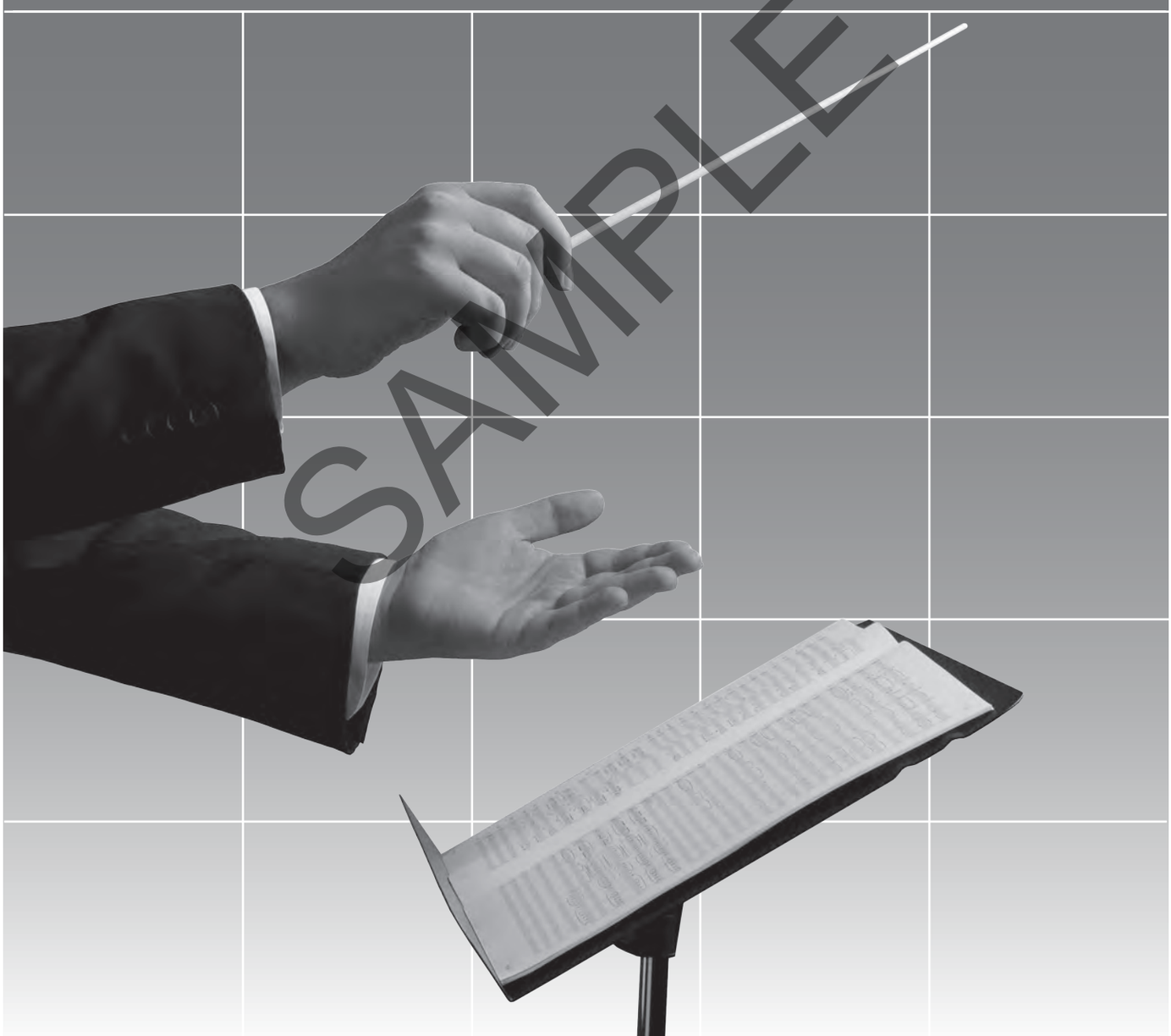
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 3
WB558F

GARY FAGAN

Midday Sun, Midnight Moon

Correlated with TRADITION OF EXCELLENCE™ Book 3, Page 20



SAMPLE

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About the Composer

Gary Fagan is a Maryland native. He completed his undergraduate degree at Bridgewater College in Music Education in 1973. He attended James Madison University where he received a masters degree in music education in 1975. In 1973 he became a band instructor in Albemarle County, Virginia where he taught band for 36 years. He retired in 2009 and is currently serving as a University Supervisor at James Madison University and has recently been an adjunct faculty member there teaching Arranging.

In 1989 Mr. Fagan was elected Central Virginia Outstanding Middle School Teacher by the University of Virginia Chapter of Phi Delta Kappa. In 1999 he received an Outstanding Educator Award from the Virginia Governor's School for the Visual and Performing Arts. In October of 2001 he received the outstanding educator award from the Piedmont Council of the Arts. He has also been twice listed in "Who's Who Among America's Teachers. He is active in the National Association for Music Education and the Virginia Band and Orchestra Directors Association. He is also a member of A.S.C.A.P., the Percussive Arts Society, Phi Beta Mu Bandmasters Fraternity, and the National Band Association. He is a percussionist with the Charlottesville Band and is Assistant Director of that organization. He is active as a band clinician and adjudicator in addition to composing and arranging. Since 2009 he has been serving as an adjunct faculty member at James Madison University. He has over 120 works published for Concert Band and String Orchestra.

About the Composition

Our lives are full of contrasting cycles. Day becomes night, winter turns to spring, high tide becomes low tide, etc. Some cycles follow prescribed periods while others are more fluid and unpredictable. Many musical compositions follow cyclical patterns as well. This overture-style piece has two contrasting sections followed by a return to the original section, thus completing the cycle. The piece was written to illustrate the many different cycles we all experience in our daily lives, many of which we are not even aware but that affect us almost constantly.

Correlation with TRADITION OF EXCELLENCE™

Midday Sun, Midnight Moon correlates with ***Tradition of Excellence*** Book 3, page 20.

Be sure to review the Concert Etiquette on page 12.

SAMPLE

Instrumentation List

8 – Flute
2 – Oboe
3 – 1st B♭ Clarinet
3 – 2nd B♭ Clarinet
3 – 3rd B♭ Clarinet
2 – E♭ Alto Clarinet
2 – B♭ Bass Clarinet
2 – 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
3 – 1st F Horn
3 – 2nd F Horn
3 – 1st Trombone
3 – 2nd Trombone
3 – 3rd Trombone
2 – Euphonium
2 – Baritone TC
4 – Tuba
1 – Electric Bass
3 – Xylophone, Orchestra Bells
3 – Crash Cymbals, Suspended Cymbal, Triangle
3 – Snare Drum, Bass Drum
2 – Timpani (4 drums)
1 – Rehearsal Piano
1 – Full Conductor Score

Additional scores and parts are available.

Approximate Performance Time—4:15

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

SAMPLE

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group: Date:

PERCUSSION ASSIGNMENT CHART Student Name	Chimes	Orchestra Bells	Triangle	Bar Chimes	Crash Cymbals	Sus. Cymbal	Snare Drum	Bass Drum	Timpani	

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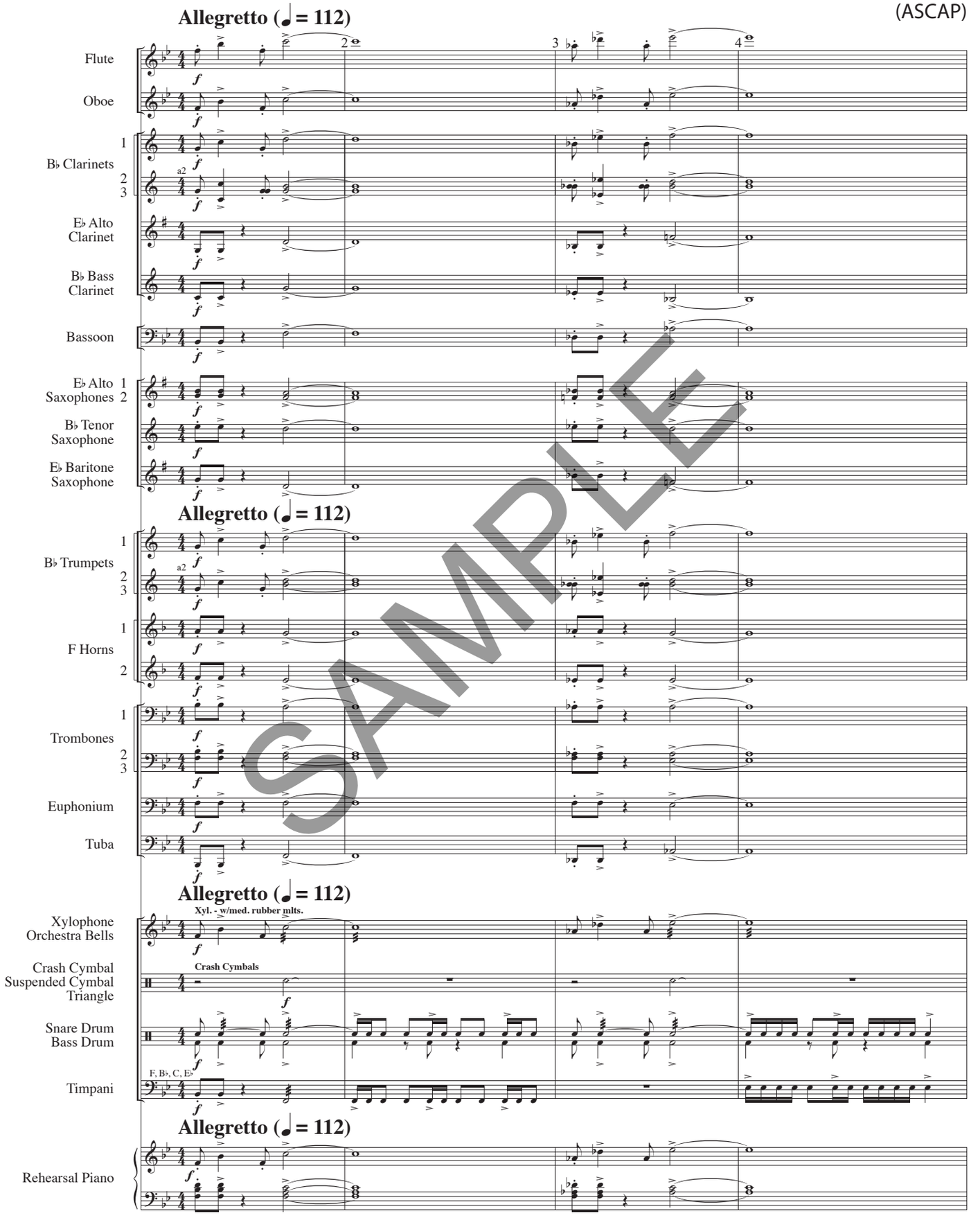
This chart is authorized for reproduction to distribute to percussionists in the performing ensemble.

