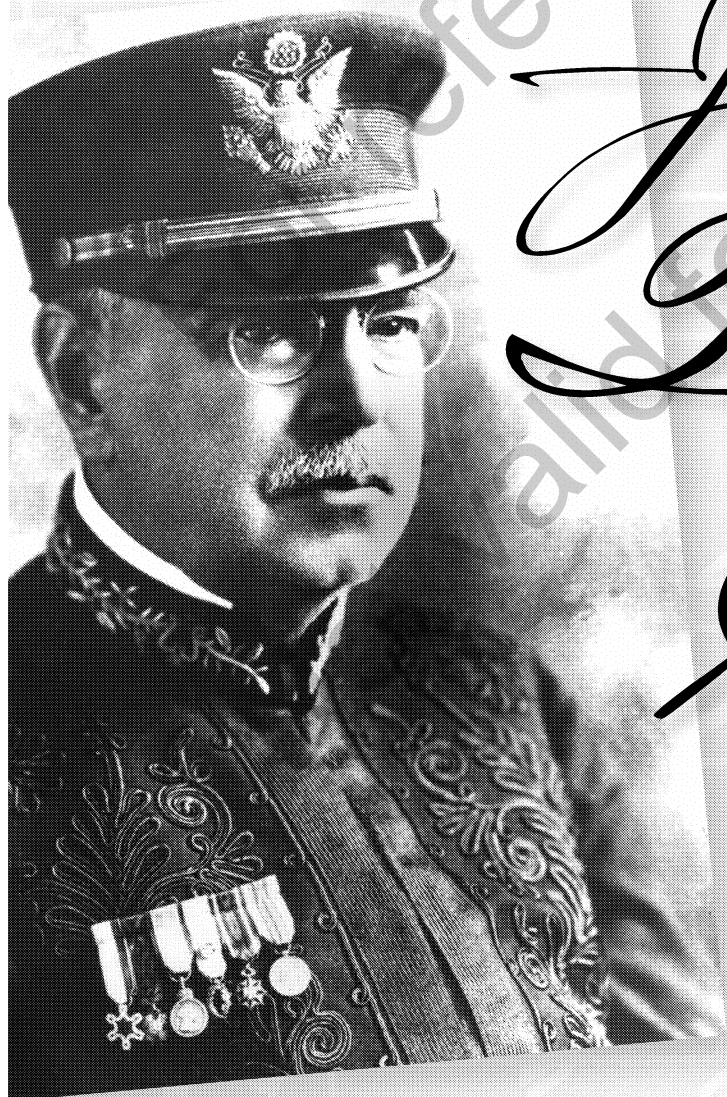


John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4278-01

Selections from “The Pirates of Penzance”

Arthur Sullivan
Arranged by John Philip Sousa (1880)
Modern edition by Keith Brion



John
Philip
Sousa

LEGACY SERIES

Willow-Blossom Music

Distributed By

C. L. BARNHOUSE, CO.

205 Cowan Ave West, P.O. Box 680
Oskaloosa, Iowa 52577 USA

SELECTIONS FROM "THE PIRATES OF PENZANCE"

Arthur Sullivan • Arranged by John Philip Sousa (1880)
Modern edition by Keith Brion

Parts List

Full Conductor Score	1	Horns 1 & 2 in F	2
Piccolo	1	Horns 3 & 4 in F	2
Flutes	8	1st & 2nd Trombones	4
Oboe	2	3rd Trombone	2
Clarinet in Eb	1	Euphonium B.C. 1	1
Solo and 1st Clarinet in Bb	3	Euphonium B.C. 2 (Trombone 4) ..	1
2nd Clarinet in Bb	3	Baritone T.C. 1	1
3rd & 4th Clarinet in Bb	6	Baritone T.C. 2	2
Bass Clarinet	2	Basses	4
*Contrabass Clarinet in BBb	1	String Bass	1
Alto Saxophone	6	Percussion: Snare Drum, Bass Drum, Cymbals, Triangle	3
Tenor Saxophone	2	Bells, Xylophone, Suspended Cymbal	2
Baritone Saxophone	1		
Bassoons 1 & 2	2		
Solo Cornet in Bb (one player)	2		
1st Cornet in Bb	2		
2nd & 3rd Cornet in Bb	4		
Trumpets 1 & 2 in Bb	2		

*Part supplied but not present in score.

