

John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4254-01

New York Hippodrome March

John Philip Sousa

Arranged by
Keith Brion



*John
Philip
Sousa*

LEGACY SERIES

Willow-Blossom Music

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NEW YORK HIPPODROME MARCH

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Parts List

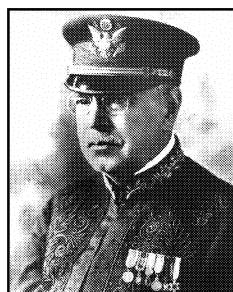
Full Conductor Score	1	Trombone 2	2
Piccolo	1	Trombone 3	2
Flutes	10	Euphonium B. C	2
Oboes	2	Baritone T. C.***	2
1st Bassoon	1	Tuba	5
2nd Bassoon	1	Percussion 1: Snare Drum, Bass Drum, Hand Cymbals.....	4
Clarinet in Eb	1	Percussion 2: Orchestra Bells.....	1
*1st Clarinet in Bb	4	Harp***	1
*2nd Clarinet in Bb	4		
*3rd Clarinet in Bb	4		
Alto Clarinet in Eb	2		
*Bb Bass Clarinet/ BBb Contrabass			
Clarinet	3		
Eb Alto Saxophone	6		
Bb Tenor Saxophone.....	2		
Eb Baritone Sax	1		
Cornet 1 in Bb	3		
Cornet 2 & 3 in Bb	6		
1st Bb Trumpet (One per part except in very large sections)	2		
2nd Bb Trumpet (One per part except in very large sections)	2		
Horn 1 in F	1		
Horn 2 in F	1		
Horn 3 in F	1		
Horn 4 in F	1		
Trombone 1	2		

*Eb Clarinet and Bb Clarinets 1, 2 and 3 contain optional lower octaves for ease of performance by modern bands. In each case the upper octave shows Sousa's original scoring while the lower octave is provided as a practical option to allow some or all clarinets avoid extreme ranges.

**This edition offers the option of allowing the bass clarinet to reinforce the bass line instead of Sousa's published bass clarinet option which doubles tenor saxophone.

***Baritone TC and Harp parts are provided but are not shown in score.

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 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.

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.

THE N.Y. HIPPODROME MARCH* (1915)

Sousa's Band was featured in New York's "Hip Hip Hooray" extravaganza at the Hippodrome from September 30, 1915, to June 4, 1916, their longest single engagement. Sousa wrote his "New York Hippodrome March" in commemoration of that engagement, and dedicated it to Charles B. Dillingham, manager of the famous old theater. Saluting Sousa on his sixty-first birthday, Dillingham arranged to have over two hundred theater orchestras around the country play the march at precisely the same time.

**Paul E. Bierley "The Works of John Philip Sousa", Integrity Press. Reprinted with permission of the author.*

The name "hippodrome" was used by the ancient Greeks to describe their racing ovals. The Romans also used these arenas for horse and chariot racing and called them "circuses". The term "hippodrome" was later used to describe arenas (indoors and outdoors) where circuses were presented.

The famed New York Hippodrome Theatre opened in 1905. Located five blocks south of today's Radio City Music Hall, the

5300 seat Hippodrome flourished as New York's largest entertainment venue. Its enormous stage was twelve times the size of a normal theatre enabling the presentation of all manner of shows including circuses, musical revues, the magician Harry Houdini, vaudeville and silent movies.

In 1915-16 Sousa's Band performed there for the entire season. For a time Sousa also maintained his national offices in the theatre. A few years later, the Hippodrome's manager Harry Askin assumed the management of Sousa's Band and continued to do so throughout Sousa's lifetime. In 1932 the Hippodrome was finally eclipsed by the nearby opening of the larger, grander Radio City Music Hall. It finally closed in 1939. Ironically the land on which it once sat is today the site of the "Hippodrome Parking Garage."

Sousa's "New York Hippodrome March" has all of the energy, power, restlessness and pizzazz of the big city, dynamically combining the hustle and bustle of Midtown Manhattan with Broadway's show-stopping theatrical flair of Broadway.

PERFORMANCE SUGGESTIONS

"New York Hippodrome" is easily one of Sousa's most dynamic and exciting marches.

NOTE TO CONDUCTORS

Optional Cut:

An optional cut is available that eliminates the second repetition of the trio. Cut from 118 to 166, eliminating both the first dog fight and the second trio.

INTRO

The introduction is scored forte for all players but for best overall ensemble blend and balance, ask brass and percussion to play the introduction mezzo forte.

FIRST STRAIN

Here Sousa mixes propulsive energy with light-hearted fantasy contrasted with short lyrical passages

The little arpeggiated opening bass line in measure 5 should be played soli and with ultra-short and clean staccatos. In m. 9, etc., phrase the two light 16th notes into the next bar. Take care to start these quick little figures as late as possible so they function as light ornaments to the following downbeats. In bars 17 and 18 carefully observe the cantabile feeling of these very sustained melodic notes. This strain, while continuously alive with the restless energy of the big city, still has surprising hints of delicacy and lyricism. Carefully observe all of the sudden stylistic and dynamic contrasts.

SECOND STRAIN

The solid, emphatic beginning of this strain contrasts wonderfully with Sousa's more fleet and energetic first strain. It begins powerfully with two bar fanfare figures interjected by contrasting short dancing staccato woodwind statements, and finally returning to the energetic propulsion of the opening strain.

