



Equity Arc Wind Ensemble

UNITED STATES MARINE BAND • MARINE CHAMBER ORCHESTRA

Lieutenant Colonel Ryan Nowlin, Director

AUDITION REPERTOIRE

Applicants for all instruments (except percussion) should prepare a solo of their choice in addition to excerpt selected from the following list. Applicants should choose one lyrical and one technical excerpt:

Flute

Lyrical Excerpts:

- *Dope* (Copley)
- Second Suite (Holst): 2nd movement

Technical Excerpts

- Folk Song Suite (Vaughan Williams): 1st movement
- *Lincolnshire Posy* (Grainger): 4th movement

Oboe

Lyrical Excerpts:

- Folk Song Suite (Vaughan Williams): 2nd movement
- Four Scottish Dances (Arnold/arr. Paynter): 3rd movement

Technical Excerpts

- *Lincolnshire Posy* (Grainger): 4th movement
- *Celebration!* (Hailstork)

B-flat Clarinet (E-flat, Alto, and Bass Clarinet submissions cannot be accepted)

Lyrical Excerpts:

- First Suite (Holst): 2nd movement
- Aegean Festival Overture (Makris)

Technical Excerpts

- "Hands Across the Sea" (Sousa)
- Four Scottish Dances (Arnold/arr. Paynter): 2nd movement

Bassoon

Lyrical Excerpts:

- *Come Sunday* (Thomas): 1st movement
- Colonial Song (Grainger)

Technical Excerpts

- *Lincolnshire Posy* (Grainger): 1st movement
- *American Salute* (Gould)

Saxophone: Applicants may prepare their audition materials on either Alto, Tenor, or Baritone saxophone. If the applicant wants to be considered for only one of those instruments, please submit all recorded materials on that horn. Otherwise, applicants will be asked to demonstrate their ability on each horn for which they would like to be considered. (For example, one could perform the solo on Alto Sax, lyrical excerpt on Tenor Sax, and technical excerpt on Baritone Sax to be eligible on all saxophones.)

Lyrical Excerpts:

- Colonial Song (Grainger)
- Light Cavalry Overture (Suppe)

Technical Excerpts

- Festive Overture (Shostakovich)
- "Hands Across the Sea" (Sousa)

Trumpet

Lyrical Excerpts:

- Second Suite (Holst): 2nd movement
- *The Pines of Rome* (Respighi): Offstage Solo
- An Outdoor Overture (Copland)

Technical Excerpts

- "The Stars and Stripes Forever" (Sousa)
- Toccata Marziale (Vaughan Williams)
- *Swan Lake* (Tchaikovsky): "Danse napolitaine"

Horn (Play upper line for all excerpts where applicable)

Lyrical Excerpts:

- First Suite (Holst)
- Overture to *Candide* (Bernstein/Grundman)

Technical Excerpts

- American Overture (Jenkins)
- *American Games* (Maw)

Euphonium

Lyrical Excerpts:

- Second Suite (Holst)
- *Shenandoah* (Ticheli)

Technical Excerpts

- "Barnum and Bailey's Favorite" (King)
- Melodious Etudes for Trombone (Bordogni/Rochut): No. 4

Trombone:

Lyrical Excerpts:

- Requiem, K. 626 (Mozart)
- Irish Tune from Country Derry (Grainger)

Technical Excerpts

- Academic Festival Overture, Opus 80 (Brahms/Safranek)
- "Hands Across the Sea" (Sousa)
- Tam o'Shanter Overture (Arnold/Paynter)

Optional Bass Trombone:

- "*Ride of the Valkyries*" from *Die Walküre* (Wagner)

Tuba (Play lower octave for all excerpts where applicable)

Lyrical Excerpts:

- Symphony No. 3 (Barnes): 1st movement
- *Lincolnshire Posy* (Grainger): 3rd movement

Technical Excerpts

- Toccata Marziale (Vaughan Williams)
- George Washington Bicentennial March (Sousa)

String Bass

Lyrical Excerpts:

