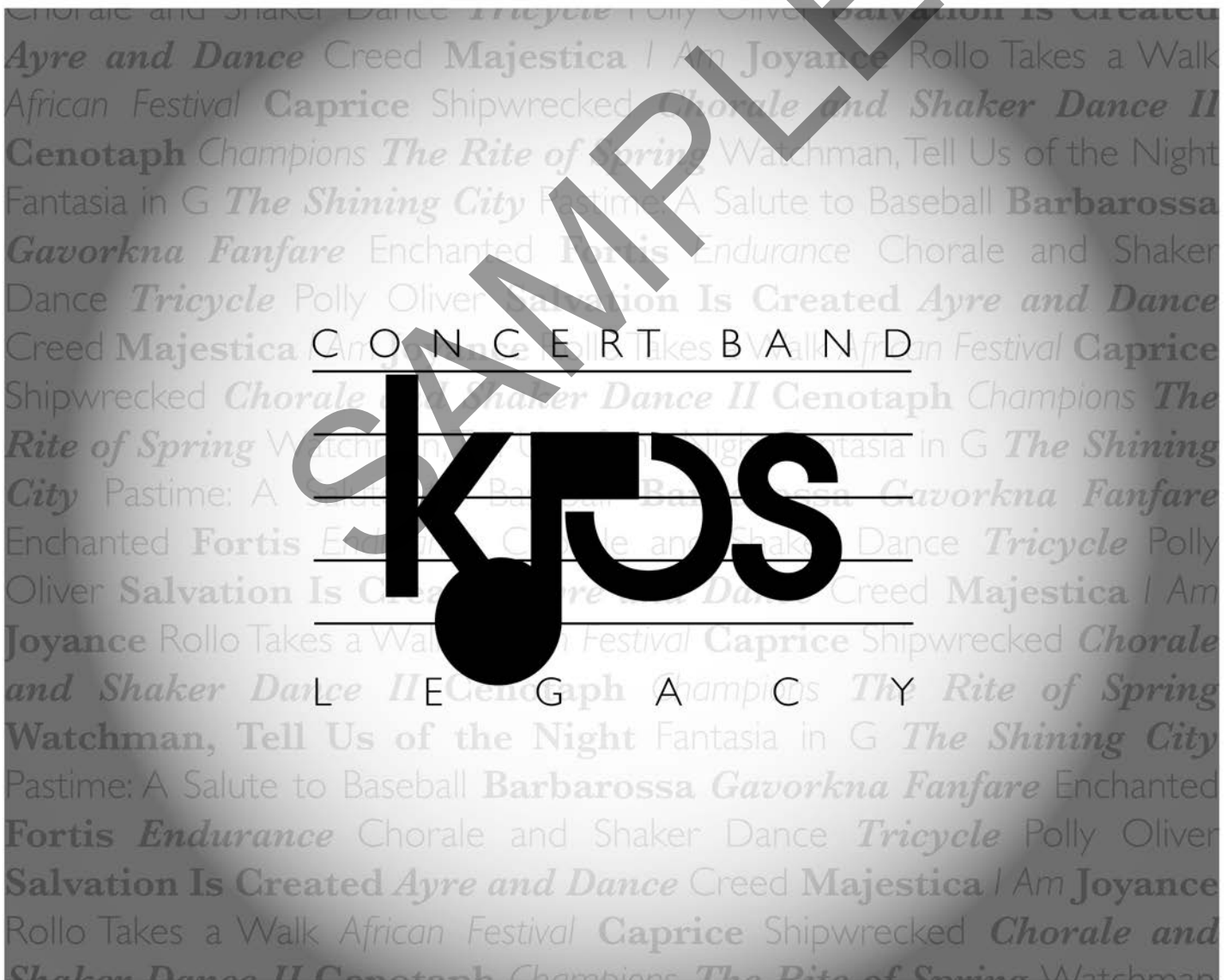


BRAD CIECHOMSKI

City of Lights



SAMPLE



About the Composer

Brad Ciechowski (b. 1959) is the Director of Bands at Harrison Middle School in Yarmouth, Maine where he teaches instrumental music in grades 4-8. In Yarmouth, he conducts four concert bands and three jazz bands. Brad received his bachelor's and master's degrees from The University of New Hampshire where he studied composition with Andrew Boysen Jr.

Brad has been chosen as "Teacher-of-the-Year" and is one of 51 teachers in the USA to receive the American Star of Teaching.