Performance time 7:20"

SOUSA LEGACY EDITIONS

Willow Blossom Music's "Sousa Legacy Editions" celebrate Sousa's nearly sixty-year career as a composer and span the "golden age of American bands".

Now, again in collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" recording series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

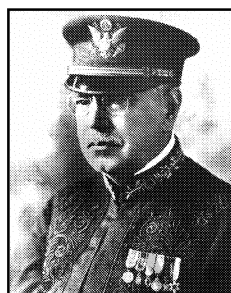
Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, period performance practice and verbal accounts from Sousa's contemporaries.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands. These editions have been recorded on Naxos/Sousa Wind Band series and also used in the contemporary performances by Keith Brion and his New Sousa Band.

Sousa's marches are America's classical music....if a classic composition is defined as music that each generation rediscovers as valuable, and if "classical" refers to an ideal compositional realization within strict, but pleasing forms. Sousa, although he lived in the romantic era, may well be regarded as one of America's pre-eminent classical composers.

Sousa's true place in music history will not be fully established until the public once again hears the original arrangements and performance practice of the March King and his band.

JOHN PHILIP SOUSA—A BRIEF BIOGRAPHY



John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concert-master/composer and arranger in the American musical theatre of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U. S. Marine Band. In 12 years this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved world-wide acclaim.

As a Washington DC teenager, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four long decades of its existence, has band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which became the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40-year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world -- even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch

he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Because of his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, along with the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio and given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

For further reading, consult: "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Integrity Press; The Works of John Philip Sousa by Paul E. Bierley 1984; and "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press 2006; and "John Philip Sousa's America" by John Philip Sousa IV with Loras Schissel, GIA Publications, Chicago 2012.

PROGRAM NOTE

Sousa, with his love for the musical theater was strongly attracted to the stage works of Gilbert and Sullivan, then the world's pre-eminent writers for the musical stage. In fact in 1878 Sousa was able to somewhat upstage G and S in the United States by obtaining a piano vocal score of "HMS Pinafore" from England in order to create his own orchestrations for an early Philadelphia production. He later toured his own arrangement of "Pinafore" giving numerous performances in major East coast cities.

Small wonder that a few years later in 1880 as Sousa assumed directorship of the US Marine Band he set about arranging Gilbert and Sullivan's latest rage: "The Pirates of Penzance" for his band.

"Pirates" opened in the US on the last day of 1879 and was an instant hit. Sousa's lengthy "selections" for the Marine Band included nearly all of the tunes from the show. His brilliant and sparkling orchestration perfectly captures the joyous, happy-go-lucky spirit of Sullivan's score including the best-loved ballads, rollicking patter songs and the rousing finale. In this edition his incomparable 1880 Marine Band arrangement has been carefully adapted for modern bands

SOUSA'S FORGOTTEN LEGACY AS A GREAT BAND ARRANGER AND TRANSCRIBER

Sousa's arrangements constitute a band literature treasure that remains largely undiscovered although his biographer Paul Bierley credits Sousa as having created over one thousand band arrangements! In the hands of Sousa as an arranger the same clear harmonic voicings, clean open spacings, and the absolute confidence of his writing all create the "Sousa sound" so widely appreciated in his great marches.. This unique quality is strongly evident even in his earliest band arrangements including his massive "International Congress" of 1876 and these scintillating 1880 "Selections from the Pirates of Penzance" for his US Marine Band.

PERFORMANCE SUGGESTIONS

Sullivan's music, even without Gilbert's tongue twisting lyrics, requires crystal clear articulations throughout.

m. 84 It can be helpful in this waltz tune to add slight four bar hairpins, ie 2 bars cresc. and 2 bars dim.