- *Pictures at An Exhibition* (Mussorgsky/Ravel/Lavender): Samuel Goldenberg and Schmuyle
- *Lincolnshire Posy* (Grainger): 3rd movement

Technical Excerpts

- Three Dance Episodes from *On the Town* (Bernstein)
- *Lincolnshire Posy* (Grainger): 4th movement

Percussion

Snare Drum:

- Concert etude of applicant's choice (Delecluse, Cirone, Peters, or equivalent)
- "The Stars and Stripes Forever" (Sousa)

Mallets:

- 2 mallet solos of applicant's choice (Bach or equivalent)
- "The Stars and Stripes Forever" (Sousa)

Optional: Timpani Etude

- Solo or excerpt of applicant's choice (Goodman, Hochrainer, Firth, or equivalent)

FLUTE

DOPE (Copley)

Flute I

6

196 *p* 3 *f* 3 *pp*¹⁹⁸ *p* 3 *f* 3 *pp*²⁰⁰ *p* 3

f 3 *pp*²⁰² *p* 3 *f* 3 *pp*²⁰⁴ 206

207 **Freely** $\text{♩}=80$
solo
f with soul 208 210 212

214 216

218 220 222

224 **Swaying** $\text{♩}=90$

226 228

230 *f* 232 234 236

238 240 242

Detailed description: This is a musical score for Flute I, titled 'DOPE (Copley)'. The score is written on a single staff in treble clef with a key signature of one flat (Bb). It begins at measure 196 and ends at measure 242. The tempo is marked 'Freely' with a quarter note equal to 80 beats per minute. The score is divided into several sections. The first section (measures 196-206) features a series of triplet eighth notes with dynamic markings of *p*, *f*, *pp*, *p*, *f*, *pp*, and *p*. The second section (measures 207-212) is marked 'solo' and 'f with soul', featuring a melodic line with slurs and dynamic markings. The third section (measures 213-222) continues the melodic line with slurs and dynamic markings. The fourth section (measures 223-228) is marked 'Swaying' with a tempo of 90, featuring a series of eighth notes with dynamic markings. The fifth section (measures 229-242) continues the melodic line with slurs and dynamic markings. The score includes various musical notations such as slurs, ties, and dynamic markings.

Suite in F for Military Band, Opus 28, No. 2 (Holst)

Concert Flute & Piccolo.

2. SONG WITHOUT WORDS

'I'll love my love'

(♩ = 88)

Andante

The musical score is written for Concert Flute & Piccolo. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The tempo is marked 'Andante' with a note value of 88 (♩ = 88). The first measure is marked *pp* (pianissimo). The melody is characterized by long, flowing lines with many ties. The score includes several dynamic markings: *pp* at the beginning, *ad lib.* (ad libitum) above the second measure, *A a tempo* above the third measure, *p* (piano) below the fourth measure, *ad lib.* above the fifth measure, and *pp* below the final measure. The piece concludes with a double bar line. The notation includes various musical symbols such as notes, rests, ties, and slurs.

Folk Song Suite.

268-R

1

Concert Flute & Piccolo.

FOR MILITARY BAND.

R. Vaughan Williams.

Nº1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for Concert Flute & Piccolo. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro.' The score consists of 11 staves. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *ff marcato*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *ff*. The eleventh staff has a dynamic marking of *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also performance instructions like 'to Coda.', 'Fl. only.', 'Cantabile.', 'Senza Picc.', and 'D.C.'. The tempo is marked 'Allegro.' and the time signature is 2/4. The key signature is two flats. The score is numbered 1 through 11.

to Coda.

6 Fl. only.

Cantabile.

Fl. 8va Picc.

2 Senza Picc.

Fl. & Picc.

(♩. = 112)

6 Fl. only.

Cantabile.

1. 2.

6 Fl. only.

Cantabile.

p Coda.

D.C.

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H.11065.