As a composer, Brad has received commissions for concert and jazz bands at every grade level, elementary through college. Brad's music is published nationally with Kjos Music, Alfred Music, Kendor and FJH Music.

His published works are often chosen as "editor's choice" by the distributor, JW Pepper. As a veteran middle school educator, Brad has focused his writing on the middle level bands.

Aside from composing, Brad is active in New England as a clinician, adjudicator and guest conductor at district and state music festivals and competitions.

A performer at heart, Brad stays busy as a freelance drummer with local, regional and national artists in the greater New England Area. Brad has appeared on stage with jazz great such as Clark Terry, Mel Torme, Bob Mintzer, The New York Voices, Wayne Bergeron, and Conrad Herwig, John Faddis, Eric Marienthal and Jeff Coffin just to name a few. He has even rocked out with David Crosby of Crosby, Stills and Nash as well as backed up comedian great, Joan Rivers.

Brad lives in South Portland, Maine with his bass playing wife. When not busy with music, you'll find him out on the Atlantic in his boat "Sea Major 7".

About the Composition

City of Lights was commissioned by the Grainger Grade 7 Band, Aurora, Illinois, Jason Dyhouse Director.

In 1837, Aurora, Illinois was the first city to use public electric lights and was nicknamed "The City of Lights." With all my commission projects, I seek to tailor the music to the school's needs and or local meaning. As I learned more of the history of Aurora, Illinois, it became evident to have "electricity" be a part of this music. Jason Dyhouse, the conductor, and the students settled on the title "City of Lights" and worked with me to incorporate electricity into the music.

I feel that electricity is a perplexing part of our lives. It resides in an outlet not far from us, ready for our use; however, unleashed, it can be deadly. As I pondered this concept, the idea of using some electrical sounds in the piece became clear. The dramatic opening reveals harmonic tensions, much like electrical interference might but with unknown consequences. As the opening builds to the chord in measure eleven, I introduce the electrical sound as a palette for the next aleatoric section.

Measures 12–15: As this electrical sound provides the drone for the next measures, we discover the best way to cue and conduct these measures. The conductor should cue the initial entrance, then pass on the cueing to a "section leader" for visual cues.

Meas. 11: Drone enters, band decrescendo.

Meas. 12: Conductor cues Flute, Oboe, Bells (as these notes continue to be cued, a player in the front row of the band stands and continues to cue this group in aleatoric style)

Meas. 13: Conductor cues Alto sax, Trumpets, Horn, bowed Vibraphone, Chimes, Suspended Cymbal, and Gong. (As these notes continue to be cued, a player in the Saxophone section of the band stands and continues to cue this group in aleatoric style.)

Meas. 14: Conductor cues Clarinets. (As these notes continue to be cued, a clarinetist in the front row of the band stands and continues to cue this group in aleatoric style.)

Meas. 15: Conductor cues the crescendo into measure 16 where the tempo is established.

Be sure to balance the electrical drone against the band. All entrances should be heard as well as the drone. The electric sound should gradually fade down in volume starting at measure 16 and end around measure 20

With some experimentation in the rehearsal, your band can discover the best ways to bring this layered build to life. Feel free to amend the notes above to fit your ensemble.

At measure 103: The 2nd electrical sound enters. Again, it should be present and balanced to the ensemble. The sound is timed to end with the piece; however, be sure to have a player ready to end this second drone when the band strikes the last note of the piece. The piece should end dramatically on beat 2 of measure 123.

I hope you enjoy *City of Lights*. Please feel free to contact the composer if you have any questions about performance practice, questions or ideas at www.bradcmusic.com.

Instrumentation List

- 1 – Electrical Noises*
- 8 – Flutes
- 3 – Oboe
- 6 – 1st B \flat Clarinet
- 6 – 2nd B \flat Clarinet
- 2 – B \flat Bass Clarinet
- 3 – Bassoon
- 2 – 1st E \flat Alto Saxophone
- 2 – 2nd E \flat Alto Saxophone
- 2 – B \flat Tenor Saxophone
- 2 – E \flat Baritone Saxophone
- 4 – 1st B \flat Trumpet
- 4 – 2nd B \flat Trumpet
- 6 – F Horn
- 8 – Trombone
- 2 – Euphonium
- 2 – Euphonium TC
- 4 – Tuba
- 2 – Timpani
- 3 – Mallets:
 - Bells
 - Chimes
 - Vibraphone
 - Xylophone
- 3 – Percussion I:
 - Snare Drum
 - Bass Drum
- 2 – Percussion II:
 - 2 Toms (10" & 12")
 - 2 Temple Blocks
- 2 – Percussion III:
 - Suspended Cymbal
 - Gong
 - Tambourine
- 3 – Percussion IV:
 - Triangle
 - Flexatone
 - Brake Drum
 - Crash Cymbals
- 1 – Full Conductor Score

*Electrical Noises: Download tracks from the Kjos Multimedia Library at <https://www.kjos.com>.