THIRD STRAIN

The third strain is really simple dal segno repeat of the high energy, scherzo-like first strain, thus setting up a perfect transition to the more lyrical trio.

TRIO 1

For tubas and low woodwinds (at the half-cadence m. 101 and in similar passages) Sousa used very clever short "soli" episodes in the basses. These short bass interludes function to embellish the melody but more importantly they serve to camouflage the breathing for the rest of the band, as the players to replenish their air supply to resume blowing another long phrase. These short bass episodes are marked "soli" and should be well and fully projected.

TRIO 2

Play this entire strain lightly so the bell solo can be clearly heard. Balance the basses and horns carefully so the energy of

their harmonized rhythm will be clearly heard without overwhelming the tune.

BREAK STRAINS

This brassy fanfare-interlude (measures 118-134 and 166-182) is played boldly, and the same way each time (excepting for the final transitional measures 133 and 181).

TRIO 3 (GRANDIOSO) m.182

For Sousa's "grandioso finales" always play all attacks marcato, including the first note of each slurred passage. Insist performers of the trombone/euphonium counter-melody (beginning at m. 182) each time hold their first tied note as long and fully as possible. Avoid leaving a noticeable space between these long notes and the eighth note staccatos that come next. In this instance, resist the player's tendency to leave a space between the long note and the shorter one that follows. Make the long note as long as possible. This little extra bit of sustaining allows Sousa's wonderful contrapuntal scoring to be heard with maximum harmonic and counter-melodic effect.

Beginning at measure 182, carefully check the shortness of the snare drum rolls. They must not exceed the length of an 8th note. If the rolls begin too soon (i.e. typically lasting too long), they will distort the vertical alignment of the other similar after-beat rhythms in the horns and trumpets as well as well as interfering with the general impact of other rhythmic alignments in the score.

SUGGESTED RECORDINGS

US Marine Band "Heritage of John Philip Sousa", Naxos, Jack Kline, conductor.

Royal Artillery Band, Naxos/Sousa Wind Band series volume 3, Keith Brion conductor.

RHYTHMIC DRILLS To create greater metric ease in the performance of Sousa marches, school bands are encouraged to use a variety of rhythmic solfege drills, for instance having the entire group articulate on a sizzling air sound. These activities quickly aid in the development of a more relaxed and natural feeling for the complex rhythmic relationships found in this march. The sizzling technique in particular allows the conductor to make verbal suggestions over top of the band's "sizzling" as problems occur. It is a very fast way of calling attention to player's rhythm problems the moment they arise.

Isolating the feeling of any rhythm from the act of blowing an instrument can produce easy and satisfactory improvement. Have each performer make a sizzling "hissing" sound, articulating their printed durations and dynamics. Be sure that independent rhythmic parts such as horns and tubas can be heard at all times. In this way the group will soon develop a more natural and intuitive feeling for the pulsing and interaction of the written notes. When the exercise has become accurate, the group will return to their instruments with revelatory results. The good rhythmic ensemble feeling will often appear to mysteriously enhance intonation as well. It is suggested this technique be frequently employed in the study of each new march. Refer back to this drill if slippage occurs.

Having a drum or a woodblock play continuous 8th notes during these drills, even while the band is playing can also help further establish a more natural feeling for the rhythm.

WHAT MAKES A MARCH "MARCH"?

All about "Oom-pah's."

The essential rhythm of a 6/8 march are the "oom-pah-pahs"....a bass line plus harmonized after-beats.

On the march, tubas are the "left-right" feet; the horns the "foot-lifters". The bass line outlines the place where the weight of the body begins to settle into its next forward location, i.e. "the beat." The after-beats following are the "lifters" marking the place where the leg is raised and swings toward the next step while the body moves ahead. This becomes the *physiology* of the march.

Try imagining a march with only the bass line. Try marching to

this sound, or just sing the bass line and walk along. There will be a feeling of heavy forward movement. As one moves, the body will feel increasingly heavy as the steps proceed.

Now try mentally adding after-beats to the bass line. Immediately you feel a sense of buoyancy and lightness. In a march or any kind of dance music the after-beats provide an energizing lift. They transform marching from a heavy, plodding affair to a spirit-raising, energizing movement.

After-beats are the key to the life of the march.

One can study after-beats through the entire evolution of dance since they are prevalent in almost every dance form.

Combined, the bass line and harmonic after-beats are the pitched rhythmic and harmonic architecture of this music. Their importance in realizing the fullest potential of the march should never be underestimated.

Horn after-beats The French horn scoring in Sousa's marches emanates from a long tradition of energized, dancing after-beat mid range harmony to be found in the scores of the Strauss family, Offenbach and Sullivan. All of them were Sousa's idols. They were reigning masters in capturing the feeling of dance. Sousa's horn harmonies are usually scored in four voices and cluster around the pitch of middle C on the piano. In the orchestra this same function is given to divisi second violins and violas. It should be no surprise to learn that during Sousa's teen age years he stood at the front of a popular Washington dance orchestra playing his violin and conducting, while at the same time watching the effect of his music making on the dancers. He learned on the spot which variations in style, rhythm and tempo most motivated their movement and sparked their enjoyment.

Performing after-beats The keys to playing after-beats are shortness of duration and precisely unified attack and release points. Ask the tubas to play their line and then invite the horns to join in while making very clear matched cutoffs on each chord. Rehearsing the horn section with focused emphasis on releasing together will give an extra zing to these wonderfully energizing chords allowing them to penetrate the more sustained textures of the scoring around them with far more clarity. In practicing these passages, encourage the horn and tuba sections to fashion their short notes into longer, more horizontal phrases responding dynamically to their unfolding harmonic movement. Allow the horns to make slight anticipatory crescendos into harmonic anchor points or into important false or surprise cadences. Accidentals in these marches almost always call for slight additional stress and in some cases a little dynamic anticipation.

