



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1
WB511F
\$10.00

RYAN NOWLIN

City at Dusk

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 20



About the Composer



Ryan Nowlin (b. 1978), a native of Cleveland, Ohio, holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He has taught for ten years at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates.

Mr. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the *Tradition of Excellence Comprehensive Band Method*, the textbook *Teaching Band with Excellence*, the *Excellence in Theory* music theory, history, and ear training workbooks, and *Excellence in Chamber Music*. In 2010, Mr. Nowlin joined "The President's Own" United States Marine Band as staff arranger before being appointed to his current position of Assistant Director in 2014. In this role, Mr. Nowlin regularly conducts the Marine Band and Marine Chamber Orchestra in the Washington D.C. area, at the White House, and across the United States.

Works presented by this publisher have been prepared by Ryan Nowlin in an unofficial capacity and 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 have endorsed this material.

About the Composition

The hustle and bustle of the day is over. The hard work is finished. The many commitments, activities, and obligations are accomplished. Seated on a park bench on a cloudless, brisk, picturesque autumn evening in the big the city, a person patiently watches the sun gently set behind the skyscrapers as a distant clock tower chimes. Now at peace, it is time to rest. *City at Dusk* attempts to capture the serenity, calm, and perhaps relief of this onlooker.

Correlation with TRADITION OF EXCELLENCE™

City at Dusk correlates with *Tradition of Excellence* Book 1, page 20.

Some instruments play a new rhythm. Please consult page 26 in *Tradition of Excellence* Book 1 to learn about dotted quarter notes.

The 1st Alto Saxophones have two new notes to learn:  on page 23, and  on page 26.

The 2nd Alto Saxophones have one note to learn:  on page 22.

Be sure to review the Concert Etiquette on page 12.

Instrumentation List

- | | | |
|---------------------------|---------------------------|---|
| 8 – Flute | 2 – B♭ Tenor Saxophone | 1 – Electric Bass |
| 2 – Oboe | 2 – E♭ Baritone Saxophone | 2 – Bells |
| 4 – 1st B♭ Clarinet | 4 – 1st B♭ Trumpet | 3 – Triangle, Claves, Mark Tree, Finger Cymbals |
| 4 – 2nd B♭ Clarinet | 4 – 2nd B♭ Trumpet | 3 – Suspended Cymbal, Shaker, Bass Drum |
| 2 – E♭ Alto Clarinet | 6 – F Horn | 2 – Timpani (2 drums) |
| 2 – B♭ Bass Clarinet | 8 – Trombone | 1 – Rehearsal Piano |
| 2 – Bassoon | 2 – Baritone | 1 – Full Conductor Score |
| 4 – 1st E♭ Alto Saxophone | 2 – Baritone TC | |
| 4 – 2nd E♭ Alto Saxophone | 4 – Tuba | |

Additional scores and parts are available.

Approximate Performance Time—2:40

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

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	Bells	Triangle	Claves	Mark Tree	Finger Cymbals	Sus. Cymbal	Shaker	Bass Drum	Timpani

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Dates to Remember:

City at Dusk

Approx. performance time—2:40

Ryan Nowlin

Andante (♩ = 84) 7

Flute *mp*

Oboe *mp*

B♭ Clarinets 1/2 *mp*

E♭ Alto Clarinet *mp*

B♭ Bass Clarinet *mp*

Bassoon *mp*

E♭ Alto Saxophones 1/2 *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

Andante (♩ = 84) 7

B♭ Trumpets 1/2 *mp*

F Horn *mp*

Trombone *mp*

Baritone *mp*

Tuba *mp*

Andante (♩ = 84) 7

Bells *p*

Triangle *p*

Claves *mp*

Mark Tree *mp*

Finger Cymbals *p*

Suspended Cymbal *mp*

Shaker *mp*

Bass Drum *pp*

Timpani *pp*

Andante (♩ = 84) 7

Rehearsal Piano *mp*

16 17 18 19 20 21 22 23

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

B♭ Cls. 1/2 *mp* *mf* *mp* a2

E♭ A. Cl. *p* *mf*

B♭ B. Cl. *p* *mf*

Bsn. *p* *mf*

E♭ A. Saxes 1/2 *mp* *mf* *mp*

B♭ T. Sax. *mp* *mf* *mp*

E♭ B. Sax. *p* *mf*

B♭ Tpts. 1/2 *mp* *mf* *mp* a2

F Hn. *mp* *mf*

Trb. *p* *mf* unis.