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FLUTE 1
Lincolnshire Posy (Grainger)
 4. "THE BRISK YOUNG SAILOR"
 (who returned to wed his True Love)

Sprightly $(\text{♩} = 92)$

mp Cl.1

6 9

17

mf

6 6 6 6 3 6

6 6 6 6 6 6

f

6 6 6 6 6 6

25

ff

7

34

p *f*

(no slackening)

40

ff *f*

Slow off

43 In time

3

f *mp* *p*

OBOE

(♩ = 72-76) **№ 2. INTERMEZZO - "MY BONNY BOY."**

Andantino. *Solo.* *P. cantabile.*

pp *a 2.* *Solo.* *3*

pp *1* *p*

2

f dim. *pp* *2* *Poco Allegro (scherzando)* *p Solo.*

cantabile. *mf a 2.*

rit. *1* *Tempo I^o* *13* *3* *pp*

dim.

Four Scottish Dances, Opus 59 (Arnold/ arr. Paynter)

(♩ = 54)

III

Allegretto 3 solo 1°

(A) *mp espr. poco rit. a tempo*

(B) *sol*

(C) *mp*

(D) *p mf*

(E) *p*

(F) *7 1° solo poco*

(G) *mp espr. rit. a tempo*

(H) *p*

7

IV

[illegible]

Lincolnshire Posy (Grainger)

4. "THE BRISK YOUNG SAILOR"

(who returned to wed his True Love)

Sprightly

8 9 *mp*

(♩ = 104)

17 25 *Solo*
mf (detached)

Tutti
f

34

(no slackening)

40 *ff* *f*

43 *In time*

Slow off
f *mp* *p* *p* Fl. 2

Adolphus Hailstork

♩ = 132 Allegro con spirito

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CLARINET

Intermezzo from Suite in E-flat for Military Band, Opus 28, No. 1

(Holst) (♩ = 144)

Solo B♭ Clarinet

3

[C] L'istesso tempo

Solo
p dolce

[D]

[E] 9 7 *mf*

[F] L'istesso tempo 2 *pp*

p *pp* *p*

mf *p* *morendo* (senza rit.)

ppp *ppp*

Solo Clarinet

Aegean Festival Overture (Makris)

22 *Andante*

23

24 *Solo* *mf*

(♩ = 92-96)

tutti *pp*

25

26 *p* *sempre cresc.* *ff*

dim. *p* *rit.*

March
HANDS ACROSS THE SEA

(1899)

9398-R

1st B \flat Clarinet

$\text{♩} = 120$

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

10 *sfz* *sfz* [*f*]

14

18 [*ff*] *sfz* 1. 2. [*mp*] *ff* [Originally 8va]

22

28

35 [*ff*]

41

(♩ = 156)

II

Vivace (2 players) *tr*

(A) tutti (2 players) *f* *ff*

(B) tutti *ff* *f*

(C) *ff* *f* (oboes) *div.* *f*

(D) (2 players) *f* *tr* *tutti* *f*

(E) meno mosso *pp* *p*

(F) (2 players) *div.* *p* 2 players *unis.* *f*

(G) Tempo Primo (Vivace) *tr* *p* (2 players) *div.* *p* (2 players) *unis.* *pp*

J 711

BASSOON

Come Sunday

9709-R

Commissioned by a consortium led by the Illinois State University Wind Symphony

Dr. Anthony Marinello, conductor

Bassoon 1

Omar Thomas

I. Testimony

$\text{♩} = 90$

tenor solo reference cue

1 2 3

5 $\text{♩} = \text{ca. } 52$

2 2

5 6 8 9 10

14 Moving Forward $\text{♩} = 65$ allow the tempo to settle....

3 2

12 13 14 17

22 Steady $\text{♩} = 55$

mf

19 20 21 22 23

a tempo *poco rit.* *a tempo*

23 24 25 26

27 28 29

30

30 31 32 33

33 34 35

$\text{♩} = 90$

38 More Steady $\text{♩} = 95$

mf

36 37 38 39 40 41 42

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7806-R

SENTIMENTALS

RETURN TO U.S.
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Nr 1. COLONIAL SONG

1st Bassoon

Percy Aldridge Grainger

Edited by R. Mark Rogers

FLOWINGLY (Fairly Slow) M. M. ♩ = about 58

Richly, broadly, and with ample swells (< >)

