



American Legion

(March)

CHARLES WESLEY PARKER
Arranged by VAN B. RAGSDALE

Instrumentation

Full Score	1
Flute 1 (Piccolo)	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (B $\flat$: F)	2
Mallets	2
Bells	
Percussion 1	4
Snare Drum, Bass Drum, Crash Cymbals, Gong	

About the Arranger



Texas Bandmaster Hall of Fame member Van B. Ragsdale has had a lifelong passion for playing in, directing, and consulting with bands. During his 33 years as an active band director, his bands earned numerous state and national awards, including two selections as Texas State Champion “Honor” Bands...in Odessa at the largest junior high school level, and in Midland at the largest high school level. The 2008 recipient of Eastern New Mexico University’s Distinguished Alumni Award and the 2018 Texas Bandmaster Association’s Meritorious Achievement Award, he is in demand as a consultant, clinician, conductor, composer, arranger, and speaker throughout the United States and has served as adjunct professor of music education at Texas A&M University-Commerce.

Awarded membership in the prestigious American Society of Composers, Authors & Publishers, he has over a dozen band works published, including *A Walk With McCarley*, which was featured in the 2013 award-winning feature film *Bluebird*. Van and his wife, Jean, live in San Antonio, Texas.

American Legion (March)

Charles Wesley Parker (born in Baton Rouge, Louisiana in 1878; died in Houston, Texas in 1946) grew up in Marlin, Texas, southeast of Waco. A talented cornetist, he studied with the virtuoso A. F. Weldon in Chicago while attending the Chicago Conservatory of Music. In 1903 Parker was appointed the instructor of mandolin and guitar at Baylor University where he also conducted the band, which was started by students in 1895. Under his leadership the band grew in size and stature, eventually becoming the official Baylor Band. After becoming associated with Patrick Conway, he left Baylor in 1918 to play in the famous Conway Band. In 1923 he moved to Houston, establishing the Parker Music Company where he became affectionately known as Houston’s “Music Man.”

Originally published in 1920, *American Legion March* was dedicated to that organization but has been out of print for several years. This “arrangement” more closely resembles an “edition” ...essentially scored for modern bands a century later. In the “modernization” process, several instrumental parts were eliminated from the earlier edition: D-flat Piccolo, E-flat Clarinet, Alto Clarinet, Bass Saxophone, and Alto Horns, as these instruments and parts are not in common usage today. It must be noted that their elimination takes nothing away from the original arrangement, as every note of every part eliminated is still present in some other instrument of comparable timber. The earlier practice of scoring for three Cornet and two Trumpet parts was discarded in favor of scoring for three Trumpet parts, as there was so much duplication in the older version. Wherever the term “optional 8va” is present (e.g. measures 87-88), the conductor is given an option for his/her own editorial purposes to suit ensemble needs, as the upper octave was in the original.

As a division of Excelcia Music Publishing, Wingert-Jones Publications is proud to place this great standard march, edited with the inclusion of a full conductor’s score, back into publication.



Wingert-Jones Publications

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American Legion

(March)

CHARLES WESLEY PARKER
Arranged by Van B. Ragsdale
(ASCAP)

March tempo $\text{♩} = 120$

5

Piccolo
Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

March tempo $\text{♩} = 120$

5

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(B♭, F)

Mallets
(Bells)

Percussion
(Snare Drum, Bass Drum, Gong, Crash Cymbals*)

Snare Drum

Bass Drum / Crash Cymbals

Gong

March tempo $\text{♩} = 120$

5

*In historic marches such as this,
Crash Cymbals traditionally duplicate the Bass Drum part

Picc. Fl. 1,2 *mp* *p* *mp*

Ob. *mp* *p* *mp*

B♭ Cl. 1 *mp* *p* *mp*

B♭ Cl. 2, 3 *mp* *p* *mp*

B. Cl. *mp* *p* *mp*

Bsn. *mp* *p* *mp*

A. Sax. 1 *mp* *p* *mp*

A. Sax. 2 *mp* *p* *mp*

T. Sax. *mp* *p* *mp*

B. Sax. *mp* *p* *mp*

B♭ Tpt. 1 *mp* *p* *mp*

B♭ Tpt. 2, 3 *mp* *p* *mp*

Hn. 1, 2 *mp* *p* *mp*

Tbn. 1, 2 *mp* *p* *mp*

Euph. *mp* *p* *mp*

Tuba *mp* *p* *mp*

Timp. *mp* *mp*

Mal. *mp* *p* *mp*

Perc. *mp* *p* *mp*

7 8 9 10 11 12 13 14

Picc. Fl. 1,2 *mf* *p* *f*

Ob. *mf* *p* *f*

B♭ Cl. 1 *mf* *p* *f*

B♭ Cl. 2, 3 *mf* *p* *f*

B. Cl. *mf*

Bsn. *mf* *f*

A. Sax. 1 *mf* *p* *f*

A. Sax. 2 *mf* *p* *f*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* *p* *f*

B♭ Tpt. 2, 3 *mf* *p* *f*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf* *f*

Tuba *mf*

Timp. *p* *mp*

Mal. *mf* *p* *f*

Perc. *mf* Gong *f*

15 16 17 18 19 20 21

22

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

22

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Unis.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

22 23 24 25 26 27 28

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

29 30 31 32 33 34 35 36

39 Trio

Picc. Fl. 1,2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f* Unis. *p*

B. Cl. *p*

Bsn. *p*

A. Sax. 1 *f* *p*

A. Sax. 2 *f* *p*

T. Sax. *p*

B. Sax. *p*

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2, 3 *f* *p*

Hn. 1, 2 *p*

Tbn. 1, 2 *p*

Euph. *f* *p*

Tuba *p*

Change F to E♭

Timp.

Mal. *f*

Perc. *f*

37 38 39 40 41 42 43 44

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

45 46 47 48 49 50 51 52

55

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

55

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

53 54 55 56 57 58 59 60

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

61 62 63 64 65 66 67 68

71

Picc. Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

69 70 71 72 73 74 75

Optional
8va-----

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

76 77 78 79 80 81 82

Optional
8va

87

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

83 84 85 86 87 88 89

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

90 91 92 93 94 95 96

Picc.
Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc.

97 98 99 100 101 102