



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1½
WB579F

BRIAN D. SLEEPER

Stones of the Ancients

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 30



NEIL A. KJOS MUSIC COMPANY • PUBLISHER

About the Composer



Brian Sleeper (b. 1975) is a graduate of the Ithaca College School of Music, where he earned a Bachelor of Music degree in Music Education. While at Ithaca, he studied under conductors such as Karl Swearingen, Henry Neubert, Mark Fonder and Rodney Winther. During his time there, Mr. Sleeper became a member of the Delta Chapter of Phi Mu Alpha Sinfonia, an organization focused on music advocacy and awareness across the United States. At this time, Mr. Sleeper also had the opportunity to perform for two seasons with the Cadets of Bergen County Drum and Bugle Corps. He then went on to teach several marching ensembles, both scholastic and independent, in New York and New Jersey. Independent ensembles that Mr. Sleeper had the opportunity with which to work

included Phoenix Drum and Bugle Corps as well as Spectrum Drum and Bugle Corps where he was the brass arranger and caption head from 1998–2000.


Mr. Sleeper's school teaching career began in 1997 when he was hired as the Assistant Band Director and teacher of Instrumental Music and Music Theory at Kearny High School in Hudson County, New Jersey. In 1999 he accepted a teaching job in Pemberton Township, New Jersey, where he's been teaching ever since. His responsibilities at Pemberton have included arranging for, and directing, the marching band; directing the concert band and small ensembles; and teaching piano, music history and music theory classes. Mr. Sleeper performs on the tuba with the South Jersey Area Wind Ensemble. He became affiliated with the organization shortly after winning its American Composer Competition in 2011 with his piece titled "Hero from an Age Unremembered." Brian Sleeper currently teaches elementary school music in Pemberton Township, New Jersey. When not spending time with his children, he continues to create original compositions for concert band and wind ensemble at his home in Southern New Jersey.

About the Composition

Throughout the world, ancient civilizations created stone structures that have endured centuries. From Stonehenge in England to pyramids on multiple continents, these monuments have intrigued many. This piece commemorates the grandeur and mystery of these marvels.

Correlation with TRADITION OF EXCELLENCE™

Stones of the Ancients correlates with *Tradition of Excellence* Book 1, page 30.

New note for Tenor Saxophone: G# . Have students refer to the fingering chart in the back of their *Tradition of Excellence* Book.

The Timpanist may need to be introduced to the notes G  and D .

Be sure to review the Concert Etiquette on page 20.

Stones of the Ancients

Approx. performance time—1:40

Brian D. Sleeper
(ASCAP)

Allegro (♩ = 120)

Flutes 1/2 *f* *a2* *2* *3* *4* *5* *6*

Oboe *f*

B♭ Clarinets 1/2 *f* *8*

E♭ Alto Clarinet *f*

B♭ Bass Clarinet *f*

Bassoon *f*

E♭ Alto Saxophones 1/2 *f* *a2*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Allegro (♩ = 120)

B♭ Trumpets 1/2 *f* *a2*

F Horn *f* *div.* *unis.*

Trombone *f*

Euphonium *f*

Tuba *f*

Allegro (♩ = 120)

Orchestra Bells

Triangle

Snare Drum
Bass Drum *f*

Timpani *f* *G, D*

Allegro (♩ = 120)

Rehearsal Piano *f* *8*

7 8 9 a2 10 11 12

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1/2

F Hn.

Trb.

Euph.

Tuba

Bells

Tri.

S.D.

B.D.

Timp.

Pno.

f

Fls. 1 2 13 14 a2 15 8 16 a2 17 18

Ob.

Bb Cls. 1 2 a2 a2 mp mp

Eb A. Cl. mp

Bb B. Cl. mp

Bsn. mp

Eb A. Saxes 1 2 a2 mp

Bb T. Sax. mp

Eb B. Sax. mp

Bb Tpts. 1 2 a2 17

F Hn. div. unis.

Trb.

Euph.

Tuba

Bells 17 mp

Tri.

S.D. B.D. mp

Timp. f

Pno. 17 mp

19 20 21 22 23 24

Fls. 1/2 *f* *a2*

Ob. *f* *a2*

B♭ Cls. 1/2 *f* *a2*

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f* *a2*

E♭ A. Saxes 1/2 *f* *a2*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

B♭ Tpts. 1/2 *f* *a2*

F Hn. *f*

Trb. *f*

Euph. *f*

Tuba *f*

Bells *f*

Tri.

S.D. B.D. *f*

Timp. *f*

Pno. *f*

The musical score is arranged in a standard orchestral format. Measures 19-24 are shown. The key signature has two flats (B♭ and E♭). The time signature is 1/2. The score includes parts for 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, B♭ Trumpets (1/2), F Horns, Trombones, Euphonium, Tuba, Bells, Triangle, Snare Drum (S.D.), Bass Drum (B.D.), Timpani (Timp.), and Piano (Pno.). Dynamics include *f* (forte) and *a2* (second octave). The piano part features a complex harmonic texture with chords and moving lines in both hands.

[illegible]

31 32 33 a2 34 35 36

Fls. 1 2 *mp*

Ob. *mp*

B♭ Cls. 1 2 *mp*

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

E♭ A. Saxs. 1 2 *mp*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

B♭ Tpts. 1 2 35

F Hn. 35

Trb. *mp*

Euph. *mp*

Tuba *mp*

Bells *f* 35 *mp*

Tri.

S.D.
B.D.

Timp.

Pno. 35

mp

The image shows a musical score for the song "The Rose Tree". It is a three-part setting for voices (Soprano, Alto, and Tenor/Bass) and piano. The score is written in 4/4 time and consists of 41 measures. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is divided into three systems. The first system contains measures 1-12, the second system contains measures 13-24, and the third system contains measures 25-36. The score ends with a double bar line and the number 41 in a box. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page.

Stones of the Ancients – WB579

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.

