



# The Southern March

BOB CERULLI (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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## NOTES TO THE CONDUCTOR

This march is dedicated to my alma mater, South Philadelphia High School. It has three main themes. The first theme has a bright character with a pyramid effect in the melodic line. The second theme in the bass and cello at m. 19 should be bold and strong, and played into the string. The trio section featuring violin, viola, and bass at m. 27 should have a more legato feel. Bring out the countermelody in the cello at m. 45.

Have fun and enjoy the music!

*Bob Cerulli*

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

Dedicated to South Philadelphia High School  
**The Southern March**

CONDUCTOR SCORE

Duration - 2:10

Bob Cerulli (ASCAP)

Bright March tempo (♩ = 112-120)

3

Violins

Viola  
(Violin III)

Cello

String Bass

Vlms.

Vla.  
(Vln. III)

Cello

Str. Bass

Violins I and II: Treble clef, 4/4 time. Dynamics: *f*, *mf*. Performance: *div.*

Viola (Violin III): Alto clef, 4/4 time. Dynamics: *f*, *mf*.

Cello: Bass clef, 4/4 time. Dynamics: *f*, *mf*. Performance: *pizz.*

String Bass: Bass clef, 4/4 time. Dynamics: *f*, *mf*.

Measures 1-4: First system. Measure 5: Second system begins. Measure 6: Second system continues. Measure 7: Second system continues. Measure 8: Second system continues. Measure 9: Second system ends.

11

Lo 1

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

10 11 12 13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

14 15 16 17

19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

L.H. arco

*f*

18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25 26

**[27] Legato (trio)**

**Vlns.**  
I *mp*  
II *mp*

**Vla. (Vln. III)**  
*mp*

**Cello**  
*mp*

**Str. Bass**  
*mp*

4 V V V V

3 Lo 1 1 div.

27 28 29 30 31

**[35]**

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

32 33 34 35 36

Lo 1

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

*cresc.*

37 38 39 40 41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

42 43 44 45 46

**Vlns.**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

47 48 49 50 51

**Vlns.**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

52 53 54 55

*cresc.*

*cresc.*

*cresc. div.*

*cresc.*

57

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff* (V)

Cello *ff*

Str. Bass *ff*

56 57 58 59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

60 61 62 63 64