

FULL CONDUCTOR SCORE  
Catalog No. 011-4239-01

# NATIONAL EMBLEM

## March

E. E. Bagley  
arr. Matt Conaway

GRADE:  
**2 $\frac{1}{2}$**

# BARNHOUSE COMMAND SERIES

For Concert Band



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# NATIONAL EMBLEM MARCH

## Matt Conaway

Full Conductor Score .....	1	2nd Bb Trumpet .....	5
Flute .....	10	F Horn .....	4
Oboe .....	2	Trombone .....	6
1st Bb Clarinet .....	5	Baritone BC .....	2
2nd Bb Clarinet .....	5	Baritone TC .....	2
Bb Bass Clarinet .....	2	Tuba .....	3
Bassoon .....	2	Bells .....	4
Eb Alto Saxophone .....	6	Snare Drum, Bass Drum.....	4
Bb Tenor Saxophone .....	2	Crash Cymbal .....	2
Eb Baritone Saxophone .....	2		
1st Bb Trumpet .....	5		

### PROGRAM NOTES

**National Emblem March** is known throughout the country as one of the finest marches ever written. Composed in 1902, the march has found a home on the concert stage, parade ground, athletic events, and military ceremonies. No less a conductor as John Philip Sousa lauded **National Emblem** as one of the most effective street marches ever written. This new arrangement leaves intact all of Edwin Eugene Bagley's brilliant melodic ideas (most notably the inclusion of the first phrase of "The Star-Spangled Banner" in the first strain), but brings the range and technical difficulty within the reach of a wider range of performers.

### REHEARSAL SUGGESTIONS

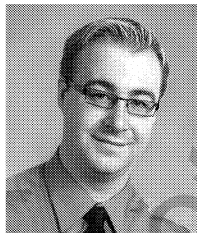
- Probably the best suggestion I've ever heard on march playing is to:
  - o Play the short notes shorter
  - o Play the long notes stronger (wherever they fall in the measure), and
  - o Allow the melody to be heard.

Careful attention to each of these details will help result in a very effective performance of this march.

- In the first two strains, make sure dynamics are clearly pronounced; since the trio tends to be somewhat bombastic, this section is the best opportunity to highlight the extreme contrasts that make march performances so interesting to the listener.
- M. 63 – Many bands of all levels have a tendency to rush this section. It is critical to work this transition to ensure a rhythmically accurate performance.
- I suggest absolutely no break going into M. 79 – allow the crescendo to peak naturally right on beat one of 79. Any 16th notes in this phrase must be played extremely detached and pointed to be effective.

Thank you for sharing this classic march with your performers. Best of luck on your performances of this arrangement!

- Matt Conaway



Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAFME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

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# NATIONAL EMBLEM

March

E.E. Bagley  
arr. Matt Conaway

Bold march style (♩ = 120)

The score is for a bold march in 2/4 time, marked with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is arranged for a full band and includes the following parts:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st & 2nd B♭ Trumpet (with *a2* and *div.* markings)
- F Horn
- Trombone
- Baritone
- Tuba
- Bells
- Snare Drum / Bass Drum
- Crash Cymbal

Dynamics are indicated throughout the score, including *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). The score is divided into measures 1 through 10, with a repeat sign at the end of measure 10.

11

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax. *mf*

Ten. Sax. *f*

Bari. Sax.

11

1st & 2nd Trpt. *mf*

Hn. *f*

Trom.

Bar.

Tuba

Bells

S.D., B.D. *mf*

Cr. Cym.