CREDITS

The library of the United States Marine Band

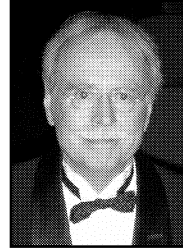
The Sousa collection at the Library of Congress
and Loras Schissel

John Sousa IV

Paul E. Bierley and his great Sousa books including “The Works of John Philip Sousa”, “John Philip Sousa an American Phenomenon,” and “The Incredible Band of John Philip Sousa”.
Paul Maybery, engraving

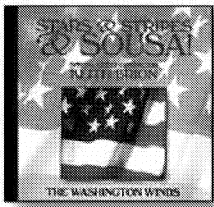
Naxos Records, Klaus Heymann for his vision in recording the complete band music of John Philip Sousa.

Donnie Frey, C.L. Barnhouse Company, booklet layout & design



Keith Brion is the conductor of his own New Sousa Band, is an active guest conductor with major and regional symphony orchestras and university bands. He is a former band director at Yale University. He is currently recording a multi volume series of Sousa's complete wind works for Naxos Records with a series of major European military bands. He has also recorded with the Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.

RECORDING



This edition has been recorded on “Stars, Stripes and Sousa!”, Walking Frog Records #137, Keith Brion conducting the Washington Winds.

For reference only
Not valid for performance.

Selections from "The Pirates of Penzance"

ARTHUR SULLIVAN
Arr: JOHN PHILIP SOUSA (1880)
modern edition by Keith Brion

$\text{♩} = 96$
Sempre Moderato "Pour O King the Pirate's Sherry"

This is a full orchestral score for the piece "Pour O King the Pirate's Sherry" from the opera "The Pirates of Penzance". The score is written for a large orchestra and includes parts for the following instruments:

- Piccolo
- Flutes
- Oboe
- Bassoon
- E♭ Clarinet
- B♭ Clarinet Solo and 1st
- B♭ Clarinet 2nd
- B♭ Clarinets 3 & 4
- B♭ Bass Clarinet
- E♭ Alto Sax
- B♭ Tenor Sax
- E♭ Baritone Sax
- Solo Cornet in B♭ (one player)
- 1st B♭ Cornets
- B♭ Cornets 2nd & 3rd
- B♭ Trumpets 1st & 2nd
- F Horns 1st & 2nd
- F Horns 3rd & 4th
- Trombone 1st & 2nd
- Trombone 3
- Euphonium 1
- Euphonium 2 (Trombone 4)
- Tubas
- Percussion: Snare Drum (S.D.), Bass Drum (B.D.), Cymbals, Triangle, Bells, Suspended Cymbal (Sus. Cym.), and Xylophone.

The score is in 2/4 time with a tempo marking of **Sempre Moderato** and a metronome marking of $\text{♩} = 96$. The key signature has two flats (B♭ and E♭). The music is marked with a dynamic of *f* (forte) throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph. 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

6

19

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

f

25 Allegretto,
l'istesso tempo

27 "Pray observe the magninimity"

Musical score for a symphony orchestra, page 9. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1 & 2, Bb Clarinet 3 & 4, Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Solo Bb Cor, 1st Bb Cor, Bb Cor 2 & 3, Bb Trumpets 1 & 2, 1st F Horn, F Horn 3 & 4, Trombones 1-2, Trombone 3, Euphonium 1, Euphonium 2 or Trombone 4, Tuba, Percussion (Triangle), and Bells, S. Cym., Xylo. The score is in 2/4 time and includes dynamic markings such as *p* (piano).

33

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

S.D.

