

# Big Circus March

Robert E. Foster

|                                      |                               |
|--------------------------------------|-------------------------------|
| 1 Full Score                         | 5 Tumpet/Cornet 1             |
| 6 Flute                              | 5 Trumpet/Cornet 2            |
| 2 Oboe                               | 4 F Horn 1,2                  |
| 6 Clarinet 1                         | 5 Trombone 1,2                |
| 6 Clarinet 2                         | 4 Baritone/Euphonium, Bassoon |
| 2 Bass Clarinet                      | 2 Baritone T.C.               |
| 2 Alto Saxophone 1                   | 4 Tuba                        |
| 2 Alto Saxophone 2                   | 2 Snare Drum. Wood Block      |
| 2 Tenor Saxophone                    | 2 Cymbals and Bass Drum       |
| 2 Baritone Saxophone (Alto Clarinet) | 1 Timpani                     |

Extra Part - P3010801

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# THE BIG CIRCUS MARCH Robert E. Foster

The color, flair and excitement of the circus are inherent in traditional circus marches, and this new march for young players brings all those traits to the band room and concert stage. This new, yet traditional, circus march will bring fun and excitement to any concert setting.

## LEARNING OBJECTIVES

### MUSIC and BAND HISTORY and AMERICAN CULTURE:

Few events could equal the arrival of the circus in a small town in rural America. The excitement, color and sounds of the circus were absolutely unique, and they are interwoven throughout the cultural heritage of the American experience in the late 1800s and early 1900s.

Many of the well-known and popular marches performed by bands throughout the world were written by musicians who were at one time circus band leaders or performers, or who had an intense interest in the circus. Some of the most famous of these were Karl L. King, J.J. Richards and Henry Fillmore. While many of the most famous circus marches are very demanding technically, there are a few that can be performed effectively by younger players.

*The Big Circus March* is a work that is designed to capture the spirit and excitement of this great entertainment tradition, while it utilizes only notes, technique and concepts that should be attained by young musicians in their second year of playing. This march should be **FUN, FAST and EASY!**

### MUSICAL STYLE

March style is a *separated* style. Regardless of the volume level, any notes that are not slurred or marked legato should be separated.

### MUSIC THEORY

**Key:** Concert B $\flat$  and Concert E $\flat$ . Review the following scales and arpeggios, which are printed at the top of each player's part.

The musical score for 'The Big Circus March' includes the following parts and markings:

- Concert B $\flat$  Scale and Arpeggio:** Treble clef, 2/4 time signature.
- Concert E $\flat$  Scale and Arpeggio:** Treble clef, 2/4 time signature.
- Sn. Dr. / Wd. Blk. / Cyms. / B. Dr.:** Percussion parts with 'same' markings above and below notes.
- Concert B $\flat$  Scale and Arpeggio:** Bass clef, 2/4 time signature.
- Timpani:** Two staves, one for Concert B $\flat$  and one for Concert E $\flat$ .

### Time Signature:

2/4 – The upper number indicates there are two beats to a measure; the lower number indicates a quarter note receives one beat.

### Style Markings:

accent (>) – a sudden emphasis on a note or chord. Accented notes are separated.

staccato (·) – a dot above or below the note indicates the note should be detached, separated and light.

### Dynamic Indicators:

piano (*p*) – soft.

mezzo piano (*mp*) – moderately soft.

mezzo forte (*mf*) – moderately loud.

forte (*f*) – loud.

crescendo (  $\text{<—}$  ) – gradually grow louder.

### Other Musical Markings:

breath mark ( ' ) – indicates where/when to breathe.

1st X – play the first time (see measure 5).

2nd X – play the second time (on the repeat).



Musical score for measures 21-23. The score includes parts for Flute/Oboe, Clarinets (1 and 2), Alto Saxophones (1 and 2), Tenor Saxophone, Trumpets/Cornets (1 and 2), Horns (1 and 2), Trombones (1 and 2), Baritone/Tuba, Snare Drum, Cymbals/Bass Drum, and Timpani. The key signature is B-flat major. Measure 23 is marked with a first ending bracket and a second ending bracket. Dynamics include *mp* and *mf*. A large watermark "Wingert Music Publications" is visible across the score.

Musical score for measures 31-33. The score includes parts for Flute/Oboe, Clarinets (1 and 2), Alto Saxophones (1 and 2), Tenor Saxophone, Trumpets/Cornets (1 and 2), Horns (1 and 2), Trombones (1 and 2), Baritone/Tuba, Snare Drum, Cymbals/Bass Drum, and Timpani. The key signature is B-flat major. Measure 31 is marked with a first ending bracket and a second ending bracket. Dynamics include *mp*, *f*, and *mf*. A large watermark "Wingert Music Publications" is visible across the score.

40 TRIO (with separation)

Flute Oboe (mp)

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./ Cts. 1 2

Hns. 1 2

Trbs. 1 2

Bar. Tuba

Sn. Dr. (mp) (f) (mp)

Cymbals B. Dr. (mp) (+Wd. Blk. 2nd X only) (solo mf) (mp)

Timp. (mp) (p)

48

Flute Oboe

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./ Cts. 1 2

Hns. 1 2

Trbs. 1 2

Bar. Tuba

Sn. Dr. Wd. Blk. (solo)

Cymbals B. Dr. (solo)

Timp.

Flute  
Oboe

Cls. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns. 1  
2

Trbs. 1  
2

Bar.  
Tuba

Sn. Dr.  
Wd. Blk.

Cymbals  
B. Dr.

Timp.

56

56

Flute  
Oboe

Cls. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns. 1  
2

Trbs. 1  
2

Bar.  
Tuba

Sn. Dr.  
Wd. Blk.

Cymbals  
B. Dr.

Timp.

64

64

Flute  
Oboe

Cls. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns. 1  
2

Trbs. 1  
2

Bar.  
Tuba

Sn. Dr.  
Wd. Blk.

Cymbals  
B. Dr.

Timp.

1. 2.

*mp*

74

Flute  
Oboe

Cls. 1  
2

A. Saxes 1  
2

T. Sax

74

Tpts./  
Cts. 1  
2

Hns. 1  
2

Trbs. 1  
2

Bar.  
Tuba

Sn. Dr.  
Wd. Blk.

Cymbals  
B. Dr.

Timp.

click stick on shell

on head

Wd. Blk.

*mp*

*f* solo

*f* solo