It is the horn's upbeat rhythm that gives Sousa's marches such delightful lightness and good humor. They add to the exuberant feeling and lift of the dance.

Bass lines lines Sousa's tuba sections were quite large in relation to those found in modern bands. In Sousa's music the bass lines should be somewhat more prominent than those in today's band music. Tubas (not the drums) should provide the real basis to lead and anchor the accurate rhythm of the ensemble. To provide primary focus for good intonation, the bass line must speak at the forefront of the beat. Although (considering the size of the instrument) it may be very natural for a tuba attack to sound late, tubas must be encouraged to project their breathing and tone production in a very forward manner so they will be rhythmically leading the ensemble. It is sometimes not far-fetched for the conductor to conduct only the tubas in this music. In the band, tubas are primary foundation source for both rhythm and harmony.

Sousa's bass lines have two main functions. First straightforwardly outlining the chordal bass, usually consisting of a single note on each beat. These are the left-right steps of the marchers

on parade. Play the first beat (the “left step”) slightly louder than the second. Their other role is contrapuntal. At the mid point or final cadences of strains Sousa often gives the tubas and other bass instruments wonderful short counterpoints to fill out these endings, allowing the treble performers more space to breath at the end of a phrase and again renew their melody. These brief bass interludes should always be played “soli”, one or two dynamics louder than the “left-right” role of the bass.

Octave doublings In addition to the many octave doublings in his scores Sousa's tuba section sometimes expanded the octaves in their parts, often adding a quiet lower octave underneath the main pitch. These extra doublings, when played in tastefully and in tune, can enormously enhance the power and depth of tone of the entire tuba section. In sections with an uneven number of players when the tubas are scored in octaves, use fewer players on the bottom than the top notes. The power gained from doubling at the lower octave will more than compensate for disparity with the greater numbers on top. The projection of the Sousa bass line is closer to the balance in rock and roll and other dance music, rather than the more subdued modern concert band bass balances. In other words, “more bass.” For the march finales, the bass line can never be too strong.

Balance **Soft sections:** As the music gets softer, allow the relative balance of horns and tubas to become slightly louder in relation to the whole ensemble. This energizes the soft passages, making the music more alive and dance-like. Never allow the horns to rest during these quiet sections since they are what keeps the soft playing “alive.” If they must rest or empty water it should be done during the louder passages.

Loud sections: It is obviously difficult to hear the horns in ff march tuttis. Sousa understood this well and so in these places he transferred the backbeat harmony to his first and second trumpets. This important scoring can be found in the finales of nearly every Sousa march. To balance these trumpet after-beats without interfering with the melody, ask the trumpets to play at only 80% of the volume of the melodic cornet parts. These trumpet after-beats must be audible, but should blend very slightly in the background of the main melody. They should never be quite as loud as the principal tune in the cornets, but never inaudible either.

The pitched harmonic rhythm of the horns and trumpets is the salvation and life of this music. While they may never be at the forefront of the listener's ear, they also must never disappear

Role of Percussion When the process of securing the “pitched rhythm” of the march is complete, add percussion.

For the march to sound its best, pitched rhythm should predominate over non-pitched percussion.

Avoid using percussion as time-keepers. They should not form a grid that stifles the pitched music but instead add color, definition and excitement to the structured pitched-rhythm in the score.

The snare drum helps horn and trumpet attacks. Rolls enhance cadences.

The bass drum compliments and clarifies tuba's attacks.

The cymbals outline brass attacks.

Orchestra bells augment and highlight woodwind melodies.

If the conductor gives attention to the function, accuracy and interrelationship of the horn and tuba lines with this sort of knowledgeable percussion balance, the attitude of all of these vital foundational players toward the great significance of their parts will grow while the music prospers.

USE OF PERCUSSION IN SOUSA'S MARCHES

Location of the section Percussion should never be located at a great distance from the brass sections or their vital role of

ensemble reinforcement will become difficult. Position the bass drum and cymbals and snare drum near the brass and tubas but where the snare drum player can also hear the horns.

Snare Drum has changed more radically in sound and pitch during the twentieth century than any other band or orchestral instrument. The head tension is far greater, producing a tighter sound. Pitch has risen. Heads have evolved from skin to synthetic materials. The snares have changed from gut to wire, or a variety of cables, all adding considerable tonal brightness to the sound. In band snare drumming, the instrument has also become shallower in depth giving it a higher resonant pitch.

During the 1920's and '30's snare drums of 8" or deeper were common to the concert band. 15" drum heads were also common. The heads were made of skin. Gut snares were in common use. Today, higher pitched 6 1/2" X 14" drums (or shallower) with plastic heads and metal snares have become a common standard.

However, the brilliance and projection of today's higher pitched drums along with wire and cable snares and plastic heads cannot duplicate the original sound and wonderfully rich blending qualities of the older skin heads with gut snares. This is exactly why the modern snare drums so often sound “too loud” in Sousa's music.