Bells, S. Cym. Xylo.

p

p

41

Piccolo *f*

Flute *f* *pp*

Oboe *f* *pp*

Bassoon *f* *p*

E♭ Clar. *f* *pp*

B♭ Clar. 1 *f* *pp*

B♭ Clar. 2 *f* *pp*

B♭ Cl. 3 & 4 *f* *pp*

Bass Clar. *f* *p*

E♭ Alto Sax *f*

B♭ Ten. Sax *f*

E♭ Bar. Sax *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f*

B♭ Cor. 2,3 *f*

B♭ Tpts 1 & 2 *f*

F Horn 1 & 2 *f* *pp*

F Horn 3 & 4 *f* *pp*

Trom. 1-2 *f*

Trom. 3 *f*

Euph. 1 *f* *Solo* *mf*

Euph 2 or Trom. 4 *f* *pp*

Tuba *f* *pp*

Perc. *f*

Bells, S. Cym. Xylo. *f* *Both*

49

Piccolo

Flute

Oboe

Bassoon

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Cl. 3 & 4

Bass Clar.

E♭ Alto Sax

B♭ Ten. Sax

E♭ Bar. Sax

Solo B♭ Cor.

1st B♭ Cor.

B♭ Cor. 2,3

B♭ Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

57

Piccolo

Flute

Oboe

Bassoon

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Cl. 3 & 4

Bass Clar.

E♭ Alto Sax

B♭ Ten. Sax

E♭ Bar. Sax

Solo B♭ Cor.

1st B♭ Cor.

B♭ Cor. 2,3

B♭ Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

f

(Drums)

64 Tempo di valse, in one

68 "Poor Wandering One"

This musical score is for the piece "Poor Wandering One" (numbered 68), which is in the tempo of a waltz (Tempo di valse) and in one-on-one time. The score is arranged for a large ensemble of instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems, with the first system starting at measure 64. The instruments included are Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3 & 4, Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Solo Bb Cor, 1st Bb Cor, Bb Cor 2,3, Bb Trumpets 1 & 2, F Horn 1 & 2, F Horn 3 & 4, Trombone 1-2, Trombone 3, Euphonium 1, Euphonium 2 or Trombone 4, Tuba, Percussion, and Bells, S. Cym., Xylo. The score features dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and performance instructions like *dolce e legato* (sweet and legato). The music is characterized by a steady, rhythmic accompaniment in the lower instruments and more melodic lines in the upper woodwinds and brass.

72

Piccolo

Flute

Oboe

Bassoon

p dolce e legato

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Cl. 3 & 4

Bass Clar.

E♭ Alto Sax

B♭ Ten. Sax

E♭ Bar. Sax

Solo B♭ Cor.

1st B♭ Cor.

B♭ Cor. 2,3

B♭ Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

This page of a musical score contains 21 staves for various instruments. The instruments listed are Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3 & 4, Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, Solo B♭ Cor Anglais, 1st B♭ Cor Anglais, B♭ Cor Anglais 2 & 3, B♭ Trumpets 1 & 2, F Horns 1 & 2, F Horns 3 & 4, Trombones 1-2, Trombone 3, Euphonium 1, Euphonium 2 or Trombone 4, Tuba, Percussion, and Bells, Snare Cymbal, and Xylophone. The music is written in a key signature of two flats (B♭ and E♭) and a common time signature. The Oboe and Bassoon parts feature melodic lines with slurs and dynamic markings of *p* and *dolce e legato*. The woodwind and brass parts provide harmonic support with chords and rhythmic patterns. The percussion and auxiliary instruments are mostly silent on this page.

84 Tempo più mosso

Musical score for page 16, rehearsal mark 84, tempo 'Tempo più mosso'. The score includes staves for Piccolo, Flute, Oboe, Bassoon, Eb Clar., Bb Clar. 1, Bb Clar. 2, Bb Cl. 3 & 4, Bass Clar., Eb Alto Sax, Bb Ten. Sax, Eb Bar. Sax, Solo Bb Cor., 1st Bb Cor., Bb Cor. 2,3, Bb Tpts 1 & 2, F Horn 1 & 2, F Horn 3 & 4, Trom. 1-2, Trom. 3, Euph. 1, Euph. 2 or Trom. 4, Tuba, Perc., and Bells, S. Cym., Xylo.

