B♭ Clarinet *f*

E♭ Alto Clarinet *f*

B♭ Bass Clarinet *f*

Bassoon *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

**Moderato** (♩ = 90)

B♭ Trumpet *f*

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

**Moderato** (♩ = 90)

Orchestra Bells *f*

Triangle  
Tambourine

Suspended Cymbal

Snare Drum  
Bass Drum *f*

**Moderato** (♩ = 90)

Rehearsal Piano *f*

[illegible]

This musical score page contains measures 13 through 18. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in E-flat/A (E♭ A. Cl.), Clarinet in B-flat/Bass (B♭ B. Cl.), Bassoon (Bsn.), Saxophone in E-flat/A (E♭ A. Sax.), Saxophone in B-flat/Tenor (B♭ T. Sax.), Saxophone in E-flat/Bass (E♭ B. Sax.), Trumpet in B-flat (B♭ Tpt.), French Horn (F Hn.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Triangle (Tri. Tamb.), Cymbal (S. Cym.), Snare Drum (S.D.), Bass Drum (B.D.), and Piano (Pno.). Measures 13-16 are marked with measure numbers above the staff. Measure 17 is highlighted with a box containing the number 17. Dynamic markings include fortissimo (f) starting at measure 17 for several instruments. A large diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

19 20 21 22 23 24

Fl.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri. Tamb.

S. Cym.

S.D. B.D.

Pno.

*f*

*p*

*p*

*p*

29

*p*

*p*

*p*

*p*

29



31 32 33 34 35 36

Fl.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri. Tamb.

S. Cym.

S.D. B.D.

Pno.

37 38 39 40 41

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

E $\flat$  A. Cl. *f*

B $\flat$  B. Cl. *f*

Bsn. *f*

E $\flat$  A. Sax. *f*

B $\flat$  T. Sax. *f*

E $\flat$  B. Sax. *f*

37

B $\flat$  Tpt. *f*

F Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

37

Bells *f*

Tri. *f*

Tamb. *f*

S. Cym. *f*

S.D. B.D. *f*

37

Pno. *f*

8

The musical score is for a piece titled 'Procession of the Prince' (WB576). It is arranged for a large ensemble. The first system (measures 37-41) includes Flute, Oboe, B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The second system (measures 37-41) includes B-flat Trumpet, Flute Horn, Trombone, Baritone, and Tuba. The third system (measures 37-41) includes Bells, Triangle, Tom-tom, Snare Drum, and Piano. The piano part is written for grand staff. The score is marked with a forte (f) dynamic throughout. A large 'SAMPLE' watermark is overlaid on the page.

42 43 44 45 46

Fl.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri. Tamb.

S. Cym.

S.D. B.D.

Pno.

*p* *f*

---

# 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](http://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](http://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.