Dates to Remember:

Midday Sun, Midnight Moon

Approx. performance time—4:15

Gary Fagan
(ASCAP)



SAMPLE

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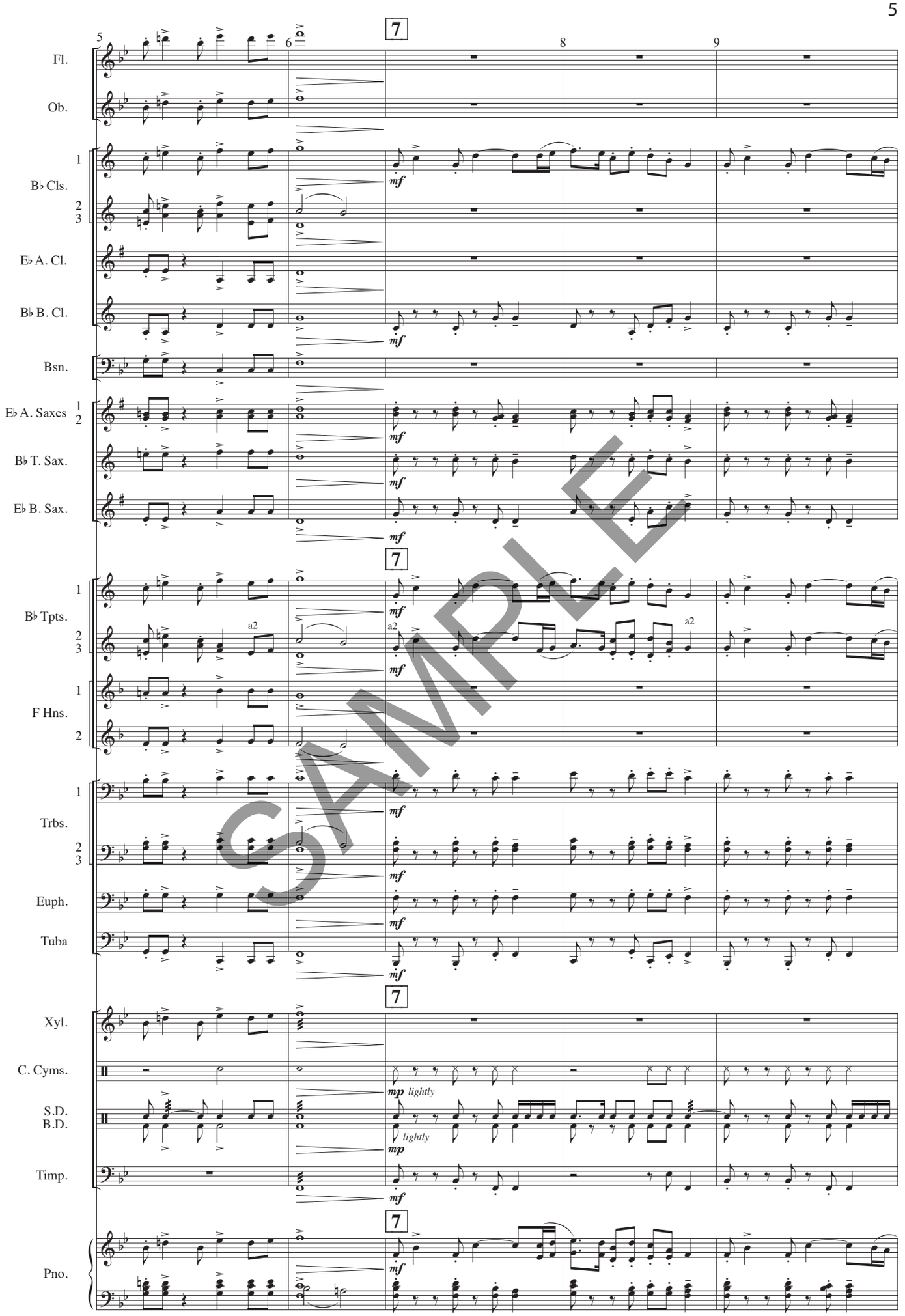
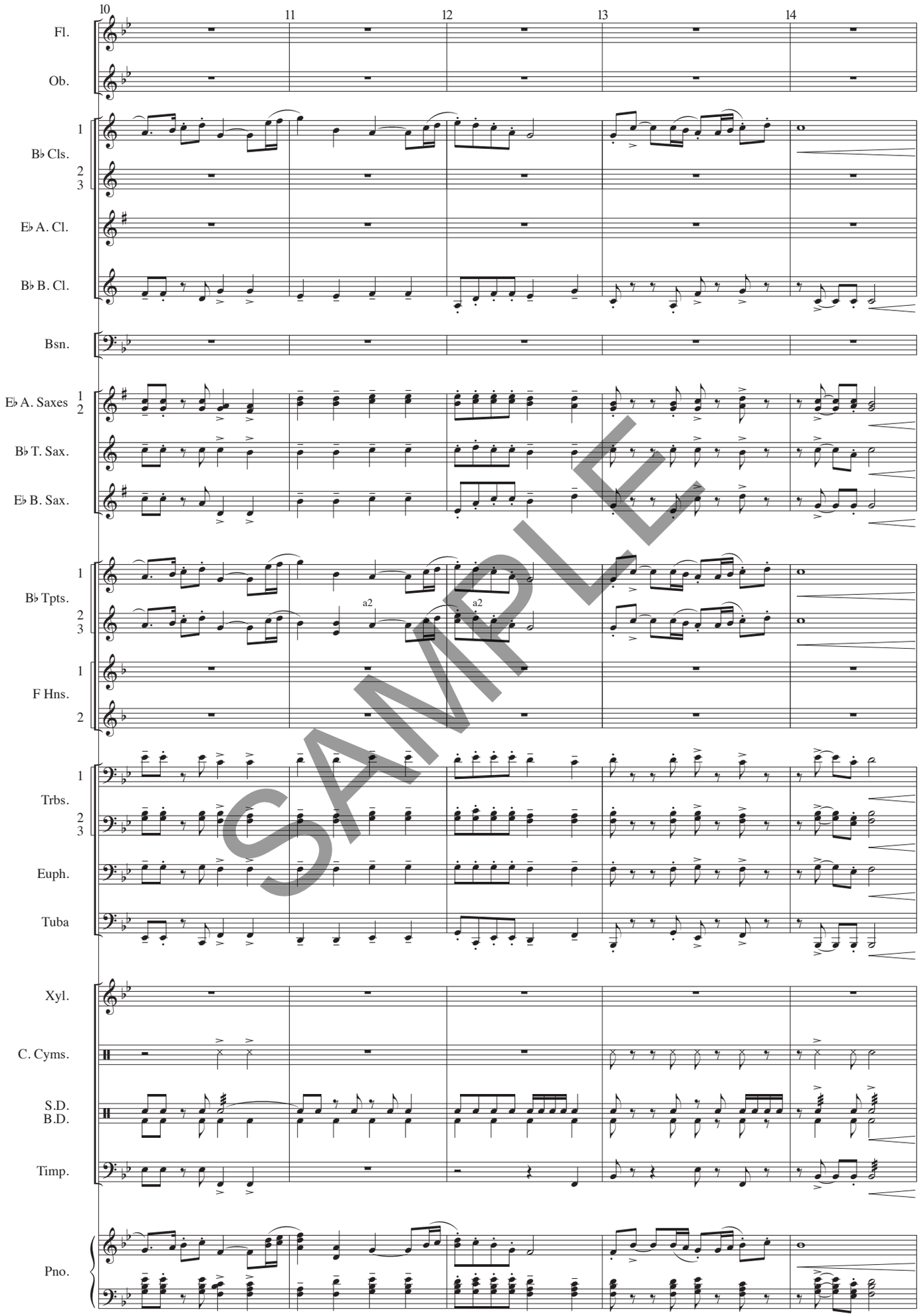
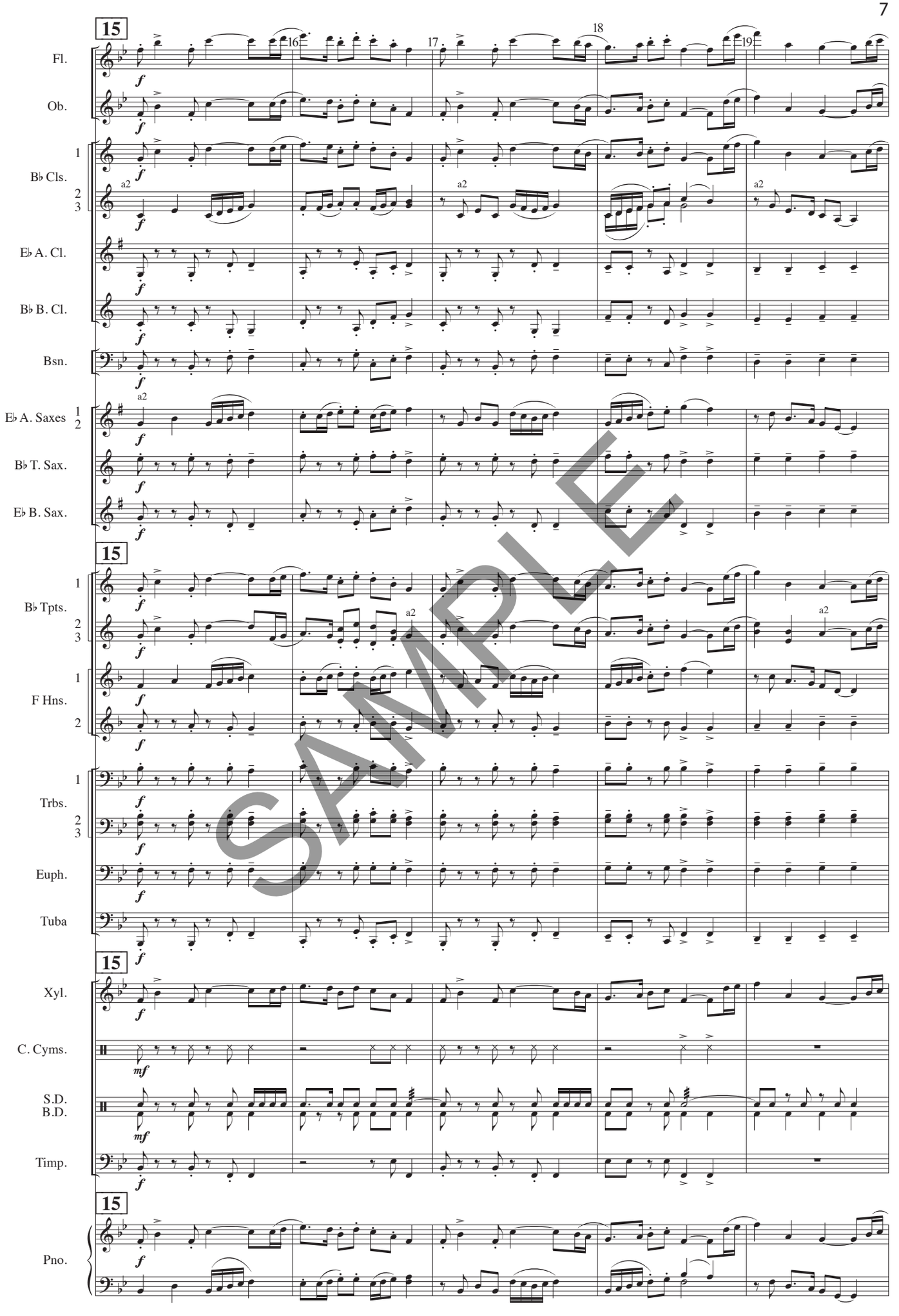