If conductors wish to hear snare drum sound in their performances of Sousa's scores as Sousa characteristically heard it in his time, making modifications in equipment will be a huge step toward making his music sound better. This is because one of the primary roles of the snare drum in Sousa is to outline the after-beat attacks of the French horns. It is for this reason that the tuning needs to be lower, close to middle D and less brilliant than for today's modern snare drum. The quickest way for a modern band to begin to transform itself into the era of the "Sousa sound," is to find a snare drum with gut snares and a lower pitched, larger drum closer to the sound and tuning of Sousa's time.

Heads If skin heads are not available, especially for the batter head, modern synthetic heads (heads with spun laminated polyester strands) produce a tone more closely matching the original skin heads. These heads are sold by such brand names as “FibreSkin 2 or 3” and “Renaissance”. For the snare head, clear modern plastic heads work very effectively.

Head tension should be as low as practical, allowing the resonant pitch and tone of the drum to blend with the French horns rather than with the trumpets. Since this lack of tension lowers the “spring” of the stick rebound, the drumming technique then necessarily becomes more open and “rudimental”.

Size of Drum Getting the right snare drum sound is the most important first step toward authentic and satisfying performances of Sousa's marches.

Examination of any Sousa march score will show the snare drum is almost always used to reinforce the harmonized after-beat rhythms of the French horns, or to emphasize important cadential passages by adding open rolls. Since 8" X 14", and 8" X 15" concert drums, sizes between the concert snare and field drum are once more becoming available and are similar in style to those in Sousa's era, conductors may also wish to investigate this excellent option. The older, deeper 8", 9" or 10" concert snare drums are also very effective in other traditional band music, and in many classic concert band compositions predating World War II. "Small drum" in Sousa's time meant something smaller than a parade drum.

One manufacturer is once again building 8" X 15" concert snare drums in the actual size used by Sousa. The New Sousa Band when performing Sousa marches currently employs a vintage 1923 8" X 15" snare drum with a skin batter head and gut snares.

If a deeper snare drum is not available, try doubling a concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but the careful combination of both drums may be satisfactory.

Sticks Sticks in Sousa's time were somewhat heavier than today's concert drumming sticks and so would produce a better sound with the lower tensioned gut snared drums of his time.

Rolls Rolls are always performed with open sticking.

Matched grip vs. Traditional Besides the usual discussions about the technical merits of matched grip vs. traditional, there is also a difference in sound that should be explored. Matched grip usually requires the drum heads be placed parallel to the floor, often causing acoustical standing waves between the snare head and the floor...whereas the sloping of the drum and its stand for the traditional grip position allows a great many more resonant reflections to speak out from the bottom of the drum.

Snares In today's drumming, the traditional gut snares of Sousa's time have nearly disappeared from use. Many bands and orchestra currently use either wire snares or "cable" snares. Conductors who make the effort to install gut snares for Sousa marches will be rewarded with a richer tone quality, far better musical blend, and find it much easier to maintain good balance. Gut snares more naturally match the tone quality of the other pitched wind instruments. Coating gut snares with polyurethane will help protect against the kind of temperature and humidity changes that years ago contributed to their fall from grace.

Cymbals Heavy, dark cymbals work best for the "time" since they make a sound with a very clean and clear beginning. Thin cymbals obscure clarity of attack.

Playing "Attached" In Sousa's Band (and today in the New Sousa Band) the bass drum and cymbals were/are always played by one player using an attachment. Ideally the attachment should consist of a padded "doughnut" type device attached to the drum and holding the lower cymbal with rawhide. The upper cymbal is dropped vertically in a straight up and down manner onto the lower one. When mastered, this difficult technique produces the most ideal, effective and characteristic sound for the performance of Sousa's marches. In Sousa's Band, cymbals and bass drum were historically played by August Helmecke. Helmecke used heavy 16" cymbals attached to his bass drum. He played cymbal "solo" notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his padded bass drum beater. Other major cymbal accents were doubled by the snare drum player who would use his snare drum stick to strike a suspended cymbal located adjacent to his drum.

Playing Separately For modern bands who may not have the opportunity to develop this historical attached-cymbal approach, separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum. However, with these smaller cymbals playing accented crashes, it is far less satisfactory, leading many bands to use either 17" or 18" cymbals to produce both the "time" and the accents. Heavy "Germanic" or "Band" cymbals are often ideal for march performances. Lighter cymbals such as those marked "Orchestral" cymbals lack the clarity of attack needed for march performances. Avoid cymbals larger than 18" since the "time-attacks" are rarely clean enough. Also the added weight makes bigger cymbals quite difficult to control. If two cymbal players are used, one player could play the "time" with a set of smaller, heavy cymbals....16", while the second one might add somewhat lighter and larger cymbals for the major accents, since this adds extra splash, sizzle, ring and excitement. However, two players should never double the "time," nor should the player with the smaller cymbals attempt to

double the loud accents. If one player is used, he or she should try to emulate the sound of attached playing. After a big cymbal accent in many cases it is best to omit the next beat or two of "time" to allow the cymbals to ring. For large accents, it is the primary role of the cymbals to add excitement and ring as part of the attacks of the brass section. Never allow the cymbals to anticipate these accents. Cymbal players should watchfully coordinate their attacks with the breathing of the brass section.

Playing Time When playing "time" along with the bass drum, the cymbal sound must appear to reach the audience simultaneously with the actual sound of the bass drum attack, not the motion of the player's arm or, the impact of the beater both of which often come earlier. It is helpful to have these players stand near each other to develop an ensemble feeling for the projection of this sound. Cymbals and bass drum should sound together as if both are being played by the same player.