19

Fl. *mp* *f* *ff* *ff*

Ob. *mp* *f* *ff* *ff*

1st Cl. *mp* *f* *ff* *ff*

2nd Cl. *mp* *f* *ff* *ff*

Bass Cl. *mp* *f* *ff* *ff*

Bsn. *mp* *f* *ff* *ff*

Alto Sax. *mp* *f* *ff* *ff*

Ten. Sax. *mp* *f* *ff* *ff*

Bari. Sax. *mp* *f* *ff* *ff*

19

1st & 2nd Trpt. *mp* *f* *ff* *ff*

Hn. *mp* *f* *ff* *ff*

Trom. *mp* *f* *ff* *ff*

Bar. *mp* *f* *ff* *ff*

Tuba *mp* *f* *ff* *ff*

Bells *mp* *f* *ff*

S.D., B.D. *mp* *f* *ff*

Cr. Cym. *mp* *f* *ff*

1. 2. *a2*

19 20 21 22 23 24 25 26 27

28 36

Fl. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff*

2nd Cl. *mp* *mf* *ff*

Bass Cl. *mp*

Bsn. *mp* *ff*

Alto Sax. *mp* *mf* *ff*

Ten. Sax. *mp* *ff*

Bari. Sax. *mp*

28 36

1st & 2nd Trpt. *mp* *ff* *a2*

Hn. *mp* *ff*

Trom. *mp* *ff*

Bar. *mp* *ff*

Tuba *mp*

Bells *mf*

S.D., B.D. *mp*

Cr. Cym. *mp*

44

Fl. *mp* *ff* *mp* *cresc.*

Ob. *mp* *ff* *mp* *cresc.*

1st Cl. *mp* *ff* *mp* *cresc.*

2nd Cl. *mp* *mf* *ff* *mp* *mf* *cresc.*

Bass Cl. *cresc.*

Bsn. *mp* *ff* *mp* *cresc.*

Alto Sax. *mp* *mf* *ff* *mp* *mf* *cresc.*

Ten. Sax. *mp* *ff* *mp* *cresc.*

Bari. Sax. *cresc.*

1st & 2nd Trpt. *div. mp* *a2 ff* *div. mp* *cresc.*

Hn. *mp* *ff* *mp* *cresc.*

Trom. *mp* *ff* *mp* *cresc.*

Bar. *mp* *ff* *mp* *cresc.*

Tuba *cresc.*

Bells

S.D., B.D. *mp* *mp* *cresc.*

Cr. Cym. *cresc.*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff* *sfz*

Bsn. *sfz*

Alto Sax. *ff*

Ten. Sax. *ff* *sfz*

Bari. Sax. *ff* *sfz*

1st & 2nd Trpt. *ff*

Hn. *ff* *sfz*

Trom. *ff* *sfz*

Bar. *ff* *sfz*

Tuba *ff* *sfz*

Bells *ff*

S.D., B.D. *ff* *sfz*

Cr. Cym. *ff* *sfz*

53

53



This page contains the musical score for measures 58 to 66. The instruments listed on the left are: Fl., Ob., 1st Cl., 2nd Cl., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bari. Sax., 1st & 2nd Trpt., Hn., Trom., Bar., Tuba, Bells, S.D., B.D., and Cr. Cym.  
 The score begins at measure 58 and ends at measure 66. A first ending bracket covers measures 59 and 60, with a second ending bracket starting at measure 61. A rehearsal mark **61** is placed at the start of measure 61. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The woodwind and brass sections have specific rhythmic patterns, while the percussion parts provide a steady accompaniment. A large watermark reading "For reference only - not for performance" is overlaid diagonally across the page.

71

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

71 <sup>a2</sup>

1st & 2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

S.D., B.D.

Cr. Cym.

79

Fl. *sffz* *ff*

Ob. *sffz* *ff*

1st Cl. *sffz* *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *sffz* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

79 *div.*

1st & 2nd Tript. *sffz* *ff*

Hn. *ff*

Trom. *ff*

Bar. *ff*

Tuba *ff*

Bells *ff*

S.D., B.D. *sffz* *ff* *sffz* *sffz*

Cr. Cym. *sffz* *sffz*

77 78 79 80 81 82 83 84 85

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

S.D.,  
B.D.

Cr. Cym.

86 87 88 89 90 91 92 93 94

*sffz* *sffz* *sfz* *sfz* *sfz*