5
6
7
8
9
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.
mf
mp lightly
lightly
a2

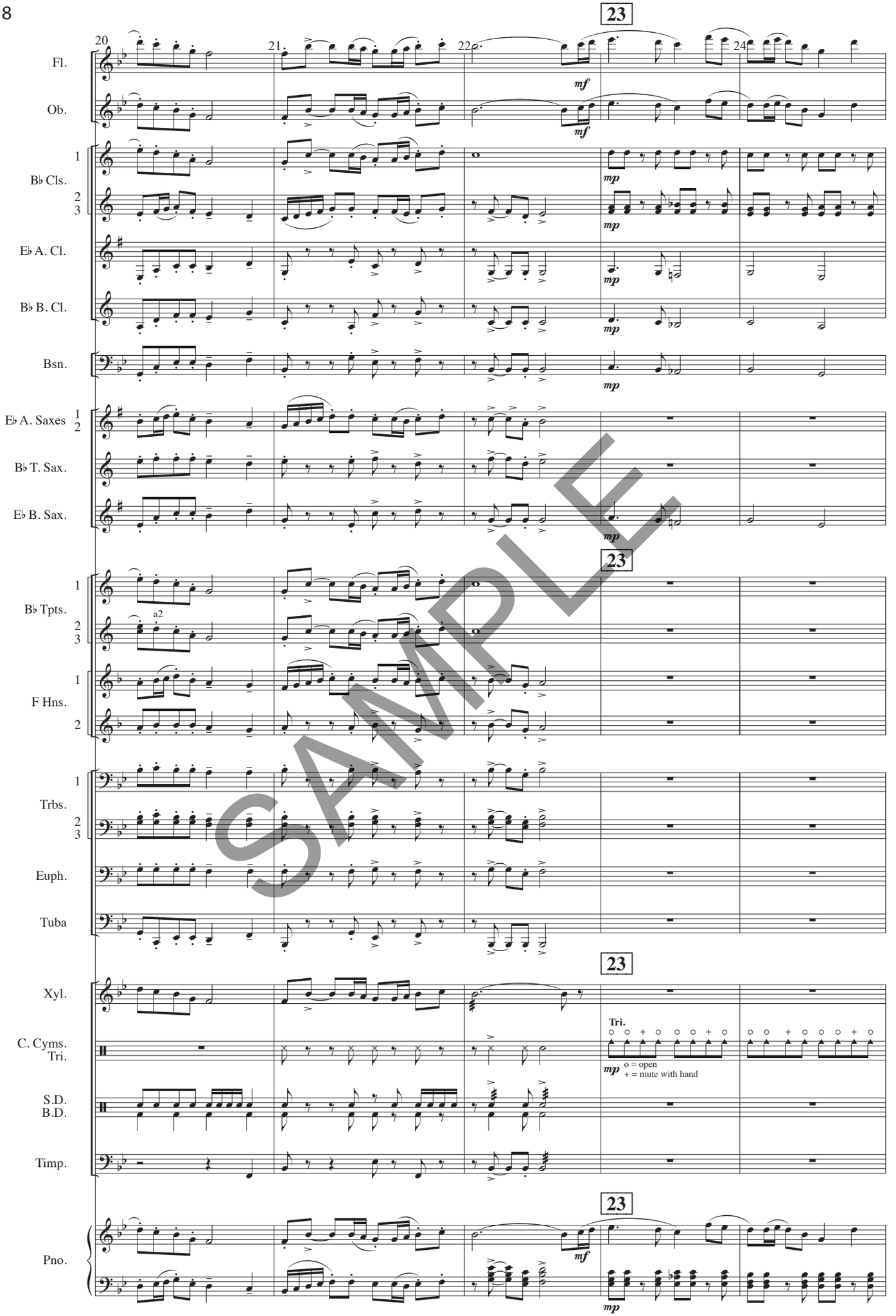
SAMPLE


10
11
12
13
14
Fl.
Ob.
1
B♭ Cls.
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1
2
B♭ T. Sax.
E♭ B. Sax.
1
B♭ Tpts.
2
3
a2
a2
1
F Hns.
2
1
Trbs.
2
3
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.

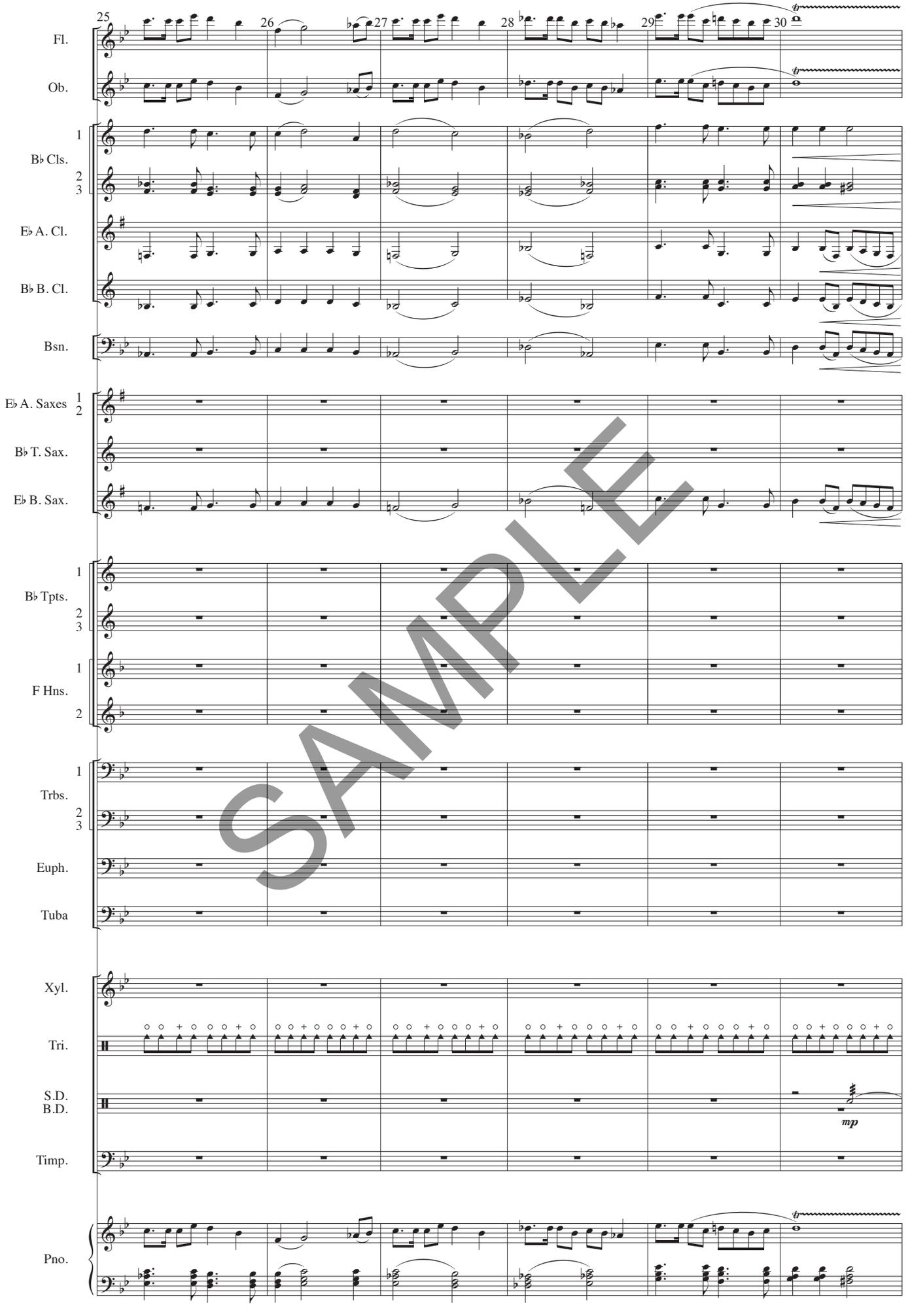
SAMPLE


15
16
17
18
19
Fl.
Ob.
B♭ Cls.
1
2
3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.
f
mf