The Electrical Noises part includes the Flute part for reference. It is also indicated in the Mallets Score, and playable by one of those performers.

Approximate performance time—3:45

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

City of Lights

Approx. performance time—3:45

Brad Ciechomski
ASCAP

Andante (♩ = 80)

Electrical Noises* 2 3 4 5 6

Flutes

Oboe

1
B. Clarinets

2

B. Bass Clarinet

Bassoon

E♭ Alto 1
Saxophones 2

B. Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 80)

1
B. Trumpets 2

F Horn

Trombone

Euphonium

Tuba

Andante (♩ = 80)
Med Hard Mallets

Timpani

Mallets:
Bells
Chimes
Vibraphone
Xylophone

Percussion I:
Snare Drum
Bass Drum

Percussion II:
2 Temple Blocks
2 Toms (10" & 12")

Percussion III:
Suspended Cymbal
Gong
Tambourine

Percussion IV:
Triangle, Flexatone,
Brake Drum, Mark Tree,
Crash Cymbals

S. Cym. - w/med. yarn mlts.

Gong

Bells - w/brass mlts.

Snares off

Toms

*Electrical Noises: Download tracks from the Kjos Multimedia Library at <https://www.kjos.com>.

The Electrical Noises part includes the Flute part for reference. It is also indicated in the Mallets Score, and playable by one of those performers.

© 2020 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.

7 8 9 10 11

Elec.

Fls. *mf* *mf* *f* *ff* *mp*

Ob. *mf* *mf* *f* *ff* *mp*

1 *div.* *unis.* *div.* *ff* *mp*

B \flat Cls. 2 *ff* *mp*

B \flat B. Cl. *ff*

Bsn. *ff*

E \flat A. Saxes 1 *ff* *mp*

2

B \flat T. Sax. *ff*

E \flat B. Sax. *ff*

B \flat Tpts. 1 *1. div.* *ff* *mp*

2

F Hn. *ff* *mp*

Trb. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Bells *mf* *f* *ff*

Chimes *ff*

S.D. *ff* *mp*

B.D.

T. Blks. *ff* *mp*

Toms

S. Cym. *f* *mp* *f* *mp*

Gong

Tri.

5" 5"-10" 10" 10"-?"

12 13 14 15

Elec. play *Electrical Noise 1*

Fls. continue on cues from 1st Flute

Ob. continue on cues from 1st Flute

1 B \flat Cls. unis. continue on cues from 1st Clarinet

2 continue on cues from 1st Clarinet

B \flat B. Cl. Stagger breath

Bsn. Stagger breath

E \flat A. Saxes 1 a2 continue on cues from 1st Alto Sax

2 Stagger breath

B \flat T. Sax. Stagger breath

E \flat B. Sax. Stagger breath

B \flat Tpts. 1 a2 continue on cues from 1st Alto Sax

2 continue on cues from 1st Alto Sax

F Hn. Stagger breath

Trb. Stagger breath

Euph. Stagger breath

Tuba Stagger breath

Timp. Stagger breath

Bells continue on cues from 1st Flute

Chimes continue on cues from 1st Alto Sax

Vib. with bow

S.D. B.D.

T. Blks. Toms

S. Cym. Gong Scrape with Tri. btr. continue on cues from 1st Alto Sax

Gong to Tamb.

Tri.

16 Allegro molto (♩ = 144)

Elec. 17 18 19 20

fade out

Fls.
 Ob.
 1 B♭ Cls.
 2 B♭ Cls.
 B♭ B. Cl.
 Bsn.
 E♭ A. Saxes 1 2
 B♭ T. Sax.
 E♭ B. Sax.