S702 *very feelingly*

(silent) *p* < *f*

2 3 4 5

6 *f* 7 8 *mp* 9 *mp* 10 *ff* **SLOW OFF**

11 *p* 12 **IN TIME** ♩ = between 46 and 50 *p* 13 14 15

16 17 18 **SLIGHTLY SLOWER** 19 20 *mf* *p*

21 **IN TIME, BUT SOMEWHAT WAYWARD** ♩ = about 58 (like plucked strings) *p* 22 23

24 25 *p* 26 *mf* **slur is correct**

27 **SLACKEN** (b) *louden* 28 **STILL MORE** *mf* < *f* 29 *mf* 30

31 *short* 32 33 34

IN TIME, SLIGHTLY FASTER THAN 1st SPEED (♩ = about 63) *Alto Clarinet cue*

"LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band)

by

PERCY ALDRIDGE GRAINGER

6900-R

RETURN TO U.S.
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BASSOON 1 (♩ = 126)

1. "LISBON" (Sailor's Song)

Full Score Edition
Assembled by Frederick Fennell

Brisk, with plenty of lilt*

mf (detached)

10

18 *mf (detached)*

26 *f* *mf (detached)*

34 *p (gently)* *louden*

42 *mf* *mp*

50 *mp*

58 *f*

64 *p* *mp* *(feelingly)* *f* *p*

Slow - - - off - - - slightly - - -

*(Which means: beats 1 and 4 much heavier than beats 3 and 6.)

SBS-250

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870-R

AMERICAN SALUTE

Based on "WHEN JOHNNY COMES MARCHING HOME"

RETURN TO U.S. MARINE BAND LIBRARY

Transcribed from
composer's original score
by Philip J. Lane**MORTON GOULD**

1st Bassoon

Allegro $\text{♩} = 140$

(No need to count the 5 measure rest after B)

The musical score for the 1st Bassoon part of "American Salute" is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/8. The tempo is marked "Allegro" with a quarter note equal to 140 beats per minute. The score consists of 11 measures, with various dynamics and articulations. Measure 1 begins with a forte (ff) dynamic. Measure 2 contains a 4-measure rest. Measure 3 contains a 5-measure rest, followed by a "Soli" marking and a piano (p) dynamic. Measure 4 is marked with a box "A". Measure 5 contains a 5-measure rest, followed by a "Soli" marking and a pianissimo (pp) dynamic. Measure 6 is marked with a box "B". Measure 7 is marked with a box "C". Measure 8 is marked with a box "D". Measure 9 is marked with a box "E". Measure 10 is marked with a box "F" and contains a 11-measure rest. Measure 11 is marked with a box "G" and contains a 1-measure rest. Measure 12 is marked with a box "H" and contains a "Soli" marking. The score includes various musical notations such as slurs, ties, and dynamic markings (ff, p, pp, soli).

SAXOPHONE

7806-R

SENTIMENTALS

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Nr 1. COLONIAL SONG

Special Alto Saxophone in E \flat
(Substitute for Soprano Saxophone)Percy Aldridge Grainger
Edited by R. Mark RogersFLOWINGLY (Fairly Slow) M. M. ♩ = about 58Richly, broadly, and with ample swells (< >)

S702

Low Reeds,
Low Brass

(silent) p < > f
very feelingly

6

f

7

8

9

mp < > mp ff

SLOW OFF

11

p

12 IN TIME ♩ = between 46 and 50
Play very vibrantly

mp feelingly

13

14

15

16

17

18 SLIGHTLY SLOWER

ff

louden

19

20

21 IN TIME, BUT
SOMEWHAT WAYWARD ♩ = about 58

p

6

f

SLACKEN

SLACKEN
STILL
MORE

27

28

29

mf louden

f

mf very feelingly

IN TIME, SLIGHTLY FASTER THAN 1st SPEED
(♩ = about 63)

30

31

32

short

louden

33

34

35

SLOW OFF LOTS

louden

Light Cavalry Overture (Suppé)
E♭ Alto Saxophone.