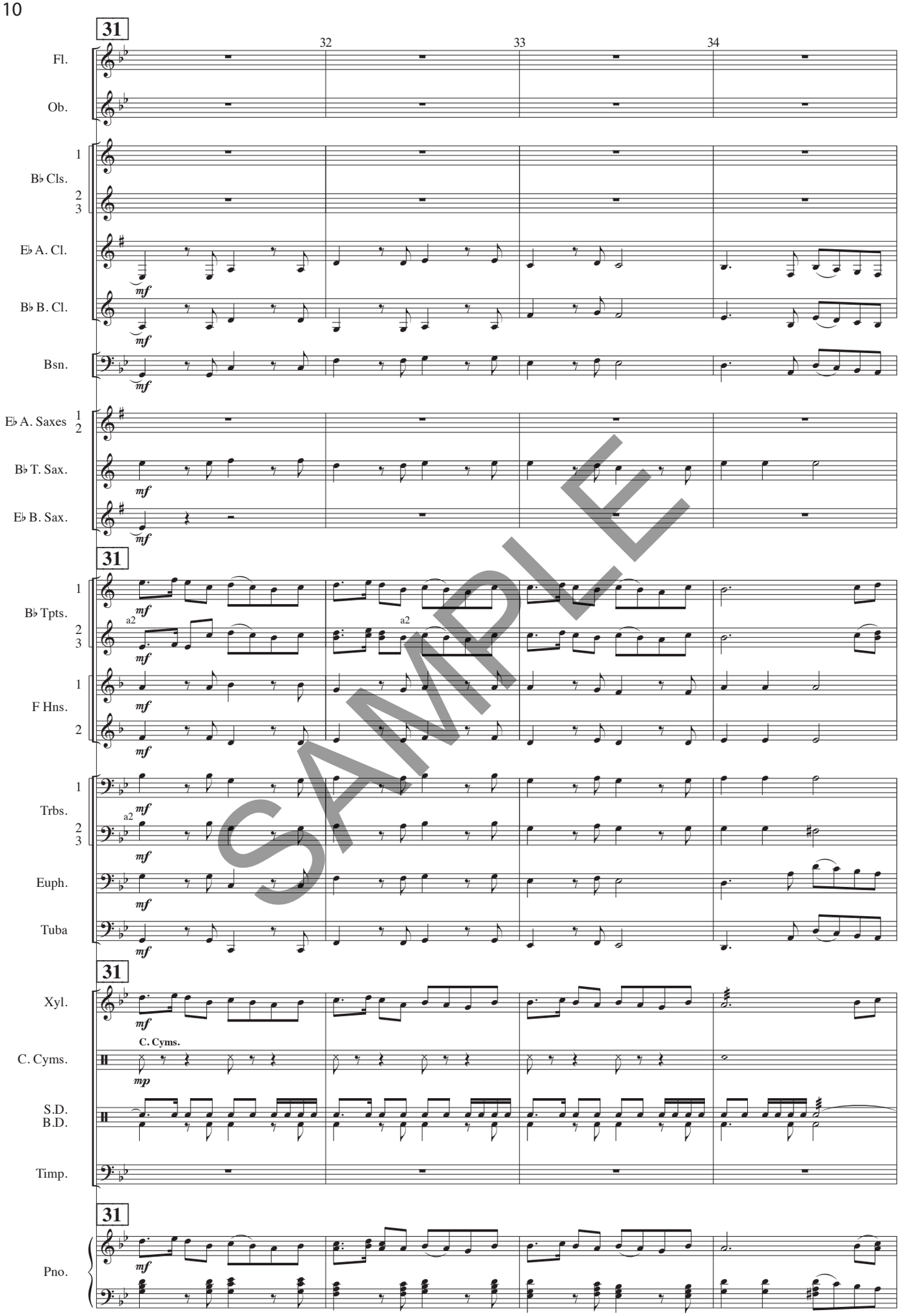
SAMPLE


20
21
22
23
24
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
Tri.
Tri.
o = open
+ = mute with hand
S.D.
B.D.
Timp.
Pno.
mf
mp

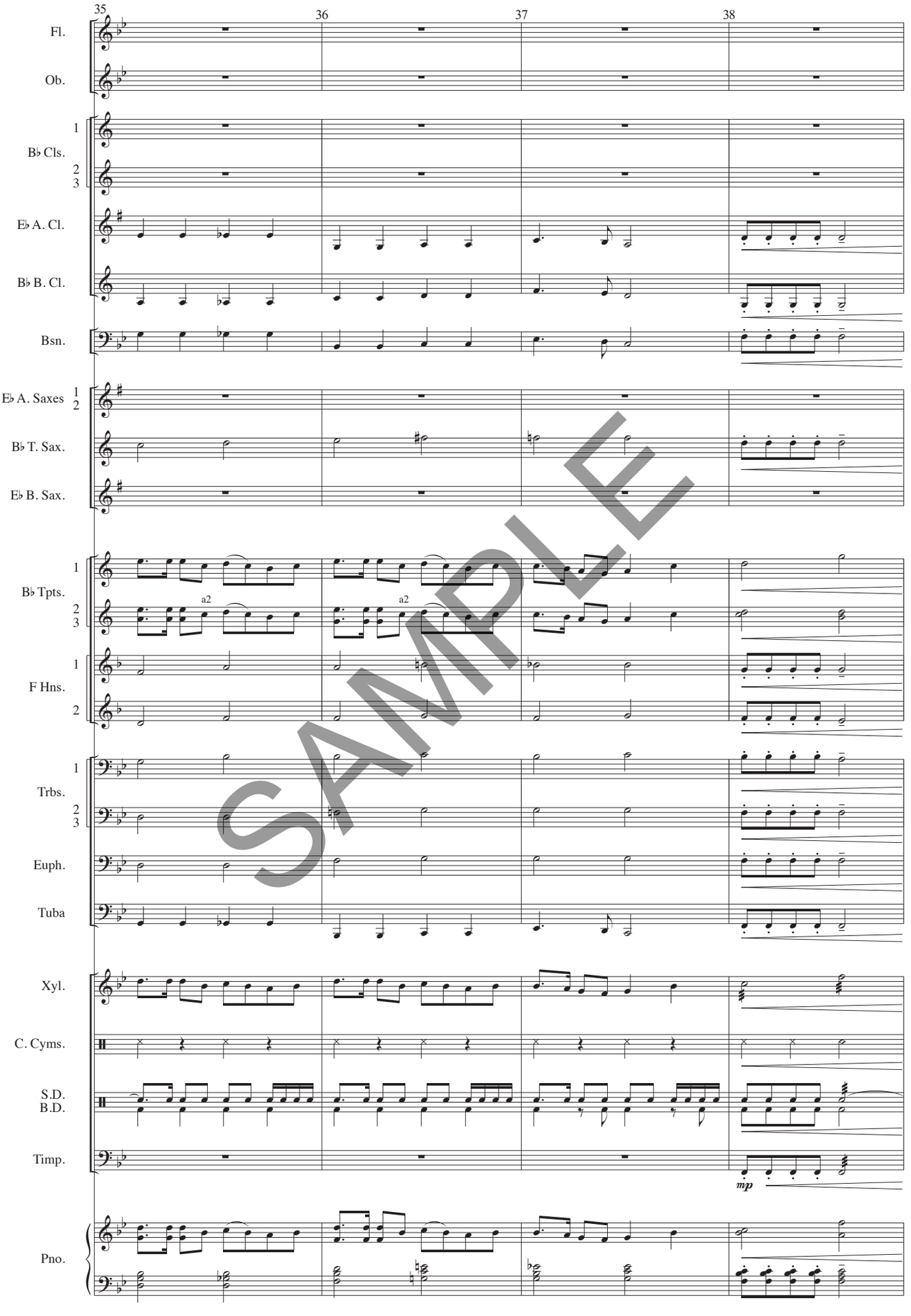
SAMPLE


25
26
27
28
29
30
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
Tri.
S.D.
B.D.
mp
Timp.
Pno.

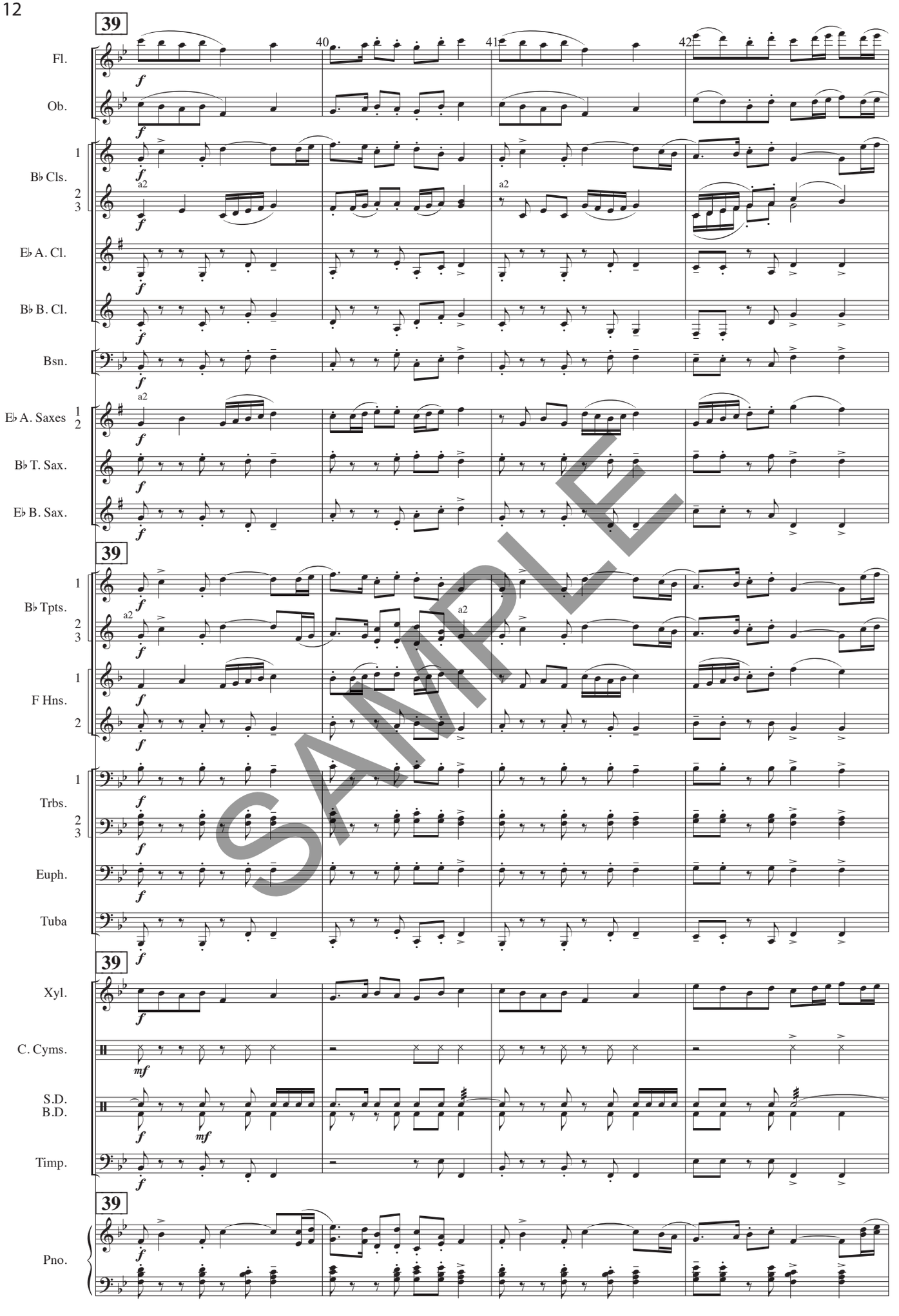
SAMPLE


31
32
33
34
Fl.
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
mf
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
mp
S.D.
B.D.
Timp.
Pno.