16 Allegro molto (♩ = 144)

B♭ Tpts. 1 2
 F Hn.
 Trb.
 Euph.
 Tuba

16 Allegro molto (♩ = 144)

Timp.
 Bells
 Xyl.
 S.D.
 B.D.
 Snares on
 T. Blks.
 Toms
 S. Cym.
 Toms
 S. Cym.
 Tamb.
 Tri.
 Tamb.

21 22 23 **24** 25

Fls.

Ob.

1
B. Cls.

2

B. B. Cl.

Bsn.

E♭ A. Saxes 1
2

B. T. Sax.

E♭ B. Sax.

B. Tpts. 1
2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Tri.
Flexa.

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

Flexatone

Tri.

f

mf

26 27 28 29 30

Fls.

Ob.

1
B♭ Cls.

2

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1/2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1/2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Tri.

Slap

mp *f* *mf*

31 32 33 34 ^{1. div.}

Fls.

Ob.

1
B♭ Cls.

2

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

32 ^{Str. Mute a2} ^{1. div.}

1
B♭ Tpts. 2

F Hn.

Trb.

Euph.

Tuba

32

Timp.

Bells

Xyl. ^{Hard Mallets}

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb. ^{Slap}
mp *f* *mf*

Tri.

35 36 unis. 37 38 39

Fls.

Ob.

1 B. Cls.

2

B. B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Tri.

mp

mf

f

mp

div.

1. unis. a2

Open

Slap

39

39

39

40 41 42 43 44

Fls. *mp* *mf* *cresc.*

Ob. *mp* *mf* *cresc.*

1 *mp* *mf* *mp* *cresc.*

2 *mp* *mf* *mp* *cresc.*

B♭ B. Cl. *mp* *mf*

Bsn. *mp* *mf*

E♭ A. Saxes 1 *mp* *mf* *a2*

2 *mp* *mf*

B♭ T. Sax. *mp* *mf*

E♭ B. Sax. *mp* *mf*

B♭ Tpts. 1 *mp* *mf*

2 *mp* *mf*

F Hn. *mp* *mf*

Trb. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mp* *mf*

Bells

Chimes *mf*

Xyl.

S.D. *mp* *f*

B.D. *mf*

T. Blks.

Toms

S. Cym. *f* *mp* *f*

Tamb.

Tri.

45 46 47 48 49 50

Fls. *f* *mp* *cresc.*

Ob. *f* *mp* *cresc.*

1 B♭ Cls. *f* *mp* *cresc.*

2 B♭ Cls. *f*

B♭ B. Cl. *p* *cresc.*

Bsn. *p* *cresc.*

E♭ A. Saxes 1 *mf* *mp* *cresc.*

2 *a2*

B♭ T. Sax. *p* *cresc.*

E♭ B. Sax. *p* *cresc.*

B♭ Tpts. 1 *a2* *Open* *mf* *mp* *cresc.*

2

F Hn. *p* *cresc.*

Trb. *p* *cresc.*

Euph. *p* *cresc.*

Tuba *p* *cresc.*

Timp. *p* *cresc.*

Bells *mp* *cresc.*

Chimes *mp* *cresc.*

Xyl. *mp* *cresc.*

S.D. *p* *cresc.*

B.D.

T. Blks. *p* *cresc.*

Toms

S. Cym. *mp* *f* *cresc.*

Tamb. *p*

Brk. Dr. To Brake Drum

55 unis. 56 57 58 div. 59 unis.