The score is in 3/4 time and E-flat major. The key signature is two flats (Bb, Eb). The tempo is marked 'Tempo più mosso'. The rehearsal mark '84' is indicated by a box around the measure number. The dynamic marking *pp* (pianissimo) is used throughout the score.

The score features a watermark: 'Not valid for performance'.

Measures 80-84 are marked with the number 80. The score begins in measure 80 with a Piccolo staff. The Flute, Oboe, Bassoon, Eb Clar., Bb Clar. 1, Bb Clar. 2, Bb Cl. 3 & 4, Bass Clar., Eb Alto Sax, Bb Ten. Sax, Eb Bar. Sax, Solo Bb Cor., 1st Bb Cor., Bb Cor. 2,3, Bb Tpts 1 & 2, F Horn 1 & 2, F Horn 3 & 4, Trom. 1-2, Trom. 3, Euph. 1, Euph. 2 or Trom. 4, Tuba, Perc., and Bells, S. Cym., Xylo. staves are present.

Rehearsal mark 84 begins in measure 84. The dynamic marking *pp* is indicated at the start of measure 84 for the Flute, Oboe, Bassoon, Eb Clar., Bb Clar. 1, Bb Clar. 2, Bb Cl. 3 & 4, Bass Clar., Eb Alto Sax, Bb Ten. Sax, Solo Bb Cor., 1st Bb Cor., Bb Cor. 2,3, Bb Tpts 1 & 2, F Horn 1 & 2, F Horn 3 & 4, Trom. 1-2, Trom. 3, Euph. 1, Euph. 2 or Trom. 4, Tuba, Perc., and Bells, S. Cym., Xylo. staves.

The score ends in measure 88. The dynamic marking *pp* is indicated at the end of measure 88 for the Bells, S. Cym., Xylo. staff.

Additional markings include 'Bells, hard rubber' above the Bells, S. Cym., Xylo. staff in measure 84.

88

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph. 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

Piccolo *f poco marc.*

Flute *f poco marc.*

Oboe *f poco marc.*

Bassoon *f poco marc.*

E♭ Clar. *f poco marc.*

B♭ Clar. 1 *f poco marc.*

B♭ Clar. 2 *f poco marc.*

B♭ Cl. 3 & 4 *f poco marc.*

Bass Clar. *f poco marc.*

E♭ Alto Sax *f poco marc.*

B♭ Ten. Sax *f poco marc.*

E♭ Bar. Sax *f poco marc.*

Solo B♭ Cor. *f poco marc.*

1st B♭ Cor. *f poco marc.*

B♭ Cor. 2,3 *f poco marc.*

B♭ Tpts 1 & 2 *f*

F Horn 1 & 2 *f poco marc.*

F Horn 3 & 4 *f poco marc.*

Trom. 1-2 *f poco marc.*

Trom. 3 *f poco marc.*

Euph. 1 *f poco marc.*

Euph 2 or Trom. 4 *f poco marc.*

Tuba *f poco marc.*

Perc.

Bells, S. Cym. Xylo. *f*

poco rall.

Cadenza

104

The musical score is arranged in a standard orchestral layout with 23 staves. The instruments are: Piccolo, Flute, Oboe, Bassoon, Eb Clar., Bb Clar. 1, Bb Clar. 2, Bb Cl. 3 & 4, Bass Clar., Eb Alto Sax, Bb Ten. Sax, Eb Bar. Sax, Solo Bb Cor., 1st Bb Cor., Bb Cor. 2,3, Bb Tpts 1 & 2, F Horn 1 & 2, F Horn 3 & 4, Trom. 1-2, Trom. 3, Euph. 1, Euph. 2 or Trom. 4, Tuba, Perc., and Bells, S. Cym., Xylo. The score includes a 'Cadenza' section for the Bb Clar. 1 and a 'Both' section for Percussion. The tempo is marked 'poco rall.' and the time signature is 3/4.