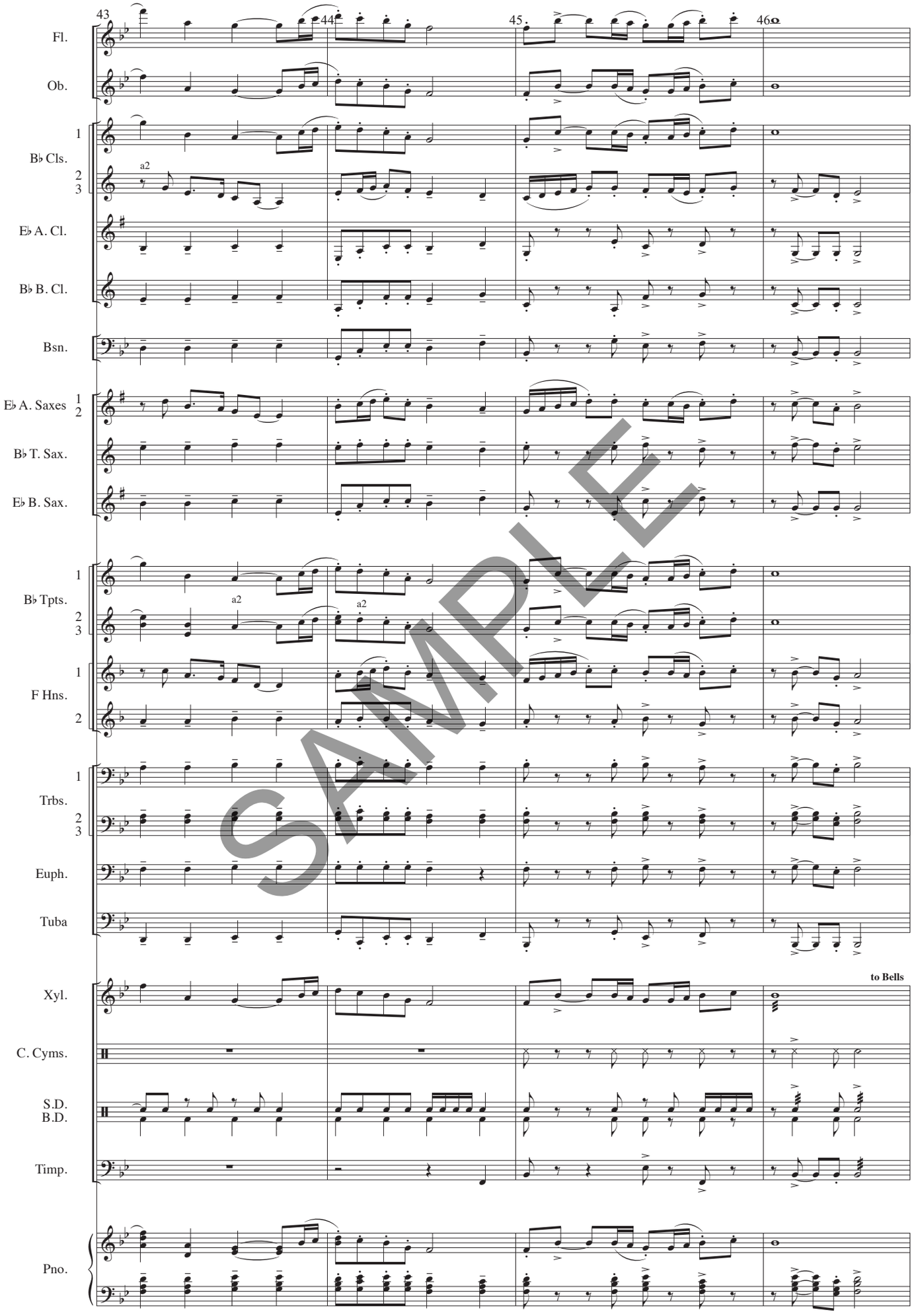
SAMPLE


35
36
37
38
Fl.
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
mp
Pno.

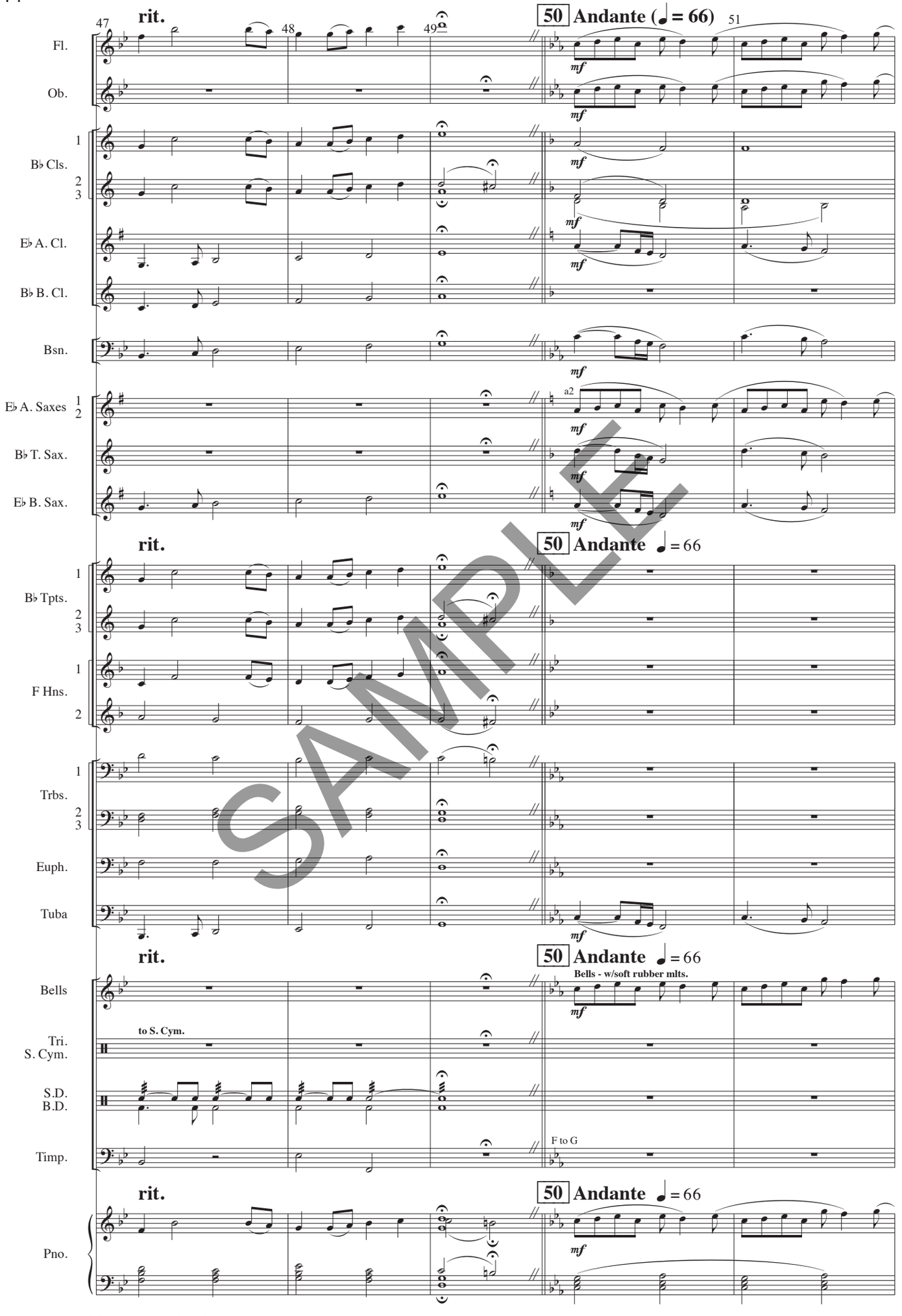
SAMPLE


39
40
41
42
Fl.
Ob.
B♭ Cls.
1
2
3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.
f
mf

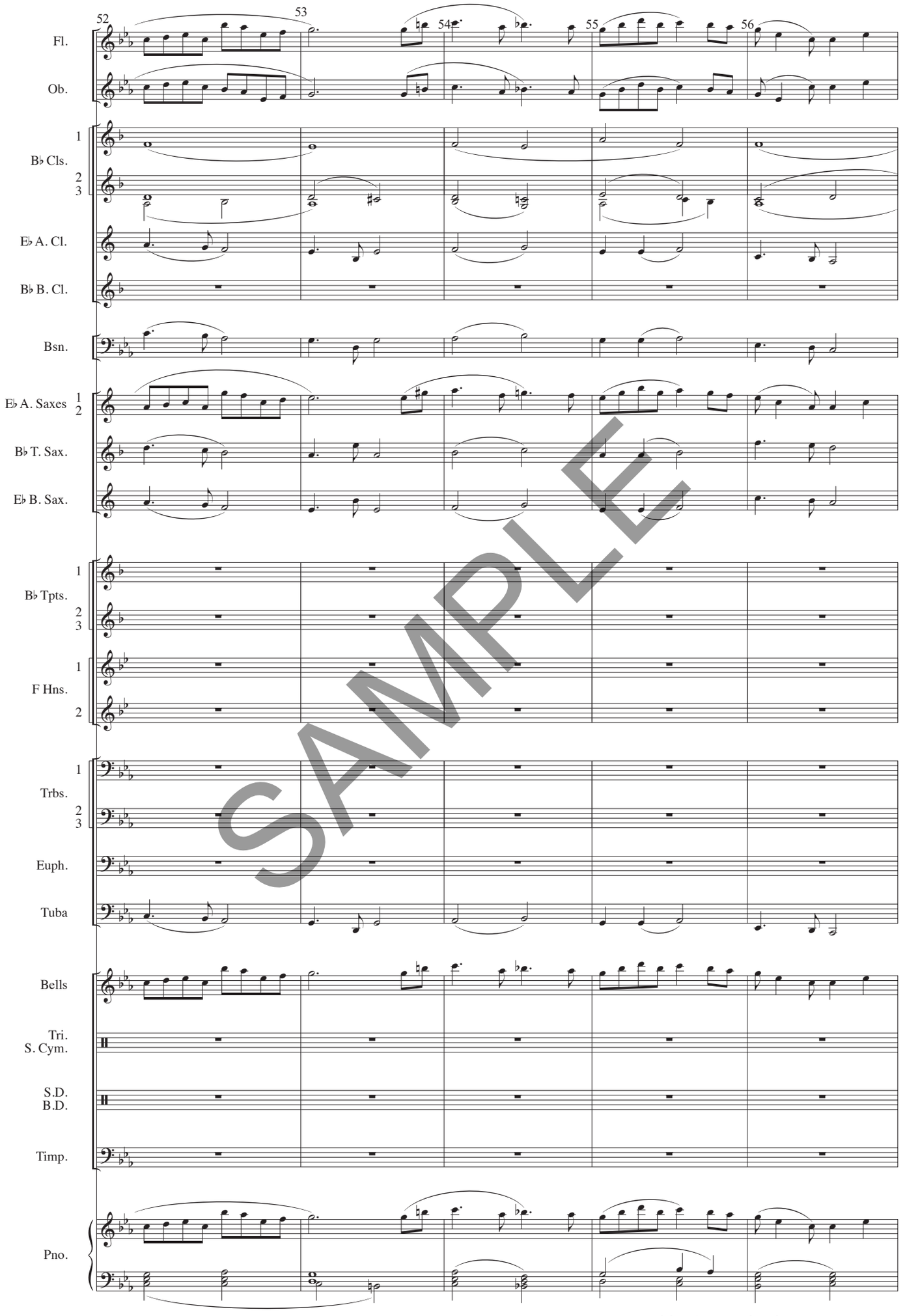
SAMPLE


43
44
45
46
Fl.
Ob.
B♭ Cls.
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
to Bells
C. Cyms.
S.D.
B.D.
Timp.
Pno.