Fls. *f*

Ob. *f*

B. Cls. 1 *f*

2 *f*

B. B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1 *f* *fp* *f* *fp* *f* *fp*

2 *f* *fp* *f* *fp* *f* *fp*

B. T. Sax. *f*

E♭ B. Sax. *f*

55 a2 56 57 58 a2 59

B. Tpts. 1 *f* *fp* *f* *fp* *f* *fp*

2 *f* *fp* *f* *fp* *f* *fp*

F Hn. *f* *fp* *f* *fp* *f* *fp*

Trb. *f* *fp* *f* *fp* *f* *fp*

Euph. *f* *fp* *f* *fp* *f* *fp*

Tuba *f* *fp* *f* *fp* *f* *fp*

55

Timp. *f*

Bells *f*

Xyl. *f*

S.D. *f*

B.D. *f*

T. Blks. *f*

Toms *f*

S. Cym. *f* *mp* *f*

Tamb. *f* *mp* *f*

Brk. Dr. *f*

65 66 67 68 69

Fls. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

1 B. Cls. *mp* *mf*

2 B. Cls. *mp* *mf*

B. B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 *mp* *mf*

2 B. T. Sax. *mf*

E♭ B. Sax. *mf*

1 B. Tpts. *mf* *mp* *mf*

2 F Hn. *mf* *mp* *mf*

Trb. *mf*

Euph. *mf*

Tuba *mf*

Timp. *f*

Bells *mf*
with mallets

Vib. *mf* *mf* *mf* *mf*

S.D. *f*

B.D. *f*

T. Blks. *f* *mf*

Toms *f* *mf*

S. Cym. *mp* *f*

Tamb. *mp* *f*

C. Cyms. *f*

70 71 72 73 74

Fls. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

1 B. Cls. *mp* *mf* *mp*

2 B. Cls. *mp* *mf* *mp*

B. B. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

E♭ A. Saxes 1 *mp* *mf* *mp*

2 E♭ A. Saxes *mp* *mf* *mp*

B♭ T. Sax. *mp* *mf* *mp*

E♭ B. Sax. *mp* *mf* *mp*

1 B. Tpts. *mp* *mf* *mp*

2 B. Tpts. *mp* *mf* *mp*

F Hn. *mp* *mf* *mp*

Trb. *mp* *mf* *mp*

Euph. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Timp. *f*

Bells *mf*

Vib. *mf*

S.D. *f*

B.D. *f*

T. Blks. *f* *mf* *mf*

Toms *f* *mf* *mf*

S. Cym. *mp* *f* *mp*

Tamb. *mp* *f* *mp*

C. Cyms. *f*

75 76 77 78 79

Fls.

Ob.

1
B♭ Cls.

2

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

75

B♭ Tpts. 1
2

F Hn.

Trb.

Euph.

Tuba

75

Timp.

(pedal gliss.)

strike bowl

Bells

Xyl.

S.D.
B.D.

Rim Shot

tight buzz stroke

T. Blks.
Toms

S. Cym.
Tamb.

Tamb.

Flexa.
Mark Tree

Flexatone

Mark Tree

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

f *f* *f* *f*

f *mf* *f* *f*

f *mf* *f* *f*

f *mf* *mf* *mf*

f *mf* *mf* *mf*



80 81 82 83 84

Fls.

Ob.

1
B \flat Cls.

2

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2

F Hn.

Trb.

Euph.

Tuba

83
norm.
mf

Timp.

Bells

Xyl.

S.D.
B.D.

reg. stroke
p mf cresc.

T. Blks.
Toms

S. Cym.
Tamb.

Tri.
Mark Tree

mf

85 86 87 88

Fls. *ff* *f* *f*

Ob. *ff* *f* *f*

1 B♭ Cls. *ff* *f* *f*

2 B♭ Cls. *ff* *f* *f*

B♭ B. Cl. *ff* *f* *f*

Bsn. *ff* *f* *f*

E♭ A. Saxes 1 *ff* *f* *f*

2 E♭ A. Saxes *ff* *f* *f*

B♭ T. Sax. *ff* *f* *f*

E♭ B. Sax. *ff* *f* *f*

1. div. B♭ Tpts. 1 *ff* *f* *f*

2 B♭ Tpts. 1. unis. *ff* *f* *f*

F Hn. *ff* *f* *f*

Trb. *ff* *f* *f*

Euph. *ff* *f* *f*

Tuba *ff* *f* *f*

Timp. *ff* *f* *f*

Bells *ff* *f* *f*

Chimes *ff* *f* *f*

Xyl. *ff* *f* *f*

S.D. *ff* *f* *f*

B.D. *ff* *f* *f*

T. Blks. *ff* *f* *f*

Toms *ff* *f* *f*

S. Cym. *ff* *f* *f*

Tamb. *ff* *f* *f*

Brk. Dr. Brake Drum *ff* *mf* *mf*

89 90 *div.* 91 *unis.* 92 93

Fls.

Ob.