111 Tempo moderato

Allegro Moderato

117 "Major General's Song"

111 Tempo moderato

Allegro Moderato

117 "Major General's Song"

Piccolo *f*

Flute *f*

Oboe *f*

Bassoon *f*

Eb Clar. *f*

Bb Clar. 1 *f*

Bb Clar. 2 *f*

Bb Cl. 3 & 4 *f*

Bass Clar. *f*

Eb Alto Sax *f*

Bb Ten. Sax *f*

Eb Bar. Sax *f*

Solo Bb Cor. *f*

1st Bb Cor. *f*

Bb Cor. 2,3 *f*

Bb Tpts 1 & 2 *f*

F Horn 1 & 2 *f*

F Horn 3 & 4 *f*

Trom. 1-2 *f*

Trom. 3 *f*

Euph. 1 *f*

Euph 2 or Trom. 4 *f*

Tuba *f*

Perc. *f*

To xylophone

Bells, S. Cym. Xylo. *f*

mf

p

Triangle *mf*

Xylophone, hard sticks *p*

119

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph. 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

p

crescendo

127

Piccolo

Flute

Oboe

Bassoon

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Cl. 3 & 4

Bass Clar.

E♭ Alto Sax

B♭ Ten. Sax

E♭ Bar. Sax

Solo B♭ Cor.

1st B♭ Cor.

B♭ Cor. 2,3

B♭ Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph. 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

p

crescendo

Both p

a2

143

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

Bells, S. Cym. Xylo.

p

One

160 Andante

Piccolo

Flute

Oboe *Solo con espressione*
p

Bassoon
p

Eb Clar.

Bb Clar. 1
p

Bb Clar. 2
p

Bb Cl. 3 & 4
p

Bass Clar.
p

Eb Alto Sax
p

Bb Ten. Sax
p

Eb Bar. Sax
p

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1
Cue, Bsn.
p

Euph 2
or Trom. 4

Tuba

Perc.

179 Marcia

This musical score is for a march titled "179 Marcia". It is written for a large ensemble of instruments. The score is in common time (C) and begins at measure 179. The key signature has one flat (B-flat). The instruments and their parts are as follows:

- Piccolo:** Plays a melodic line with accents and dynamic markings of *f*.
- Flute:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- Oboe:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- Bassoon:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- E♭ Clar.:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- B♭ Clar. 1:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- B♭ Clar. 2:** Plays a melodic line with accents and dynamic markings of *f*.
- B♭ Cl. 3 & 4:** Plays a melodic line with accents and dynamic markings of *f*.
- Bass Clar.:** Plays a melodic line with accents and dynamic markings of *f*.
- E♭ Alto Sax:** Plays a melodic line with accents and dynamic markings of *f*. Includes a triplet in the final measure.
- B♭ Ten. Sax:** Plays a melodic line with accents and dynamic markings of *f*.
- E♭ Bar. Sax:** Plays a melodic line with accents and dynamic markings of *f*.
- Solo B♭ Cor.:** Plays a melodic line with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- 1st B♭ Cor.:** Plays a melodic line with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- B♭ Cor. 2,3:** Plays a melodic line with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- B♭ Tpts 1 & 2:** Plays a melodic line with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- F Horn 1 & 2:** Plays a rhythmic accompaniment with accents and dynamic markings of *f*.
- F Horn 3 & 4:** Plays a rhythmic accompaniment with accents and dynamic markings of *f*.
- Trom. 1-2:** Plays a rhythmic accompaniment with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- Trom. 3:** Plays a rhythmic accompaniment with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- Euph. 1:** Plays a rhythmic accompaniment with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- Euph 2 or Trom. 4:** Plays a rhythmic accompaniment with accents, dynamic markings of *f marcato*, and a triplet in the final measure.
- Tuba:** Plays a rhythmic accompaniment with accents and dynamic markings of *f*.
- Perc.:** Plays a rhythmic accompaniment with accents and dynamic markings of *f*.