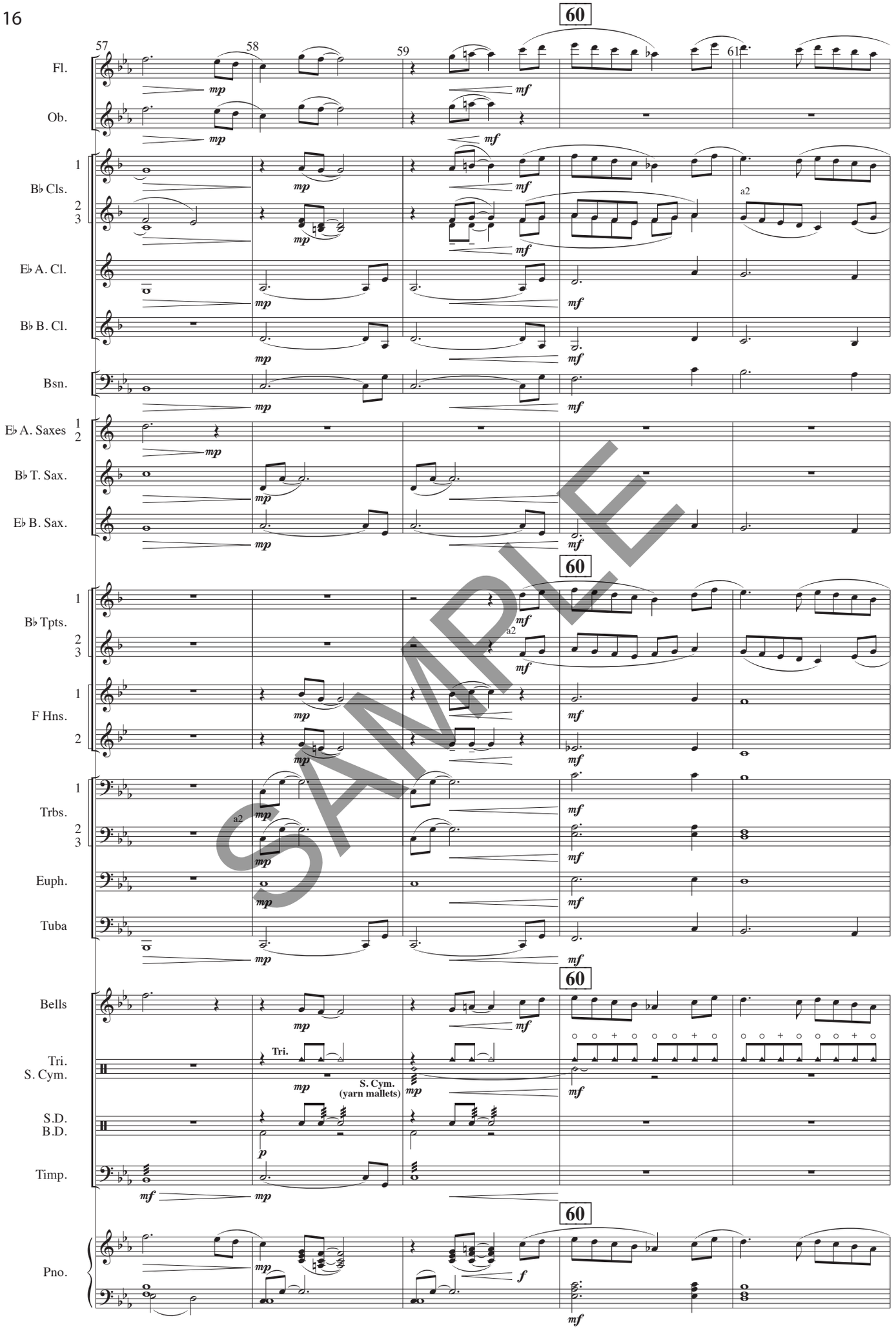
SAMPLE


47
rit.
48
49
50 Andante (♩ = 66)
51
Fl.
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
a2
B♭ T. Sax.
E♭ B. Sax.
mf
rit.
50 Andante ♩ = 66
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Bells
Bells - w/soft rubber mlts.
Tri.
S. Cym.
to S. Cym.
S.D.
B.D.
Timp.
F to G
Pno.

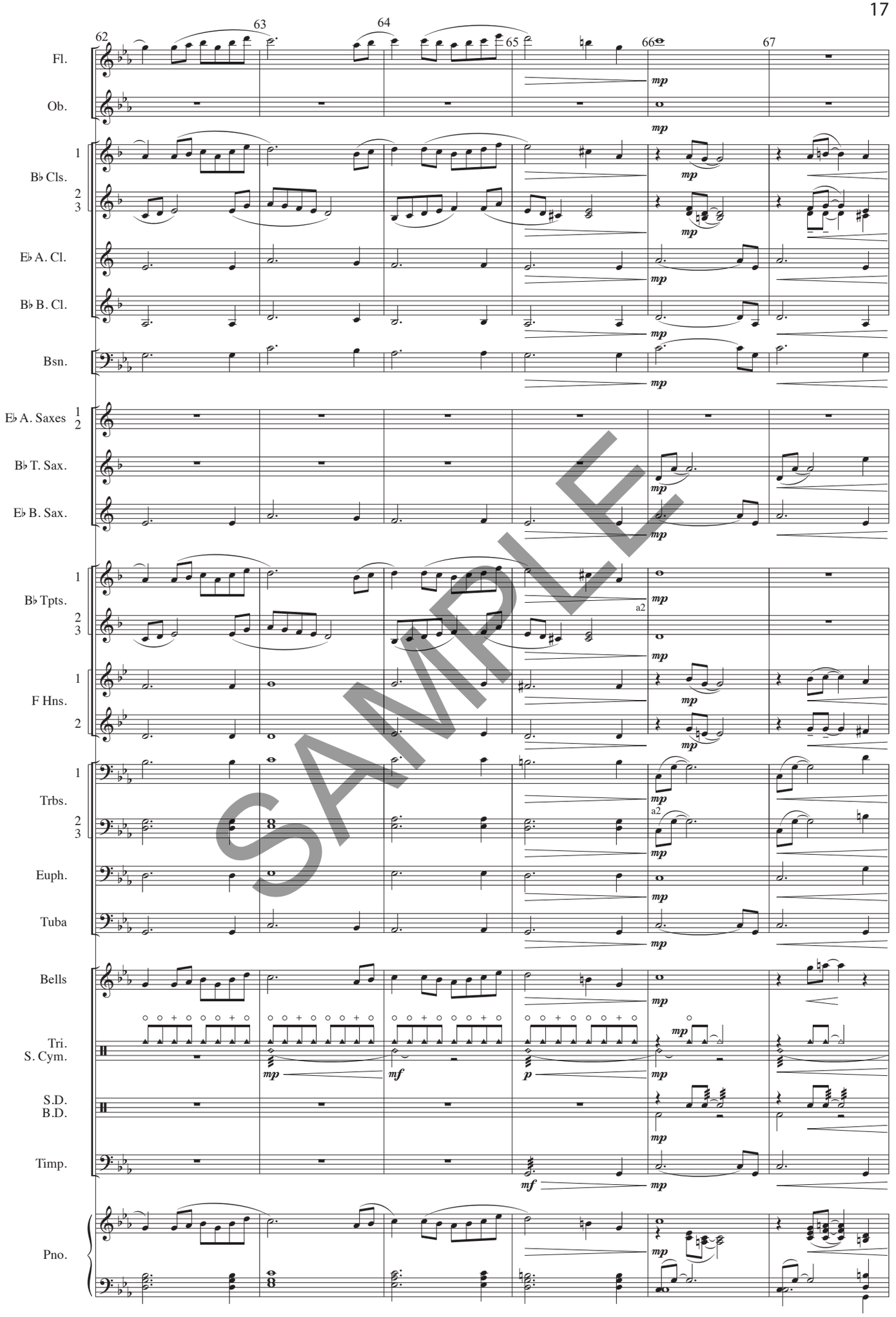
SAMPLE


52
53
54
55
56
Fl.
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
1
2
3
F Hns.
1
2
Trbs.
1
2
3
Euph.
Tuba
Bells
Tri.
S. Cym.
S.D.
B.D.
Timp.
Pno.

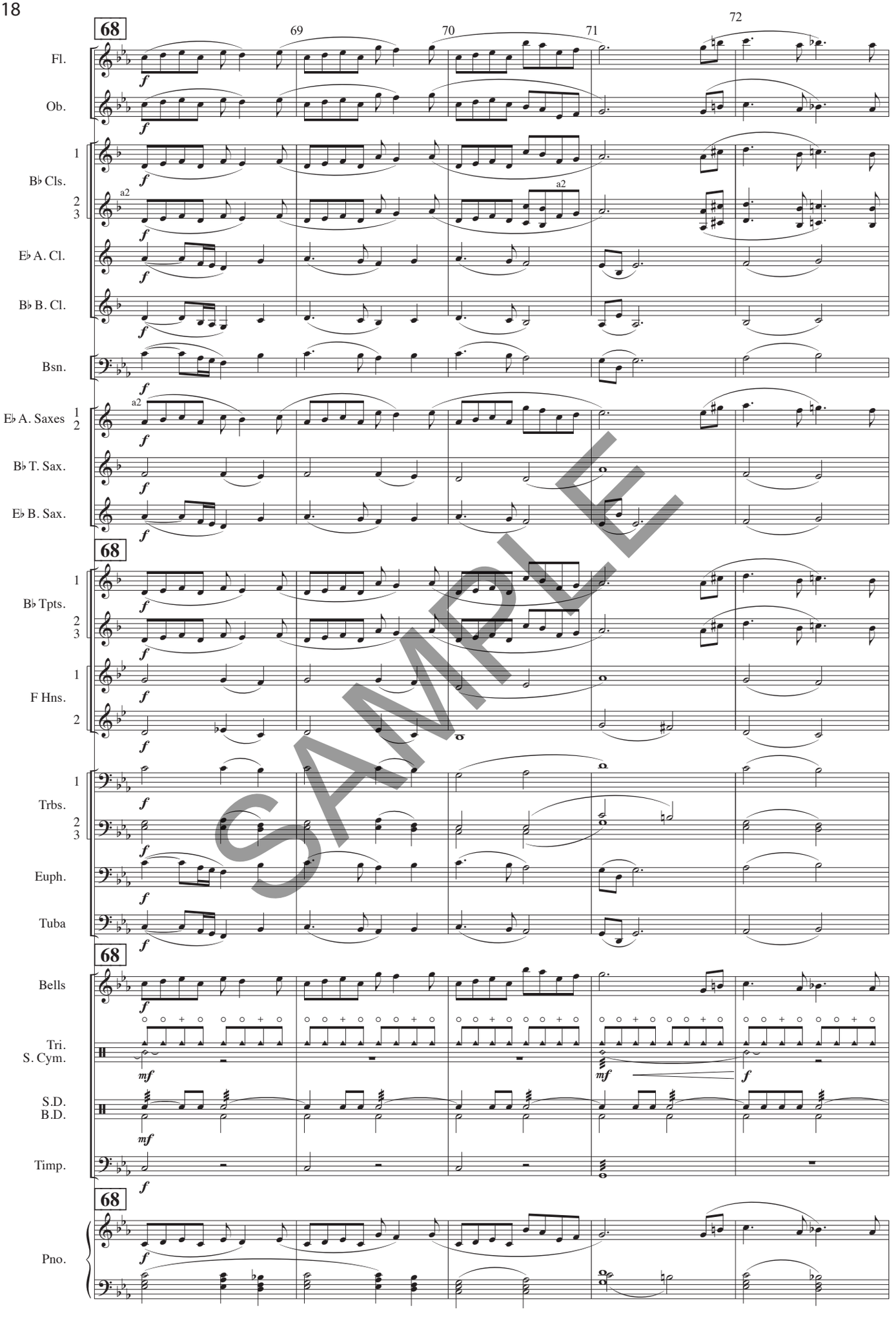
SAMPLE


60
57
58
59
61
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Bells
Tri.
S. Cym.
S.D.
B.D.
Timp.
Pno.
a2
Tri.
S. Cym.
(yarn mallets)
mp
mf
p
f