When do the cymbals play in marches? With the New Sousa Band to enhance both color and balance, in the quiet strains of the marches we do not double bass drum with cymbals, especially when the woodwinds are carrying the lead melody. A simple rule is: "the cymbals do not play if the trumpets and trombones are resting."

Bass Drum Bass drums should be no smaller than 34" or larger than 38" diameter. Bass drums smaller than this size do not produce sufficient depth of tone for the accents. 36" is ideal. The larger 40" drums do not permit sufficient clarity of attack. Deeper drums of 16" or 18" width can help produce a good depth of tone. For march performances avoid suspended bass drums. The freely moving nature of suspended drums interferes with the clarity of rapidly repeated attacks. The bass drum should instead sit freely on a low bass drum stand. The stand should be low enough to allow for the knee to be used for damping as required and in the case of using a cymbal attachment the drum should be low enough to allow the player to hit with the upper cymbal just above waist high. The lower cymbal should be mounted on top of the bass drum to enable the upper cymbal to be played straight up and down, thus allowing the upper cymbal to use gravity for the down stroke.

Bass drum heads should preferably be made of skin, but as with the snare drum, FibreSkin 2 or 3 synthetic heads or similar will produce the closest sound to natural skin and will require the least care and upkeep. Smooth plastic bass drum heads do not blend with surrounding pitched bass lines. When at least one skin head is available, use it on the beating side of the drum. One skin beating head and one FibreSkin 2 as the opposite head will also produce good results.

Beaters A variety of beaters may be used according to the drum, heads and room acoustics. Generally beaters with smaller head surfaces provide more articulate playing, but a very small head on some drums may sound too pointed. Sticks with very large beating heads almost never produce the right sound for this music. If the more articulate felt or wooden heads are used, the bass drummer must play with great restraint. The most musical sound will result when the bass drum player carefully articulates within the pitched attacks of the tuba section.

Accents Bass drum accents emerge from the pitches of the tuba line and should not anticipate. The bass drum line should closely mirror the durations and harmonic implications of the tuba part, cymbals nearly always double the brass attacks.

Balancing Percussion If non-pitched percussion are treated as a colorful beginning to the pitched rhythms of the ensemble they will provide the most handsome sound. However if they are used as a metronome, or as a strong grid to force the pitched instruments

into proper rhythm, they will sound harsh and overbearing. If the conductor takes great care to insure good rhythm from his wind instruments, it becomes easy to switch the role of the percussion away from crude time-keeping and over to one of coloring and enhancing pitched and rhythmic music that is already there. The best snare drum sound will always come from listening and matching the French Horn line. The cymbals frequently outline the upper brass's melodic attacks. The most effective bass drum sound arises out of the tuba part. Percussion accents will always sound best when they appear to come out of pitches, and sound most harshly when they precede them.

BALANCING THE BAND

John Philip Sousa favored a treble-bass balance for his band resembling the sound of the 19th century symphony orchestra. In other words, a strong treble, lighter mid-range and a strong bass. In a diagram this balance would look more like an hourglass than the often suggested modern band ideal of a pyramid.

CLARINET, CORNET/TRUMPET SECTION BALANCES

In Sousa's encore books, the player's parts were distributed in the following manner:

Bb Clarinets

E♭ Clarinet	0 or 1 player (2 in early years)
Clarinet 1	14 players
Clarinet 2	5 players
Clarinet 3	4 players
E♭ Alto Clarinet	0 or 1 player
B♭ Bass Clarinet	1 or 2 players

For this edition, it is recommended using half of the first clarinet section on the first part. Some of the intonation problems that come from doubling in the high ranges may be actually improved by using more players. Or if needed, part of the first clarinet section may play an octave below the written note. This process will also enhance the important equality of woodwind sound against the brass section. The New Sousa Band, with a nine-player section, uses 5-1st clarinets (one doubles E♭), 2-2nd's and 2-3rd's. The use of cornets also helps equalize the woodwind/brass balance in a manner more closely resembling Sousa's Band.

Cornets/Trumpets For this new edition use of at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts is recommended. For the 1st and 2nd trumpet parts use only one per part.

EARLY TWENTIETH CENTURY PERFORMANCE STYLE

A knowledge of turn of the century style, those natural playing inflections used by performers during Sousa's time (and a style clearly in Sousa's mind as he composed) can be enormously helpful in realizing the full potential of his music, and useful as well in performing the compositions of other classical and march composers of his period.

There are striking differences between late 20th century performance style and the sort of playing common in the earlier years of that century, roughly 1900-1930. These differences apply to all instrumental music, band or orchestral, and can be verified as well by listening to in early recordings and reading standard music texts of the time. A modern guide to some of these changes are detailed below:

MELODIC PLAYING IN THE EARLY 20TH CENTURY

Dynamics Dynamics were once varied according to the length of the note. "Longer" was louder with a fuller tone; shorter was softer and/or lighter. For instance, a half note would be louder than a quarter note, eighth notes lighter and softer still. Today it is more common to play all note durations at about the same level as the given dynamic.

Accidentals In the early part of the 20th century, accidental notes (pitches out of the key) were given added emphasis by adding depth of tone, these were sometimes called a "Viennese accent". Today accidentals are normally not accentuated.

Phrasing In earlier times the longest note in a phrase was often the most important, conversely short notes were never given as much importance. Today the long notes are never as full and short notes are often given added importance and weight.

Note Length Long melodic notes were sustained as long as possible. They were seldom shortened even when they preceded a short note. Today long notes are often "spaced" at the end, especially when they come before a short note.