187 *poco marcato*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Piccolo:** Rests throughout the passage.
- Flute:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- Oboe:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- Bassoon:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- E♭ Clarinet:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- B♭ Clarinet 1:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- B♭ Clarinet 2:** *p*. Features a rhythmic accompaniment of quarter notes.
- B♭ Clarinet 3 & 4:** *p*. Features a rhythmic accompaniment of quarter notes.
- Bass Clarinet:** *p*. Features a rhythmic accompaniment of quarter notes.
- E♭ Alto Sax:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- B♭ Tenor Sax:** *p*. Features a rhythmic accompaniment of quarter notes.
- E♭ Baritone Sax:** *p*. Features a rhythmic accompaniment of quarter notes.
- Solo B♭ Cor:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- 1st B♭ Cor:** *p poco marcato*. Features a melodic line with eighth-note patterns.
- B♭ Cor 2, 3:** *p*. Features a rhythmic accompaniment of quarter notes.
- B♭ Trumpets 1 & 2:** *p*. Features a rhythmic accompaniment of quarter notes.
- F Horn 1 & 2:** *p*. Features a rhythmic accompaniment of quarter notes.
- F Horn 3 & 4:** *p*. Features a rhythmic accompaniment of quarter notes.
- Trombone 1-2:** *p*. Features a rhythmic accompaniment of quarter notes.
- Trombone 3:** *p*. Features a rhythmic accompaniment of quarter notes.
- Euphonium 1:** *poco marcato p*. Features a melodic line with eighth-note patterns.
- Euphonium 2 or Trombone 4:** *p*. Features a rhythmic accompaniment of quarter notes.
- Tuba:** *p*. Features a rhythmic accompaniment of quarter notes.
- Percussion:** Rests throughout the passage.

195

Piccolo

Flute *p*

Oboe *p*

Bassoon *p*

Eb Clar. *p*

Bb Clar. 1 *p*

Bb Clar. 2 *p*

Bb Cl. 3 & 4 *p*

Bass Clar. *p*

Eb Alto Sax *p*

Bb Ten. Sax *p*

Eb Bar. Sax *p*

Solo Bb Cor. *p*

1st Bb Cor. *p*

Bb Cor. 2,3 *p*

Bb Tpts 1 & 2 *p*

F Horn 1 & 2 *p*

F Horn 3 & 4 *p*

Trom. 1-2 *p*

Trom. 3 *p*

Euph. 1 *p*

Euph 2 or Trom. 4 *p*

Tuba *p*

Perc. *p*
BD only

V.S.

217

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

222 **Cad.**

Piccolo **Cad.**

Flute *lunga* **Cad.** (*sustain fermata past conductor's cut-off*)

Oboe **Cad.**

Bassoon **Cad.**

E♭ Clar. **Cad.**

B♭ Clar. 1 **Cad.**

B♭ Clar. 2 **Cad.**

B♭ Cl. 3 & 4 **Cad.**

Bass Clar. **Cad.**

E♭ Alto Sax **Cad.**

B♭ Ten. Sax **Cad.**

E♭ Bar. Sax **Cad.**

Solo B♭ Cor. **Cad.**

1st B♭ Cor. **Cad.**

B♭ Cor. 2,3 **Cad.**

B♭ Tpts 1 & 2 **Cad.**

F Horn 1 & 2 **Cad.**

F Horn 3 & 4 **Cad.**

Trom. 1-2 **Cad.**

Trom. 3 **Cad.**

Euph. 1 **Cad.**

Euph 2 or Trom. 4 **Cad.**

Tuba **Cad.**

Perc. **Cad.**

Bells, S. Cym. Xylo. **Cad.**

226

Piccolo

Flute

Oboe

Bassoon

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Cl. 3 & 4

Bass Clar.

E♭ Alto Sax

B♭ Ten. Sax

E♭ Bar. Sax

Solo B♭ Cor.

1st B♭ Cor.

B♭ Cor. 2,3

B♭ Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

6 6 6 6 *f* 9 *p* 9 *pp* 9 *ff* V. S.