5 6 7

ff

5

p

(♩ = 60)

E Andantino con moto.

f

3 3

sf

3 3

Allegretto brillante.

16

ff

ff

ff

ff

F 1

2 3 4 5 6 7 8

Festive Overture, Opus 96 (Shostakovich/Hunsberger)

4

1st & 2nd E♭ Alto Saxophones

6

a2

f

♩ = 150

21

22

ff

tr

23

ff

24

a2

f

March
HANDS ACROSS THE SEA

(1899)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo. $\text{♩} = 120$

6

10

14

18

22

28

35

41

ff *sfz* *sfz* [*f*]

[*ff*] *sfz* [*mp*] *ff*

[*ff*]

TRUMPET

Solo & 1st B♭ Cornet

Suite in F for Military Band, Opus 28, No. 2 (Holst)

2. SONG WITHOUT WORDS

(♩ = 88)

Andante

'I'll love my love'

Solo B♭ Clt. with Ob.

pp Hns.

p *con espress.*

ad lib.

A a tempo Solo

p *con espress.*

ad lib.

pp

Euph. 8va Basses

The Pines of Rome (Respighi/Duker)

Trumpet in B-flat

Più mosso ♩ = 69
Solo (from a distance)

f ma dolce ed espressivo

An Outdoor Overture (Copland)

Trumpet in B-flat

$\text{♩} = 76$ Solo

mp cant. freely with natural expression

20

25

30

Più mosso

p

Detailed description: The musical score is for a Trumpet in B-flat part. It starts with a tempo of quarter note = 76. The first staff contains measures 1 through 19, featuring triplet eighth notes and quarter notes. A first ending bracket spans measures 20 to 25, which includes a key signature change to one sharp (F#). A second ending bracket spans measures 25 to 30, where the tempo changes to 'Più mosso'. The final measures (30-34) are marked piano (p) and feature a descending melodic line.

March

THE STARS and STRIPES FOREVER

Solo B \flat Cornet

(1896)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet. It begins with a treble clef and a key signature of one flat (B \flat). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score is divided into measures, with measure numbers 7, 13, 17, 22, 30, 37, 44, 51, and 58 indicated. The music features various dynamics including *ff*, *f*, *p*, *leggiero*, and *[poco]*. There are also performance instructions such as *[poco]*, *[p]*, *[f]*, *[ff]*, *[tacet]*, and *[Play]*. A large 'X' is drawn over the first ending of the 17th measure, indicating it should be omitted. The score concludes with a 'TRIO.' section starting at measure 51, marked with a *p* dynamic.

7

13

17

22

30

37

44

51

58

ff

f

p

leggiero

[poco]

[p]

[f]

[ff]

[tacet]

[Play]

p

TRIO.

Toccata Marziale (Vaughan Williams)

Trumpet in B-flat

(Allegro maestoso.)



⑦ *marc.*

⑧ *ff*

⑨ *ff* *p*

⑩ *pp* *mf cantabile*

⑪ *mf cantabile* *f marc.* *f marc.*

"Danse napolitaine" from *Swan Lake* (Tchaikovsky)

Trumpet in A

Andantino quasi moderato ♩ = 100

1

f

più f

mf

Molto più mosso (*accel. to* ♩ = 152)

poco più f

Presto

ff

HORN

FIRST SUITE IN E \flat

for Military Band

1st Horn in F (♩ = 104)

1. CHACONNE

GUSTAV HOLST

Op.28, No.1

revised and edited by
COLIN MATTHEWSAllegro
moderato **A****B** Brillante

ten.

Solo

C

p

**D**

8

E

5

p

cresc. poco
a poco**F** Maestoso

ff



rital fine



Overture to *Candide* (Bernstein/Grundman)

1st & 2nd Horns in F

(open)

154

gliss. unis.

gliss.

ff sub.

div.

161

8

169

Play upper line at div. (♩ = 140)

4

1

178

1. Solo

p cant.

184

div.

