



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
WB510F
\$10.00

BRUCE PEARSON

King's Court March

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



About the Composer



Bruce Pearson is a world-renowned music educator, author, composer, and clinician. He is the author of the *Standard of Excellence Comprehensive Band Method*, widely regarded as the most important contribution to the band music field in the last three decades, as well as his first contribution, *Best In Class*. His new contribution, co-authored with Ryan Nowlin, the *Tradition of Excellence Comprehensive Band Method*, is a performance-centered curriculum that seamlessly blends time-tested and innovative pedagogy with cutting-edge technology. He also co-authored, with Dean Sorenson, the *Standard of Excellence*

Jazz Ensemble Method and the *Standard of Excellence Advanced Jazz Ensemble Method*.

In addition to his method books, Dr. Pearson is well-known as a composer of many frequently-performed compositions for concert band and jazz ensemble. He has led clinics in all fifty of the United States and has been guest conductor and clinician, by invitation, in countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Raised in Bloomington, Minnesota, Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni Award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson was selected as a 2017 recipient of University of Northern Colorado's Honored Alumni Award. Additionally, the American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award "as a symbol of high esteem and respect for outstanding personal contributions to the school band movement." He continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

About the Composition

King's Court March is composed in the style of a British march. It is regal in scope and is meant to depict the pomp of the British aristocracy entering the king's court. British marches have a strong regular pulse and are most frequently played by a military band. British marches move at a more-stately pace (ca. 88–112 beats per minute), they have intricate countermelodies, and a wide range of dynamics, including an unusually quiet section.

Correlation with TRADITION OF EXCELLENCE™

King's Court March correlates with *Tradition of Excellence* Book 2, page 22.

Introduce *trill* to the flutes, oboe, and clarinets. A trill is a rapid alteration between the printed pitch and the note a step higher. It can either be a whole step or a half step depending on the key signature. The trills in measures 1, 2, 85, and 86, are a whole step trill from Concert B \flat to Concert C (written C to D for clarinets).

Be sure to review the Concert Etiquette on page 10.

Dedicated to the 2018–2019 Arizona All State Eighth Grade Band

King's Court March

Approx. performance time—3:20

Bruce Pearson

Allegro Marcato (♩ = 112)

The score is divided into four systems. The first system includes Flutes (1, 2), Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2), Baritone, and Tuba. The third system includes Xylophone Bells, Triangle, Crash Cymbals, Suspended Cymbal, Snare Drum, Bass Drum, and Timpani. The fourth system is for the Rehearsal Piano. The score is in 4/4 time with a key signature of two flats (B♭ and E♭). It features dynamic markings of *f* (forte) and *mf* (mezzo-forte), and includes performance instructions such as accents and breath marks. A large 'SAMPLE' watermark is overlaid on the score. A box with the number '5' is present in the right margin of each system.

13

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Musical score for measures 13-18. Instruments include Flutes (1, 2), Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. Measure numbers 14, 15, 16, 17, and 18 are indicated above the staff. A large 'SAMPLE' watermark is overlaid on the page.

13

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

one player
mp

2. one player
mp

1. one player
mp

Musical score for measures 13-18 for brass instruments: B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2), Baritone, and Tuba. The score shows rests for most instruments, with specific entries for the B♭ Trumpets and Trombones starting in measure 13. Dynamics include *mp*. A large 'SAMPLE' watermark is overlaid on the page.

13

Bells

Tri.

S.D.
B.D.

Timp.

Triangle

mp

mp

Musical score for measures 13-18 for percussion instruments: Bells, Triangle, Snare Drum (S.D.) and Bass Drum (B.D.), and Timpani (Timp.). The Triangle part includes the label 'Triangle' and a dynamic of *mp*. The S.D. and B.D. parts also include a dynamic of *mp*. A large 'SAMPLE' watermark is overlaid on the page.

13

Pno.

Musical score for measures 13-18 for Piano (Pno.). A large 'SAMPLE' watermark is overlaid on the page.

19 20 21 22 23 24

Fls. 1 2 *mf*

Ob. *mf*

B \flat Cls. 1 *mf*
2 a2 *mf*
3 *mf*

E \flat A. Cl. *mf*

B \flat B. Cl. *mf*

Bsn. *mf*

E \flat A. Saxes 1 2 *mf* a2 a2

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

B \flat Tpts. 1 *mf* all
2 2. all a2
3 *mf*

F Hns. 1 2 *mf* a2

Trbs. 1 2 *mf* 1. all a2

Bar. *mf*

Tuba *mf*

Bells Xylo. *mf* Xylo. 21

Tri. C. Cyms. *mf* C. Cyms. *mp*

S.D. B.D. *mf* Suspended Cymbal

Timp. *mf*

Pno. *mf* 21

43 44 45 46 47 48

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Bells

C. Cyms.

S.D.
B.D.

Timp.

Pno.

SAMPLE

61

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxs 1 2

B \flat T. Sax.

E \flat B. Sax.

61

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

61

Bells

C. Cyms.

S.D.
B.D.

Timp.

61

Pno.

67 68 69 70 71 72

Fls. 1 2 *mp*

Ob. *mp*

B \flat Cls. 1 2 3 *mp* a2

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxes 1 2 *mp* a2

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

B \flat Tpts. 1 2 3 *mp* a2

F Hns. 1 2 *mp*

Trbs. 1 2 *mp*

Bar. *mp*

Tuba *mp*

Bells *mp*

Tri. *mp*

S.D. *mp*

B.D. *mp*

Timp. w/soft mallets *mp*

Pno. *mp*

one player *mp*

2. one player *mp*

1. one player *mp*

69

69

69

This page contains a musical score for measures 79 through 84. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- B♭ Clarinets (B♭ Cls.) 1, 2, and 3
- E♭ Alto Clarinet (E♭ A. Cl.)
- B♭ Bass Clarinet (B♭ B. Cl.)
- Bassoon (Bsn.)
- E♭ Alto Saxophones (E♭ A. Saxes) 1 and 2
- B♭ Tenor Saxophone (B♭ T. Sax.)
- E♭ Bass Saxophone (E♭ B. Sax.)
- B♭ Trumpets (B♭ Tpts.) 1, 2, and 3
- F Horns (F Hns.) 1 and 2
- Trumpets (Trbs.) 1 and 2
- Baritone (Bar.)
- Tuba
- Xylophone (Xylo.)
- Cymbals (C. Cyms.)
- Snare Drum (S.D.) and Bass Drum (B.D.)
- Timpani (Timp.)
- Piano (Pno.)

The score includes various musical notations such as notes, rests, and dynamics. A dynamic marking of *f* (forte) is present at the bottom of the page. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

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