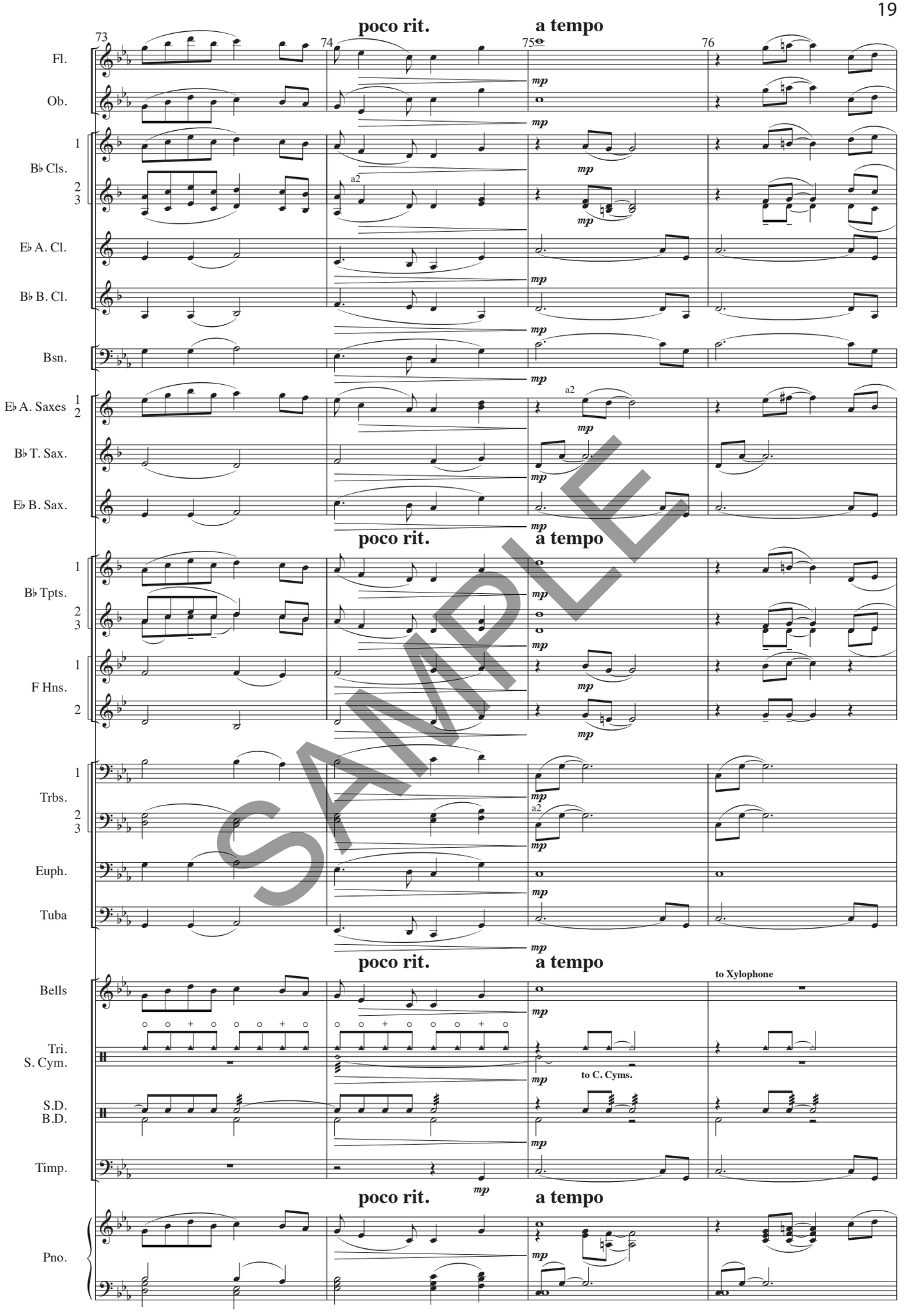
SAMPLE


62
63
64
65
66
67
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Bells
Tri.
S. Cym.
S.D.
B.D.
Timp.
Pno.
mp
mf
p
a2

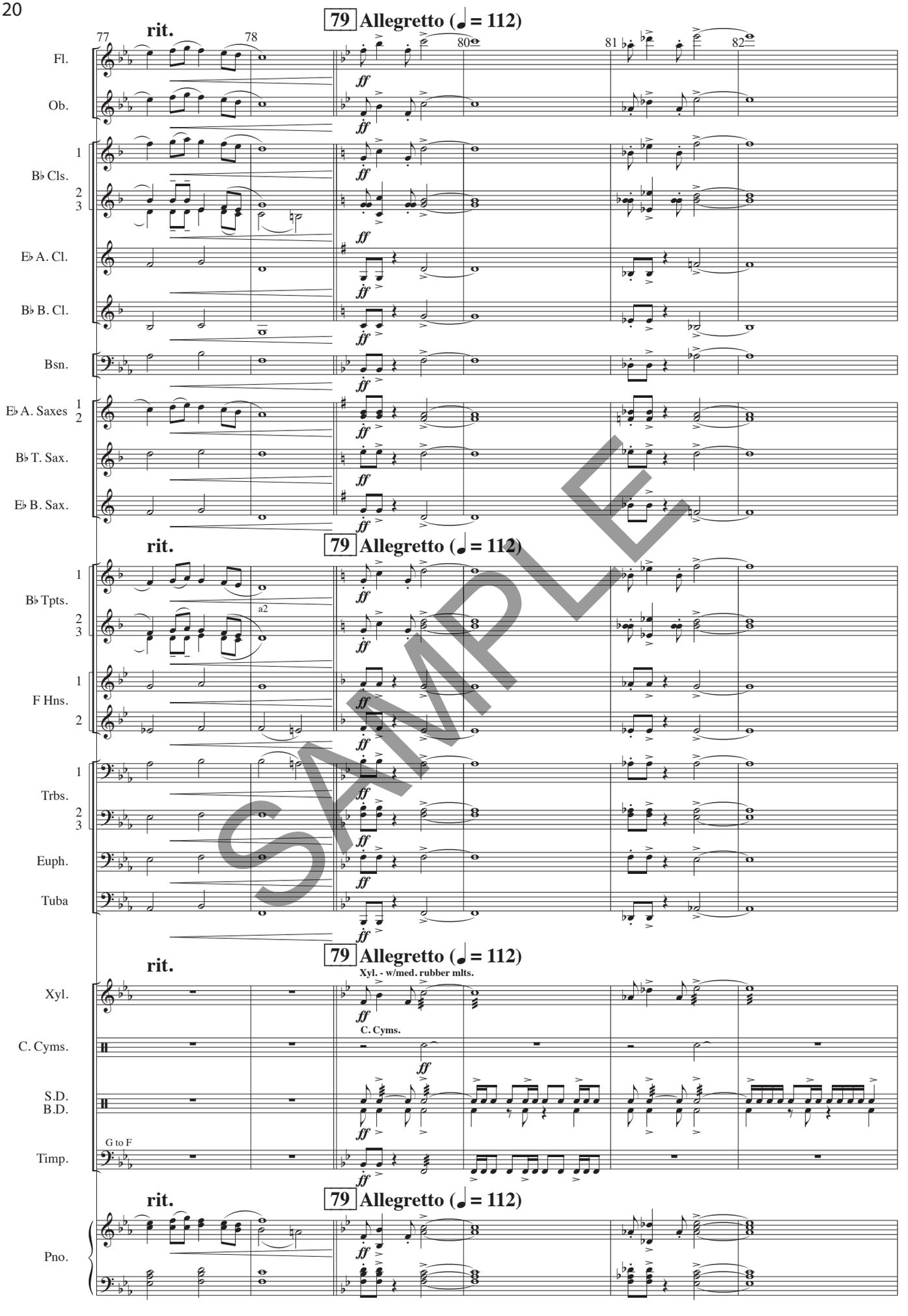
SAMPLE


68
69
70
71
72
Fl.
Ob.
B♭ Cls.
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Bells
Tri.
S. Cym.
S.D.
B.D.
Timp.
Pno.
f
mf