Bar. *p* *mf*

Tuba *p* *mf*

Bells *mp* *mf* *p*

Tri. F. Cyms. *mp* *mf* *p*

Sus. Cym. B.D. *pp* *pp* *mf*

Timp. *pp* *pp* *mf*

Pno. *mp* *mf* *mp*

SAMPLE

24 A Little Faster (♩ = 96)

30

Fl. *mf*

Ob. *mf*

B♭ Cls. 1/2 *mf* a2

E♭ A. Cl. *mp* *mf*

B♭ B. Cl. *mp* *mf*

Bsn. *mp* *mf*

E♭ A. Sax. 1/2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mp* *mf*

24 A Little Faster (♩ = 96)

30

B♭ Tpts. 1/2 *mf*

F Hn. *mp* *mf*

Trb. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

24 A Little Faster (♩ = 96)

30

Bells *w/hard mallets*

Tri. Claves *p* Claves *mf* *p*

Shaker *mp* *p* *p* *mf* *p* *mf*

Shaker B.D. *p* *mp* *B.D.* *mp*

Timp. *p* *mp* *mp*

24 A Little Faster (♩ = 96)

30

Pno. *mf*

poco rit.

31 32 33 34 35 36 37

Fl. *f p mp mp*

Ob. *f p mp mp*

B♭ Cls. 1/2 *f p mp mp* a2

E♭ A. Cl. *f mp*

B♭ B. Cl. *f mp mf*

Bsn. *f p mp mp mf*

E♭ A. Saxes 1/2 *f p mp mp* a2

B♭ T. Sax. *f p mp mp*

E♭ B. Sax. *f mp mf*

B♭ Tpts. 1/2 *f mp mf*

F Hn. *f mp mf*

Trb. *f mp mf*

Bar. *f mp mf*

Tuba *f mp mf*

Bells *f pp mp* Tri. *p*

Claves M. Tree Tri. *mp p mp p* Mark Tree

Shaker B.D. *f pp mp pp*

Timp. *f pp mp pp*

Pno. *f p mp mp mf mp*

poco rit.

38 Andante 39 40 41 42 43 44 45

Fl. *mp* *mf*

Ob. *mp* *mf*

B \flat Cls. 1/2 *mp* *mf*

E \flat A. Cl. *mp* *mf*

B \flat B. Cl. *mp* *mf*

Bsn. *mp* *mf*

E \flat A. Saxes 1/2 *mp* *mf*

B \flat T. Sax. *mp* *mf*

E \flat B. Sax. *mp* *mf*

38 Andante

B \flat Tpts. 1/2 *mp* *mf*

F Hn. *mp* *mf*

Trb. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

38 Andante
w/hard rubber mallets

Bells *mp* *mf*

Tri. F. Cyms. *p* *mp*

Sus. Cym. B.D. w/soft mallets *pp* *mf*

Timp. *p* *mf*

38 Andante

Pno. *mp* *mf*

46 47 48 49 50 51 52 53 rit.

Fl. *p* *mf* *mp* *p*

Ob. *p* *mf* *mp* *p*

B♭ Cls. 1/2 *p* *mf* *mp* *p*

E♭ A. Cl. *p* *mf* *mp* *p*

B♭ B. Cl. *p* *mf* *mp* *p*

Bsn. *p* *mf* *mp* *p*

E♭ A. Saxes 1/2 *p* *mf* *mp* *p*

B♭ T. Sax. *p* *mf* *mp* *p*

E♭ B. Sax. *p* *mf* *mp* *p*

46 a2 rit.

B♭ Tpts. 1/2 *p* *mf* *mp* *p*

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

Trb. *p* *mf* *mp* *p*

Bar. *p* *mf* *mp* *p*

Tuba *p* *mf* *mp* *p*

46 rit.

Bells *p* *mf* *pp* Mark Tree

Tri. F. Cyms. M. Tree *p* *mf* *mp* *p* scrape w/tri. beater

Sus. Cym. B.D. *pp* *pp* *mp* *pp*

Timp. *pp* *mp* *pp*

46 rit.

Pno. *p* *mf* *mp* *p*

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