Staccatos Earlier: they were very short, light tone and distinct. Today: they are longer in length with fuller tone.

Grace Notes Grace notes were played with a softer, lighter tone, played as late as possible and quickly connected to the beat. Today's grace notes are fuller in tone, slightly distanced from the beat and played earlier.

Balance Earlier band balances were based on the 19th century orchestral ideal with more weight on the treble and bass. Sousa's balance was described as an "hourglass". Today's bands often seek a pyramidal balance.

For additional reading about early 20th century performance style: "The Natural Laws of Musical Expression" 1894, Hans Schmitt, Professor of Music, Vienna Conservatory, Clayton F. Summy, Chicago; "Expression in Music" by Vandercook, 1926, Rubank; "Early Recordings and Musical Style-Changing tastes in instrumental performance, 1900-1950", Robert Philip, Cambridge University Press, 1992.

CREDITS:

The Sousa Library at the University of Illinois, Scott Schwartz, curator

The Sousa Library at the University of Illinois, Scott Schwartz, curator

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".

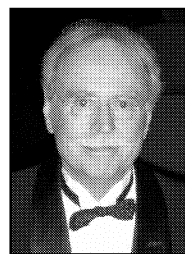
Paul Maybery, engraving

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

RECORDING

This edition has been recorded on "John Philip Sousa-Music for Wind Band, Vol. 13, Keith Brion conducting the Central Band of the RAF", Naxos records 8-559729



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.



The immense New York Hippodrome was located on Sixth Avenue between West 43rd and West 44th Streets, and stood from 1905 to 1939. The Sousa Band played many times in this huge venue, whose seating capacity exceeded 5,000. This photograph is of a March 5, 1922 concert, and the Sousa Band has been joined in this performance by another ensemble.



New York Hippodrome March

John Philip Sousa
arranged by Keith Brion

Marziale energico ♩=120-124

5

Lightly

Lightly

The musical score is arranged in a standard orchestral format with 24 staves. The instruments are listed on the left side of the page. The score is in 6/8 time and features a variety of dynamics and articulations. The first section is marked 'Marziale energico' with a tempo of 120-124. The second section is marked 'Lightly'. The score includes a large watermark 'Full Score' diagonally across the page.

Lightly

Piccolo *cant.* *p*

Flutes *cant.* *p*

Oboe 1 & 2 *soli* *f* *mf*

Bssn. 1 & 2

E♭ Clar. *cant.* *p*

Clar. 1 *cant.* *p*

Clar. 2 *cant.* *p*

Clar. 3 *cant.* *p*

Alto Clar. *mp* *p*

Bass Clar. *p*

A. Sax *cant.* *p*

T. Sax. *cant.* *p*

Bari. Sax. *mp* *p*

Cor. 1 *cant.* *p*

Cor. 2 & 3 *cant.* *p*

Tpt. 1&2 *mp* *p*

F Horns 1,2 *mp* *p*

F Horns 3,4 *mp* *p*

Tbn. 1&2 *mp* *p*

Tbn. 3 *mp* *p*

Euph. *cant.* *p*

Tuba *mp* *p*

Perc. 1 *p*

Harp

Lightly

Piccolo *f fz mf f fz*

Flutes *f fz mf f fz*

Oboe 1 & 2 *f fz mf f fz*

Bssn. 1 & 2 *f fz mf f fz detached*

E♭ Clar. *f fz mf f fz*

Clar. 1 *f fz mf f fz*

Clar. 2 *f fz mf f fz*

Clar. 3 *f fz mf f fz*

Alto Clar. *f fz mf f fz*

Bass Clar. *ff mf f ff f fz detached*

A. Sax *f fz mf f fz*

T. Sax. *f fz mf f fz*

Bari. Sax. *ff fz mf f ff f fz detached*

Cor. 1 *f fz mf f fz*

Cor. 2 & 3 *f fz mf f fz*

Tpt. 1&2 *sf fz mf sf f fz detached*

F Horns 1,2 *sf fz mf sf fz*

F Horns 3,4 *sf fz mf sf fz*

Tbn. 1&2 *ff sf mf f fz detached*

Tbn. 3 *ff sf mf ff f fz detached*

Euph. *sf fz mf fz f fz*

Tuba *ff mf f ff f fz detached*

Perc. 1 *mf* **BD BD+CYM**

Harp

Piccolo

Flutes

Oboe 1 & 2

Bssn. 1 & 2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

A. Sax

T. Sax.

Bari. Sax.

Cor. 1

Cor. 2 & 3

Tpt. 1&2

F Horns 1,2

F Horns 3,4

Tbn. 1&2

Tbn. 3

Euph.