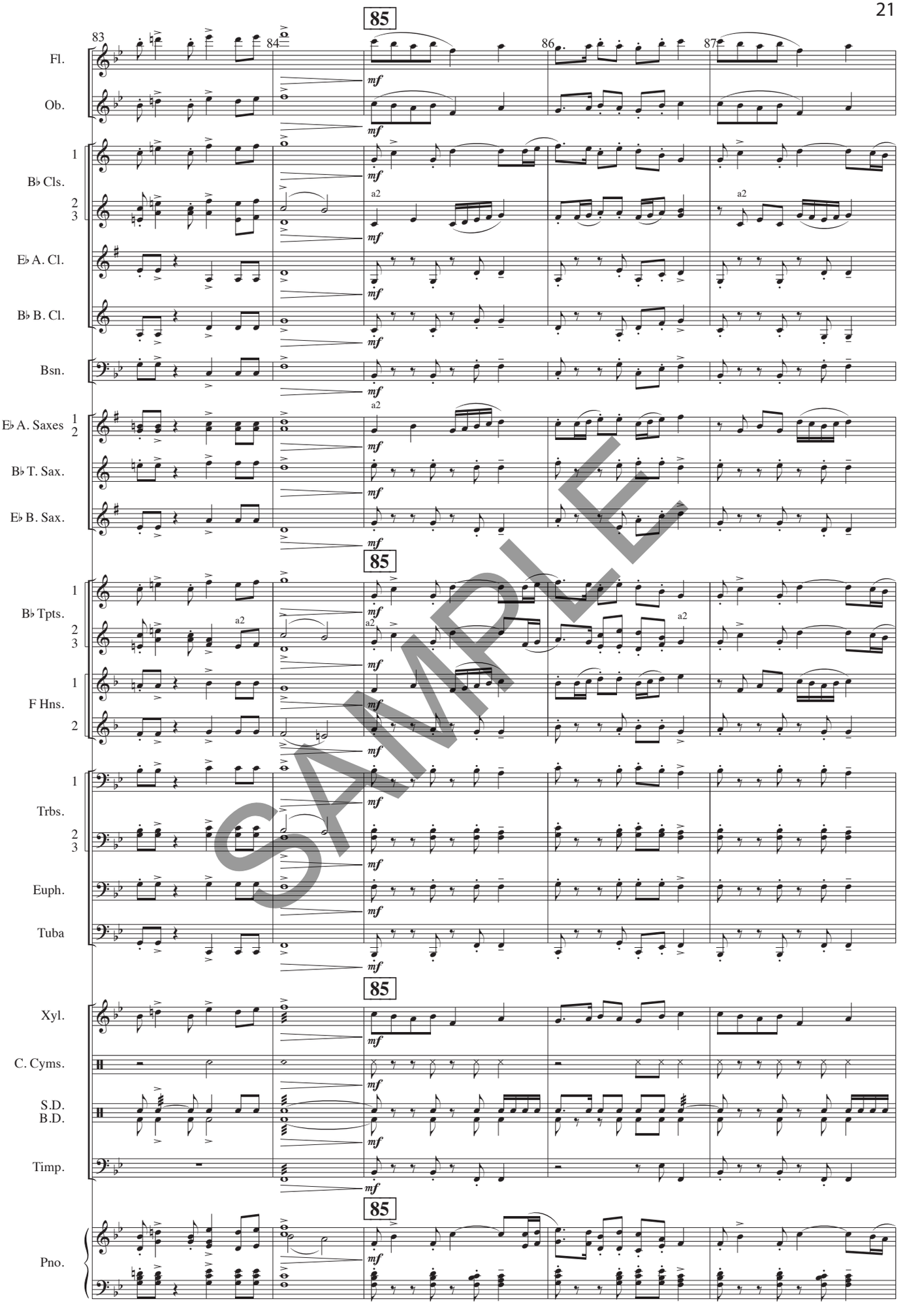
SAMPLE


poco rit.
a tempo
73
74
75
76
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Bells
Tri.
S. Cym.
S.D.
B.D.
Timp.
Pno.
a2
mp
to Xylophone
to C. Cyms.

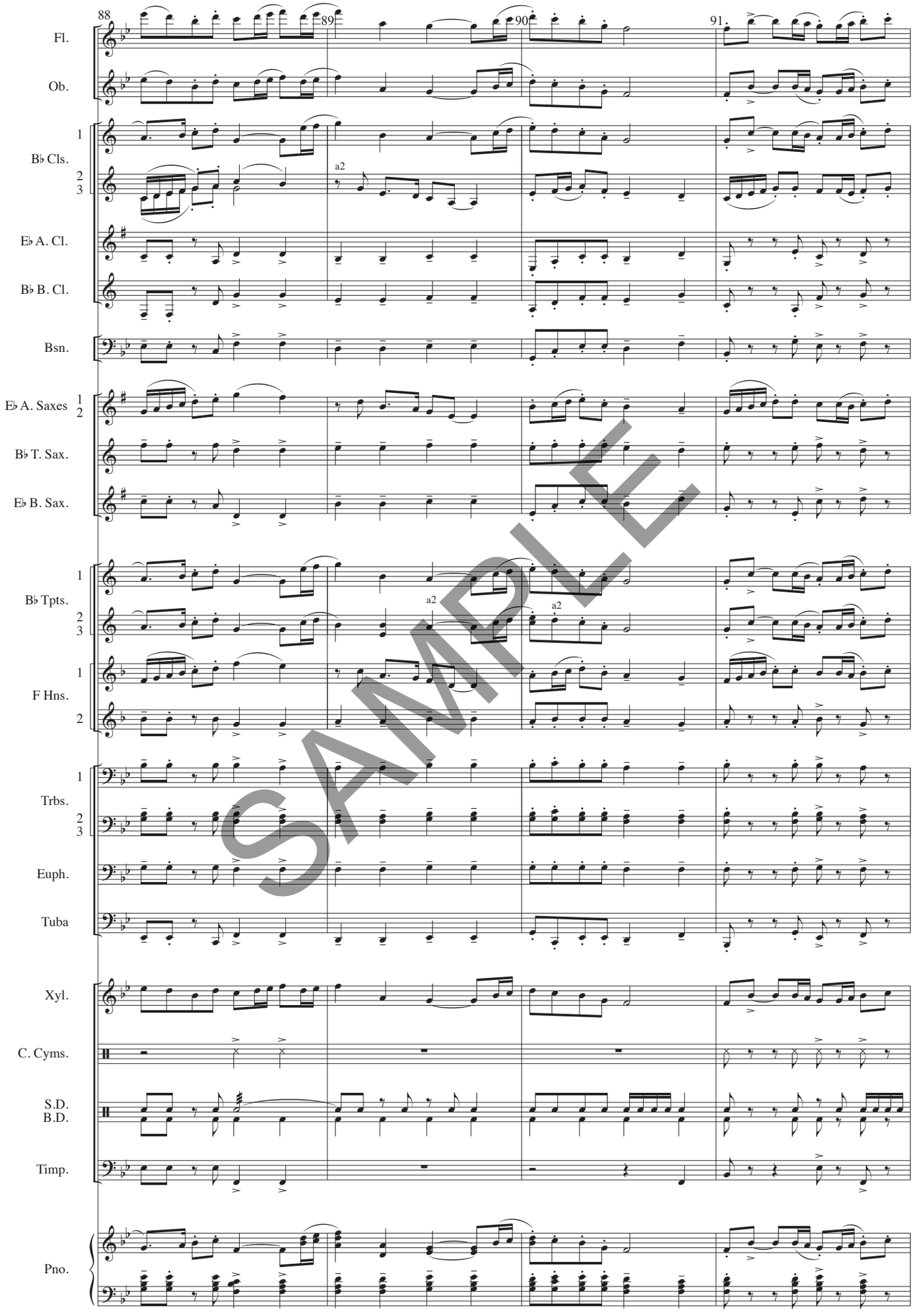
SAMPLE


rit.
79 Allegretto (♩ = 112)
77
78
80
81
82
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
Xyl. - w/med. rubber mlts.
C. Cyms.
S.D.
B.D.
G to F
Timp.
Pno.
ff

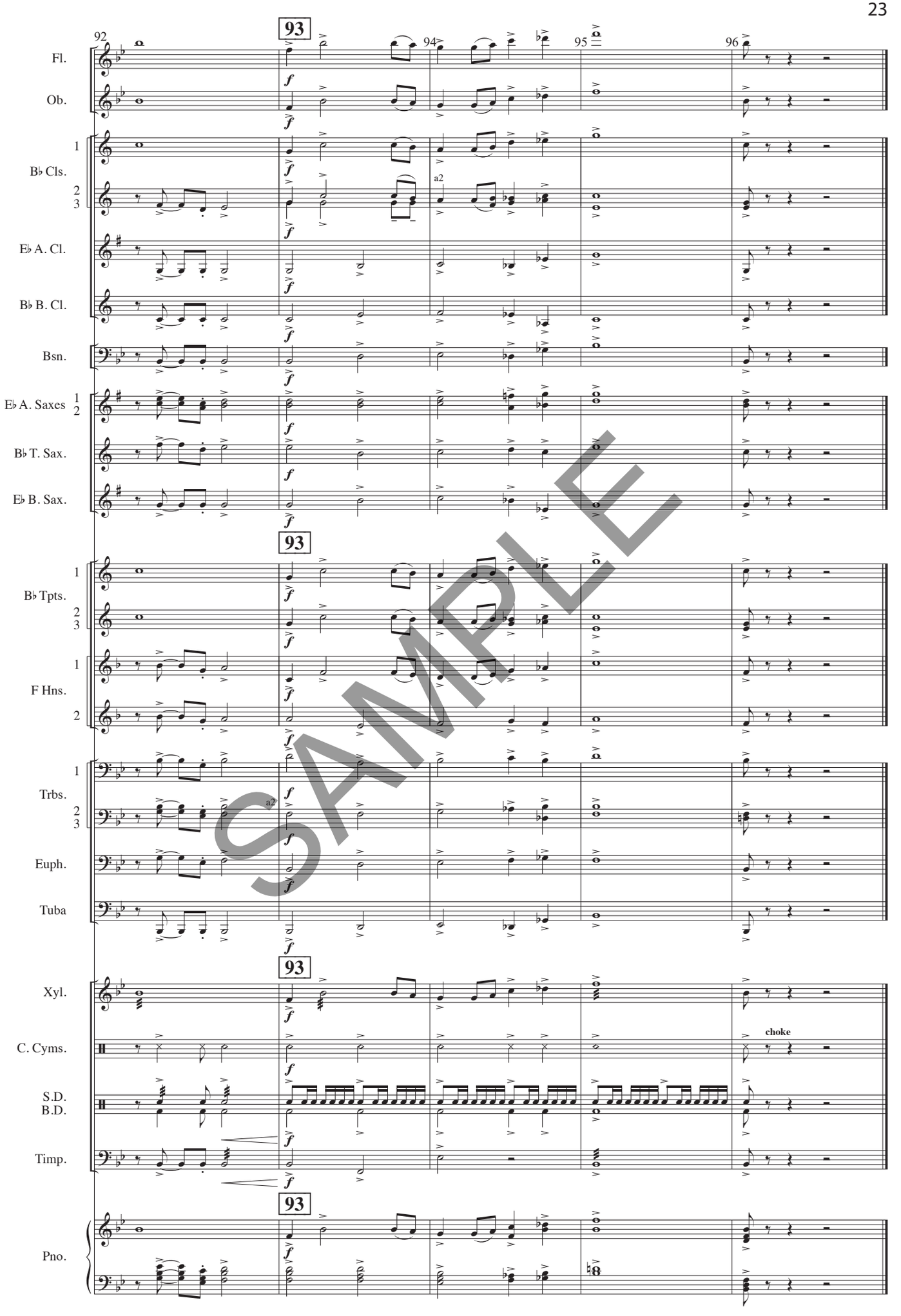
SAMPLE


85
83
84
86
87
Fl.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.
mf
a2

SAMPLE


88
89
90
91
Fl.
Ob.
B♭ Cls.
1
2
3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
a2
a2
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
S.D.
B.D.
Timp.
Pno.

SAMPLE


92
93
94
95
96
Fl.
Ob.
B♭ Cls.
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Xyl.
C. Cyms.
choke
S.D.
B.D.
Timp.
Pno.

SAMPLE

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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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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.

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If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

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SAMPLE

WB558F - Midday Sun, Midnight Moon - Score
0 84027 05454 3