♩ = 132
Allegro

231

Piccolo *f*

Flute *f* *p*

Oboe *f* *p*

Bassoon *f* *p*

Eb Clar. *f* *p*

Bb Clar. 1 *f* *p*

Bb Clar. 2 *f* *p*

Bb Cl. 3 & 4 *f* *p*

Bass Clar. *f* *p*

Eb Alto Sax *f* *p*

Bb Ten. Sax *f* *p*

Eb Bar. Sax *f* *p* *p*

Solo Bb Cor. *f*

1st Bb Cor. *f* *p* *f*

Bb Cor. 2,3 *f* *p* *f*

Bb Tpts 1 & 2 *f* *f*

F Horn 1 & 2 *f* *p*

F Horn 3 & 4 *f* *p*

Trom. 1-2 *f* *p*

Trom. 3 *f* *p*

Euph. 1 *f* *p*

Euph 2 or Trom. 4 *f* *p*

Tuba *f* *p*

Perc. *f* *p*

Piccolo *f*

Flute *f*

Oboe *f*

Bassoon *f*

Eb Clar. *f*

Bb Clar. 1 *f*

Bb Clar. 2 *f*

Bb Cl. 3 & 4 *f*

Bass Clar. *f*

Eb Alto Sax *f*

Bb Ten. Sax *f*

Eb Bar. Sax *f*

Solo Bb Cor. *f*

1st Bb Cor. *f*

Bb Cor. 2,3 *f*

Bb Tpts 1 & 2 *f*

F Horn 1 & 2 *f*

F Horn 3 & 4 *f*

Trom. 1-2 *f*

Trom. 3 *f*

Euph. 1 *f*

Euph 2 or Trom. 4 *f*

Tuba *f*

Perc. *f*

257

Piccolo

Flute

Oboe

Bassoon

sempre marcato

sempre marcato

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

sempre marcato

Eb Alto Sax

Bb Ten. Sax

sempre marcato

Eb Bar. Sax

Solo Bb Cor.

sempre marcato

1st Bb Cor.

sempre marcato

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

sempre marcato

Trom. 3

sempre marcato

Euph. 1

sempre marcato

Euph 2 or Trom. 4

sempre marcato

Tuba

Perc.

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.

271

Piccolo *ff sempre marc.*

Flute *ff sempre marc.*

Oboe *ff sempre marc.*

Bassoon *ff sempre marc.*

E♭ Clar. *ff sempre marc.*

B♭ Clar. 1 *ff sempre marc.*

B♭ Clar. 2 *ff sempre marc.*

B♭ Cl. 3 & 4 *ff sempre marc.*

Bass Clar. *ff sempre marc.*

E♭ Alto Sax *ff sempre marc.*

B♭ Ten. Sax *ff sempre marc.*

E♭ Bar. Sax *ff sempre marc.*

Solo B♭ Cor. *Solo ff sempre marc.*

1st B♭ Cor. *Solo ff sempre marc.*

B♭ Cor. 2,3 *Solo ff sempre marc.*

B♭ Tpts 1 & 2 *Solo ff sempre marc.*

F Horn 1 & 2 *ff sempre marc.*

F Horn 3 & 4 *ff sempre marc.*

Trom. 1-2 *ff sempre marc.*

Trom. 3 *ff sempre marc.*

Euph. 1 *ff sempre marc.*

Euph 2 or Trom. 4 *ff sempre marc.*

Tuba *ff sempre marc.*

Perc. *ff*

281

Piccolo

Flute

Oboe

Bassoon

Eb Clar.

Bb Clar. 1

Bb Clar. 2

Bb Cl. 3 & 4

Bass Clar.

Eb Alto Sax

Bb Ten. Sax

Eb Bar. Sax

Solo Bb Cor.

1st Bb Cor.

Bb Cor. 2,3

Bb Tpts 1 & 2

F Horn 1 & 2

F Horn 3 & 4

Trom. 1-2

Trom. 3

Euph. 1

Euph 2 or Trom. 4

Tuba

Perc.