190

unis.

cresc.

ff

196

div.

dim.

2

Senza rall.

2

206

G.P.

mp

(1)

(3)

(5)

pp

216

(1)

(3)

p

cresc. poco a poco

(5)

224

1

cresc. molto

F Horn 1

(♩ = 138)

American Overture

for Band

JOSEPH WILLCOX JENKINS

Op. 13

Allegro molto

Soli

ff

7

12

mf

13

ff

18

23

ff

25

3

31

f

ff

33

Soli

38

2

f

45

47

f

51

54 (sim.)

mf

ff

f

56

60

f

61

3

ff

ff

70

71

p

mf

77

3

American Games (Maw)

Horn in F

Fast, with energy (♩. = 144-152)
well marked

18

f

p

very marked **3**

ff *sfz p* *ffz* *f*

4

p

18

Detailed description: This is a musical score for a Horn in F, spanning measures 1 to 18. The music is written in treble clef with a key signature of one flat (B-flat) and a time signature of 12/8. The tempo and performance instructions are 'Fast, with energy (♩. = 144-152)' and 'well marked'. The score is divided into five staves. The first staff contains measures 1-4, starting with a forte (*f*) dynamic. The second staff contains measures 5-8, with dynamics *p* and *ff*. The third staff contains measures 9-12, featuring a triplet of eighth notes marked 'very marked' and a boxed '3'. Dynamics include *sfz p*, *ffz*, and *f*. The fourth staff contains measures 13-16, with a boxed '4' above measure 14. The fifth staff contains measures 17-18, ending with a piano (*p*) dynamic. The piece concludes with a double bar line and repeat dots at measure 18.

EUPHONIUM

Euphonium

March from Suite in F for Military Band, Opus 28, No. 2 (Holst)

$\text{♩} = 120$ *solo* **E**

mf

F

cres.

Freely and very expressive ♩ = c. 50

one only *ten.*

mp

ten.

mf > mp *p*

[12] ♩ = c. 58 *tutti* *mp* *poco f* [18]

[23] ♩ = c. 63 *f > p* *n* 5

rit. [31] ♩ = c. 50 *rit.* *a tempo* *rit.* [35] Pulsating ♩ = c. 58 one only (sneak breaths) *p*

rit. [41] Ethereal, floating ♩ = c. 50 *pp* *n* 4

[47] ♩ = c. 58 Bsn. 1 cue: *p* *Play* *p* [52] 4 *mf* [56] Exalted *f*

(no breath) *ff* *mp* [62]

f *mf >* [69] 2 *mp*

f > mp *p* *mf* *p* *rit.* [75] *a tempo* *rit.* *ten.* *n*

"Barnum and Bailey's Favorite"

Baritone. $\text{♩} = 154$

March.

K.L.KING.

The musical score is written for Baritone and consists of ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked as $\text{♩} = 154$. The score includes various dynamic markings such as *ff*, *mf*, *p*, *f*, and *fff*. There are also articulation marks like accents and slurs. The score is divided into sections, with some parts marked with '1' and '2' for first and second endings. A section labeled 'Trio.' begins on the sixth staff. The score concludes with a double bar line and repeat signs.

C. L. Barnhouse, Oskaloosa, Iowa.

U.S. MARINE BAND

Melodious Etudes for Trombone (Bordogni/Rochut)

5

Andante cantabile (♩ = 69)

No. 4

The musical score is written for a single trombone part in bass clef, 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante cantabile' with a quarter note equal to 69 beats per minute. The piece begins with a piano (*p*) dynamic. The melody is characterized by frequent triplet patterns, often spanning across bar lines and tied to subsequent measures. The score includes several dynamic markings: *p* (piano) at the beginning, *rall.* (ritardando) after the fourth staff, *a tempo* after the fifth staff, *p dolce* (piano dolce) after the sixth staff, and *p* (piano) after the eighth staff. The piece concludes with a final *rall.* marking. The score is enclosed in large square brackets on the left and right sides.