Tuba

Perc. 1

Harp

detached

ff

f

ff

mf

BD

BD+ CYM

Choke ff

BD solo

Cym. Solo (Cym. and BD both play but stress solo sound as indicated)

Piccolo
ff
mf
cresc. molto
ff

Flutes
ff
mf
cresc. molto
ff

Oboe 1 & 2
ff
mf
cresc. molto
ff

Bssn. 1 & 2
ff
mf
cresc. molto
sfz

E♭ Clar.
ff
mf
cresc. molto
ff

Clar. 1
ff
mf
cresc. molto
ff

Clar. 2
ff
mf
cresc. molto
ff

Clar. 3
ff
mf
cresc. molto
ff

Alto Clar.
ff
mf
cresc. molto
sfz

Bass Clar.
ff
mf
cresc. molto
sfz

A. Sax
ff
mf
cresc. molto
ff

T. Sax.
ff
mf
cresc. molto
ff

Bari. Sax.
ff
mf
cresc. molto
ff

Cor. 1
ff
mf
cresc. molto
ff

Cor. 2 & 3
ff
mf
cresc. molto
ff

Tpt. 1&2
ff
mf
cresc. molto
sfz

F Horns 1,2
ff
mf
cresc. molto
sfz

F Horns 3,4
ff
mf
cresc. molto
sfz

Tbn. 1&2
ff
mf
cresc. molto
sfz

Tbn. 3
ff
mf
cresc. molto
sfz

Euph.
ff
mf
cresc. molto
ff

Tuba
ff
mf
cresc. molto
sfz

Perc. 1
mf
cresc. molto
ff

Harp
Cym. Solo
B.D. Solo
ff
mf
cresc. molto
ff

Lightly

Piccolo *f fz mf f fz*

Flutes *f fz mf f fz*

Oboe 1 & 2 *f fz mf f fz*

Bssn. 1 & 2 *f fz mf f fz detached*

E♭ Clar. *f fz mf f fz*

Clar. 1 *f fz mf f fz*

Clar. 2 *f fz mf f fz*

Clar. 3 *f fz mf f fz*

Alto Clar. *f fz mf f fz*

Bass Clar. *ff mf f ff f fz detached*

A. Sax *f fz mf f fz*

T. Sax. *f fz mf f fz*

Bari. Sax. *ff fz mf f ff f fz detached*

Cor. 1 *f fz mf f fz*

Cor. 2 & 3 *f fz mf f fz*

Tpt. 1&2 *sf fz mf sf f fz detached*

F Horns 1,2 *sf fz mf sf fz*

F Horns 3,4 *sf fz mf sf fz*

Tbn. 1&2 *ff sf mf f ff f fz detached*

Tbn. 3 *ff sf mf f ff f fz detached*

Euph. *sf fz mf fz f fz*

Tuba *ff mf f ff f fz detached*

Perc. 1 *mf*

Harp *BD BD+CYM*

86 *dolce*

Piccolo *fc* *p* *dolce*

Flutes *fc* *p* *dolce*

Oboe 1 & 2 *fc* *p* *dolce*

Bssn. 1 & 2 *fc* *p* *dolce*

E♭ Clar. *fc* *p* *dolce*

Clar. 1 *fc* *p* *dolce*

Clar. 2 *fc* *p* *dolce*

Clar. 3 *fc* *p* *dolce*

Alto Clar. *fc* *p* *dolce*

Bass Clar. *detached* *fc* *p* *dolce*

A. Sax *fc* *p* *dolce*

T. Sax. *detached* *fc* *p* *dolce*

Bari. Sax. *detached* *fc* *p* *dolce*

Cor. 1 *fc* *p* *dolce*
One player only (in the stand)

Cor. 2 & 3 *detached* *fc* *p* *dolce*
One player only (in the stand)

Tpt. 1&2 *detached* *fc* *p* *dolce*

F Horns 1,2 *fc* *p* *dolce*

F Horns 3,4 *fc* *p* *dolce*

Tbn. 1&2 *detached* *fc* *p* *dolce*

Tbn. 3 *detached* *fc* *p* *dolce*

Euph. *fc* *p* *dolce*

Tuba *detached* *fc* *p* *dolce*

Perc. 1 *BD* *BD+ CYM* *Choke* *BD only p*

Harp *mf*

This page contains a musical score for a woodwind and brass ensemble. The instruments listed on the left are Piccolo, Flutes, Oboe 1 & 2, Bassoon 1 & 2, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cor 1, Cor 2 & 3, Trumpets 1 & 2, French Horns 1 & 2, French Horns 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, Tuba, Percussion 1, and Harp. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwinds and brass parts feature melodic lines with various articulations, including slurs, accents, and dynamic markings such as *cant.* and *Slight accents*. The percussion part includes a steady rhythmic pattern, and the harp provides a harmonic accompaniment. A large, semi-transparent watermark reading "NoteforAll.com" is overlaid diagonally across the page.

This page contains a musical score for a full orchestra and woodwinds. The instruments listed on the left are: Piccolo, Flutes, Oboe 1 & 2, Bsns. 1 & 2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Alto Clar., Bass Clar., A. Sax., T. Sax., Bari. Sax., Cor. 1, Cor. 2 & 3, Tpt. 1&2, F Horns 1,2, F Horns 3,4, Tbn. 1&2, Tbn. 3, Euph., Tuba, Perc. 1, and Harp. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features various performance markings such as *Soli* (solo), *cant.* (canto), and *slight separation*. The score is divided into measures, with a large watermark 'Not Valid for Performance' overlaid across the center.