1
B \flat Cls.

2

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1/2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1/2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Chimes

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Brk. Dr.

mp *f* Slap

94

Fls. *mf* *ff* *fp* *f*

Ob. *mf* *ff* *fp* *f*

1 *mf* *ff* *fp* *f*

2 *mf* *ff* *fp* *f*

B♭ B. Cl. *ff* *ff* *fp* *f*

Bsn. *ff* *ff* *fp* *f*

E♭ A. Saxes 1 *mf* *ff* *fp* *f*

2 *mf* *ff* *fp* *f*

B♭ T. Sax. *ff* *ff* *fp* *f*

E♭ B. Sax. *ff* *ff* *fp* *f*

94

B♭ Tpts. 1 *mf* *ff* *fp* *f*

2 *mf* *ff* *fp* *f*

F Hn. *ff* *ff* *fp* *f*

Trb. *ff* *ff* *fp* *f*

Euph. *ff* *ff* *fp* *f*

Tuba *ff* *ff* *fp* *f*

94

Timp. *ff*

Bells *ff*

Xyl. *ff*

S.D. *f*

B.D. *f*

T. Blks. *f*

Toms *f*

S. Cym. *mp*

Tamb. *mp*

Tri. *f*

Brk. Dr. *f*

play Electrical Noise 2

99 100 101 102

Elec.

Fls. *ff* *fp* *ff* *f* *unis.*

Ob. *ff* *fp* *ff* *f*

1 B♭ Cls. *ff* *fp* *ff* *f*

2 B♭ Cls. *ff* *fp* *ff* *f*

B♭ B. Cl. *ff* *fp* *ff* *f*

Bsn. *ff* *fp* *ff* *f*

E♭ A. Saxes 1 *ff* *fp* *ff* *f* *a2*

2 E♭ A. Saxes *ff* *fp* *ff* *f* *a2*

B♭ T. Sax. *ff* *fp* *ff* *f*

E♭ B. Sax. *ff* *fp* *ff* *f*

B♭ Tpts. 1 *ff* *fp* *ff* *f* *a2*

2 B♭ Tpts. *ff* *fp* *ff* *f*

F Hn. *ff* *fp* *ff* *f*

Trb. *ff* *fp* *ff* *f*

Euph. *ff* *fp* *ff* *f*

Tuba *ff* *fp* *ff* *f*

Timp. *f*

Bells *ff* *f*

Xyl. *ff* *fp* *ff* *f*

S.D. *f* *mp* *f*

B.D. *f* *mp* *f*

T. Blks. *f* *mp* *f*

Toms *f* *mp* *f*

S. Cym. *f* *mp* *f*

Tamb. *f* *mp* *f*

Brk. Dr. *f*

103 103

104 105 106 107 108

Elec.

Fls.

Ob.

1
B \flat Cls.

2

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Brk. Dr.

109

110

112

113

Elec.

Fls.

Ob.

1
B \flat Cls.

2

B \flat B. Cl.

Bsn.

1
E \flat A. Saxes

2

B \flat T. Sax.

E \flat B. Sax.

1
B \flat Tpts.

2

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Brk. Dr.
C. Cyms.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombone, Euphonium, Tuba) are in the upper half, while the percussion section (Timpani, Bells, Xylophone, Snare/Big Drum, Tom/Tambourine, Cymbals/Drum) is in the lower half. The score features various dynamics such as *ff* (fortissimo) and *mp* (mezzo-piano), and includes performance instructions like *div.* (divisi) and *Rim Shot*. A large 'SAMPLE' watermark is overlaid diagonally across the page.

114 115 116 117 118

Elec.

Fls. unis. div. unis. *mf*

Ob. *mf*

1 B \flat Cls. *mf*

2 *mf*

B \flat B. Cl. *mf*

Bsn. *mf*

E \flat A. Saxes 1 a2 *mf*

2 *mf*

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

B \flat Tpts. 1 a2 *mf*

2 *mf*

F Hn. *mf*

Trb. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Xyl. *mf*

S.D. Rim Shot *mf*

B.D. *ff*

T. Blks. *ff*

Toms *mf*

S. Cym. Strike *f*

Tamb. *mp* Tamb. *mf*

Brk. Dr. *f*

C. Cyms. *ff*

119 120 121 122 123

Elec.

Fls.

Ob.

1
2
B \flat Cls.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1/2

B \flat T. Sax.

E \flat B. Sax.

1/2
B \flat Tpts.

F Hn.

Trb.

Euph.

Tuba

Timp.

Bells

Xyl.

S.D.
B.D.

T. Blks.
Toms

S. Cym.
Tamb.

Tri.
Brk. Dr.
C. Cyms.

cresc.

ff

mp

fff

a2

Strike/Choke

S. Cym.

Gong

Choke

Tri.

fff

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.