TROMBONE

Trombone (♩ = 72)

Requiem, K. 626 (Mozart)

Solo

p *f* *a* *b* 5

GRAINGER

Irish Tune from County Derry

1st Trombone ♭ (♩ = 82)

FOR MILITARY BAND

RETURN TO U.S.
MARINE BAND LIBRARYArr. for Modern Bands with
New Parts by H. R. Kent

FLOWINGLY

legatissimo

Solo

United States
Mil. Band 1st

240

mf molto espress.

8

17

mf

poco

24

rit.

28

Solo

poco

cresc.

f

mf

33

41

49

rit.

pp a tempo

f

56

ff marcatissimo

Poco sost.

molto rit.

p mf

p>ppp

Trombone

Academic Festival Overture, Opus 80 (Brahms/Safranek)

(♩ = 138-144)

p

f

sf

(H)

Trombone

March, "Hands Across the Sea" (Sousa)

$\text{♩} = 120$

The image displays the Trombone part of the March "Hands Across the Sea" by John Philip Sousa. The music is written on four staves in bass clef, with a key signature of one flat (B-flat) and a tempo of 120 beats per minute. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a double bar line and a *ff* (fortissimo) marking. The second staff also features a *ff* marking. The music concludes with a double bar line and repeat dots.

Trombone

Tam o'Shanter Overture (Arnold/Paynter)

Please play not too stiffly,
with an inebriated feel.

(♩. = 152)

The musical score for the Trombone part of the Tam o'Shanter Overture is written on four staves in bass clef with a 9/8 time signature. The tempo is marked as ♩. = 152. The score includes various dynamic markings: *f*, *ff*, and *f*. It also features glissando markings (*gliss.*) and slurs. There are four-measure rests indicated by a '4' under a horizontal line. A rehearsal mark 'N' is placed above the fourth staff. The music is characterized by a lively, inebriated feel with frequent slurs and dynamic changes.

Optional Bass Trombone

“Ride of the Valkyries” from *Die Walküre* (Wagner)

Lebhaft (♩=88)

The musical score is written for the Optional Bass Trombone part of "Ride of the Valkyries" from Wagner's *Die Walküre*. It consists of four staves of music. The tempo is marked "Lebhaft" with a quarter note equal to 88 beats per minute (♩=88). The dynamic is marked "ff" (fortissimo). The key signature is three sharps (F#, C#, G#). The time signature is 9/8. The music is characterized by a strong, driving rhythm with many accents and slurs.

TUBA

THIRD SYMPHONY

Tuba

James Barnes
Op. 89

Lento $\text{♩} = \text{♩} = 66$

I.

S692

3 4 one solo 5

mp doloroso

9 *mf* *mp cresc.*

14

18 *f* *dim.* *rall.* 24 *a tempo* *p*

25 *mf* *p* *mf* *rall.*

31 *a tempo* 11 46 8

p *mf* *Timp.*

Lincolnshire Posy (Grainger)

3. Rufford Park Poachers (♩ = 76)

TUBA

3

Play Lower Octave

34

Linger In time

40

Slow off slightly

46 In time

Quicken slightly

p *louden lots* *fff* *f*

Version A & B

51 Somewhat faster

63

Slow off slightly

68

Slow off -----, In time, 2nd Speed, but waywardly

76

83 In time, 1st Speed

ff *f* *f* *mp* *louden* *louden lots* *p* *ff* *pp* *ff* *pp* *f* *p* *ppp*

Basses

(♩ = 100)

Play Lower Octave

R. VAUGHAN WILLIAMS

Allegro maestoso.