This page of a musical score, numbered 22, contains the following instruments and parts:

- Piccolo**: Part with trills and slurs.
- Flutes**: Part with trills and slurs.
- Oboe 1 & 2**: Part with trills and slurs.
- Bssn. 1 & 2**: Part with rhythmic patterns.
- E♭ Clar.**: Part with trills and slurs.
- Clar. 1**: Part with trills and slurs.
- Clar. 2**: Part with trills and slurs.
- Clar. 3**: Part with trills and slurs.
- Alto Clar.**: Part with rhythmic patterns.
- Bass Clar.**: Part with rhythmic patterns, marked *ff*.
- A. Sax**: Part with rhythmic patterns.
- T. Sax**: Part with rhythmic patterns.
- Bari. Sax**: Part with rhythmic patterns, marked *ff*.
- Cor. 1**: Part with rhythmic patterns.
- Cor. 2 & 3**: Part with rhythmic patterns.
- Tpt. 1&2**: Part with rhythmic patterns.
- F Horns 1,2**: Part with rhythmic patterns.
- F Horns 3,4**: Part with rhythmic patterns.
- Tbn. 1&2**: Part with rhythmic patterns.
- Tbn. 3**: Part with rhythmic patterns, marked *ff*.
- Euph.**: Part with rhythmic patterns, marked *ff*.
- Tuba**: Part with rhythmic patterns, marked *ff*.
- Perc. 1**: Part with drum notation, marked *ff* and *BD Only*.
- Harp**: Part with arpeggiated chords.

Piccolo

Flutes

Oboe 1 & 2

Bssn. 1 & 2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

A. Sax

T. Sax.

Bari. Sax.

Cor. 1

Cor. 2 & 3

Tpt. 1&2

F Horns 1,2

F Horns 3,4

Tbn. 1&2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

Harp

One Player

dolce

Soli

p

dolce

p

dolce

p

dolce

Soli

p

dolce

p

Soli

p

Melody Cues:

dolce

p

p

p

Soli

mp

Soli

p

BD+Cym.

Orchestra Bells: Solo

w/o cymb.

Hard rubber or similar mallets

Light accent

p

mf

Piccolo

Flutes

Oboe 1 & 2
cant. *a2* *Slight accents* *One player*

Bssn. 1 & 2

E♭ Clar.

Clar. 1
cant. *Slight accents*

Clar. 2
cant. *Slight accents*

Clar. 3
cant. *Slight accents*

Alto Clar.
cant. *slight separation*

Bass Clar.
slight separation *Solì*

A. Sax
cant. *Slight accents*

T. Sax.
cant. *Slight accents*

Bari. Sax.
slight separation *Solì*

Cor. 1
cant. *Slight accents*

Cor. 2 & 3
Trpt. Cue:
p *Solì*

Tpt. 1&2
p

F Horns 1,2

F Horns 3,4

Tbn. 1&2

Tbn. 3

Euph.
slight separation

Tuba
slight separation *Solì*

Perc. 1
Light accent *Lightly*

Perc. 2

Harp

Piccolo

Flutes

Oboe 1 & 2

Bssn. 1 & 2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

A. Sax

T. Sax.

Bari. Sax.

Cor. 1

Cor. 2 & 3

Tpt. 1&2

F Horns 1,2

F Horns 3,4

Tbn. 1&2

Tbn. 3

Euph.

Tuba

Perc. 1

Harp

ff

B.D. + Cymis.

182 Grandioso

sempre marcato

Piccolo *ff* *sempre marcato* *cant.*

Flutes *ff* *sempre marcato* *cant.*

Oboe 1 & 2 *ff* *a2 sempre marcato* *cant.*

Bssn. 1 & 2 *Soli* *ff* *cant.*

Eb Clar. *ff* *sempre marcato* *cant.*

Clar. 1 *ff* *sempre marcato* *cant.*

Clar. 2 *ff* *sempre marcato* *cant.*

Clar. 3 *ff* *sempre marcato* *cant.*

Alto Clar. *ff* *sempre marcato* *cant.*

Bass Clar. *Soli* *ff* *sempre marcato* *cant.*

A. Sax *ff* *ff* *sempre marcato* *cant.*

T. Sax. *Soli* *ff* *sempre marcato* *cant.*

Bari. Sax. *Soli* *ff* *sempre marcato* *cant.*

Cor. 1 *ff* *sempre marcato* *cant.*

Cor. 2 & 3 *ff* *sempre marcato* *cant.*

Tpt. 1&2 *ff* *sempre marcato* *cant.*

F Horns 1,2 *ff* *sempre marcato* *cant.*

F Horns 3,4 *ff* *sempre marcato* *cant.*

Tbn. 1&2 *Soli* *ff* *sempre marcato* *cant.*

Tbn. 3 *Soli* *ff* *sempre marcato* *cant.*

Euph. *Soli* *ff* *sempre marcato* *cant.*

Tuba *Soli* *ff* *sempre marcato* *cant.*

Perc. 1 *ff* *> let ring*

Harp *ff*

This page of a musical score, numbered 30, contains parts for various instruments. The woodwind section includes Piccolo, Flutes, Oboe 1 & 2, Bassoon 1 & 2, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Cor 1, Cor 2 & 3, Trumpets 1 & 2, French Horns 1, 2 and 3, 4, Trombones 1 & 2, Trombone 3, Euphonium, and Tuba. Percussion includes Percussion 1 and Harp. The score features complex melodic lines with many slurs and accents. Performance markings such as *cant.*, *slight separation*, *For reference only*, *Not for performance*, *Cym. Solo*, and *B.D. Solo* are present. A large watermark is overlaid diagonally across the page.

Piccolo

Flutes

Oboe 1 & 2

Bssn. 1 & 2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar. *slight separation*

A. Sax

T. Sax. *slight separation*

Bari. Sax.

Cor. 1

Cor. 2 & 3

Tpt. 1&2

F Horns 1,2

F Horns 3,4

Tbn. 1&2

Tbn. 3

Euph.

Tuba *slight separation*

Perc. 1

Harp

Cym. + B.D. let ring

Choke Choke