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George Washington Bicentennial March

7 100-K

Basses I $\text{♩} = 120$ Play Lower Octave

JOHN PHILIP SOUSA

ff mf f P-ff mp

Sam Fox Publishing Co., Cleveland, O. Printed in the U. S. A.

ff

STRING BASS

PICTURES AT AN EXHIBITION

United States Marine Band
Texas Bandmasters Association
July 20, 2012

MODEST PETROVICH MUSSORGSKY (1839-1881)

Orchestrated by MAURICE RAVEL (1875-1937)

Transcribed for band by Paul Lavender

String Bass

$\text{♩} = 84$

6. Samuel Goldenberg and Schmuyle

8va
Andante

56 *f* 3 3

(8va)

57 3 3 3

(8va)

58 Andantino 4 5

59

7

Detailed description: This is a musical score for String Bass, measures 56 through 59. The score is written on three staves. The first staff (measures 56-57) is in 2/4 time, marked 'Andante', with a forte 'f' dynamic. It features eighth notes, triplets, and a '3' marking. The second staff (measures 57-58) continues the melody with triplets and a '3' marking. The third staff (measures 58-59) is marked 'Andantino' and shows a change in tempo and dynamics, with measures 58 and 59 containing sustained notes. The key signature has three flats. A large bracket on the left side of the first staff indicates an octave shift. A large bracket on the right side of the third staff indicates the end of the section.

String Bass

Grainger – “Lincolnshire Posy”

3. “RUFFORD PARK POACHERS” (B)

Version B

Flowingly

Bn.

pp — *mf* — *p*

11 2

18

26

34

Linger In time

40

Slow off slightly — — — — — Quicken slightly — —

46 In time

mf *louden lots*

fff *f*

(♩ = 76)

Version A & B

51 Somewhat faster

3

ff *f* *f*

3

3

63

f *mf*

In time, 2nd Speed, but waywardly

Slow off slightly

Slow off — — — — —

ff

louden *louden lots*

Bernstein – “Three Dance Episodes from *On the Town*”

To Nancy Walker

III. Times Square: 1944

Allegro (♩ = 88)

senza sord. pizz.

Violin Concerto in D major, Op. 35, Johannes Brahms

Violin I

1. Movement

Measures 1-64

Key: D major (two sharps)

Time: 2/2

Dynamics: *p*, *ff*, *arco*, *pizz.*, *dim.*

Tempo: *Poco meno mosso*

Measure numbers: 7, 14, 21, 27, 32, 39, 42, 45, 49, 51, 55, 59

String Bass

Grainger – “Lincolnshire Posy”

4. “THE BRISK YOUNG SAILOR”

(who returned to wed his True Love)

(♩ = 92)

String Bass score for “THE BRISK YOUNG SAILOR” (who returned to wed his True Love).

Tempo: Sprightly (♩ = 92)

Key: B-flat major (two flats)

Time Signature: 2/4

Measure numbers: 5, 9, 17, 25, 34, 40, 43, 47.

Performance instructions:

- Measure 5: (Plucked), *p*
- Measure 9: (Bowed), *mp*
- Measure 17: (Plucked), *p*
- Measure 25: (Bowed), *p*
- Measure 34: (Bowed), *mp*
- Measure 40: (no slackening), *f*
- Measure 43: (Plucked), *f*
- Measure 47: (Bowed), *pp*

Other markings: *ff*, *f*, *mp*, *p*, *pp*, *Slow off*, *In time*, *Bn. 2*.

PERCUSSION

March

THE STARS and STRIPES FOREVER

Snare Drum

Handwritten bell part
from Sousa's Encore Book $\text{♩} = 120$

(1896)

JOHN PHILIP SOUSA

March Tempo.

The image shows a handwritten snare drum part for the march 'The Stars and Stripes Forever'. The notation is on a single staff with a treble clef and a common time signature (C). The tempo is marked 'March Tempo.' and the time signature is $\text{♩} = 120$. The piece is in 2/4 time. The notation includes various dynamic markings such as *ff*, *f*, *p*, *[f]*, *[ff]*, *[p]*, *[sfz]*, and *[lightly]*. There are also articulation marks like accents (^), slurs, and breath marks (>). A section of the music between measures 18 and 24 is crossed out with a large 'X'. The piece is divided into measures, with measure numbers 7, 12, 18, 24, 30, 36, and 42 indicated at the start of their respective lines. The notation is a handwritten transcription of the original score.

THE STARS and STRIPES FOREVER

Bells

$\text{♩} = 120$

48

TRIO.

[tacet]

54

59

64

69

75

80