

# The Golden Griffon

Second Movement from *The Brave and the Bold*

Composed by  
**Steven L. Rosenhaus**  
Grade 3

**The Brave and the Bold** was commissioned by and dedicated to the 108th U.S. Army Reserve Band, Timothy J. Lyden, Commander, which premiered the work at the Newberry Opera House (Newberry, SC) in July of 2006. There are two movements, "This We'll Defend" and "The Golden Griffon." The first uses the U.S. Army's official motto as its title and inspiration, and is a slow meditation on "The Army Song" ("And The Army Goes Rolling Along") but never states the original tune outright. The second movement is a march written expressly for the 108th U.S. Army Reserve Band. A griffon (also griffin or gryphon) is a mythical creature with the body, tail, and hind quarters of a lion and the wings and head of an eagle; the golden griffon is the 108th's mascot.

## Conductor's Notes:

The tempo should remain steady throughout *The Golden Griffon*, even at transitional points like mm. 41 and 82; the suggested tempo is quarter note = 108, but that can be adjusted to suit the ensemble and the acoustics of the performance space. Note that the first clarinet and first trumpet parts have the option to play the first three pitches of mm. 83 and 87 one octave higher, depending on the players' abilities. (If you have a few players in either section and can assign one on higher range consistently, feel free to have those notes played higher each time the tune is presented throughout.) Lastly: although of no importance to the performance, it's interesting to note that the first three pitches of the main melody correspond to the 108th's numerical designation (1 = D-flat, 0 = C, 8 = A-flat)

## COMPOSER BIO:

**STEVEN L. ROSENHAUS** is a composer, arranger, conductor, educator, and author. His concert music has been called "clever, deftly constructed, and likable" by the New York Times; the *Sächsische Zeitung* (Dresden, Germany) declares it "expressive....Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld." Back Stage magazine called his music and lyrics for the off-Broadway show "Critic" "sprightly, upbeat, and in the ballad repertory, simply lovely." His compositions and arrangements are performed by such musicians as the New York Philharmonic, the U.S. Navy Band, the U.S. Naval Academy Band, pianist Laura Leon, violinist Florian Meyer, and educational ensembles at all levels through the U.S., Canada, Australia, and the EU. Dr. Rosenhaus teaches composition at New York University and is a frequent guest conductor and clinician; he is the author of "The Concertgoer's Guide to the Symphony Orchestra" (Music Gifts Company) and co-author with Allen Cohen of "Writing Musical Theater" (Palgrave Macmillan).

## Instrumentation:

1	Conductor	3	B $\flat$ Trumpet 1
2	Piccolo	3	B $\flat$ Trumpet 2
5	Flute 1	3	B $\flat$ Trumpet 3
5	Flute 2	2	F Horn
2	Oboe	3	Trombone
4	B $\flat$ Clarinet 1	3	Euphonium/Bassoon
4	B $\flat$ Clarinet 2	2	Baritone T. C.
4	B $\flat$ Clarinet 3	3	Tuba
2	B $\flat$ Bass Clarinet	2	Timpani
2	E $\flat$ Alto Saxophone 1	2	Orchestra Bells
2	E $\flat$ Alto Saxophone 2	2	Cymbals
2	B $\flat$ Tenor Saxophone		Snare Drum
2	E $\flat$ Baritone Saxophone		Bass Drum

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Transposed Score  
(duration: 3' 45")

Commissioned by and dedicated to the 108th U.S. Army Reserve Band, Timothy J. Lyden, Commander

# The Golden Griffon

(March for the 108th)

Composed by  
Steven L. Rosenhaus

Moderately  $\text{♩} = 108$

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Piccolo, Flute (with a2), B♭ Clarinet 1, B♭ Clarinet 2,3, B♭ Bass Clarinet, E♭ Alto Saxophone 1,2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes brass: B♭ Trumpet 1, B♭ Trumpet 2,3 (with a 3. Solo section), F Horn, Trombone 1,2, Euphonium/Bassoon, and Tuba. The bottom section includes percussion: Timpani, Orchestral Bells, and Cymbals/Snare/Bass Drum. The score is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). Dynamics include mp, mf, and mf. Rehearsal marks 2 through 9 are placed above the first staff.

The Golden Griffon/Rosenhaus/p. 3

13

10 11 12 14 15 16

Picc.

Fl. 1, 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B $\flat$  B. Cl.

E $\flat$  A. Sax. 1, 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

F Hn.

Tbn. 1, 2

Euph.

Tba.

Timp.

Orch. Bells

Cym. S.D. B.D.

1. Solo *mp* *mp*

Solo *mp*

2. Solo *mp*

*mp*

Snare Drum *mp*

The Golden Griffon/Rosenhaus/p. 4

17 18 19 20 21 22 23

Picc.

Fl. 1, 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B $\flat$  B. Cl.

E $\flat$  A. Sax. 1, 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

F Hrn.

Tbn. 1, 2

Euph.

Tba.

Timp.

Orch. Bells

Cym. S.D. B.D.

The Golden Griffon/Rosenhaus/p. 5

24 25 26 27 28 29 30

Picc. *f* 3

Fl. 1, 2 *f* 3 a2

B $\flat$  Cl. 1 *f* 3

B $\flat$  Cl. 2, 3 *f* 3 a2

B $\flat$  B. Cl. *f* 3

E $\flat$  A. Sax. 1, 2 *f* 3

B $\flat$  T. Sax. *f* 3

E $\flat$  B. Sax. *f*

B $\flat$  Tpt. 1 *f* 3

B $\flat$  Tpt. 2, 3 *f* 3 a2

F Hn. *f* 3

Tbn. 1, 2 *f* 3

Euph. *f* 3

Tba. *f* 3

Timp. *f* 3

Orch. Bells *f*

Cym. S.D. B.D. *f* Crash cymbals

The Golden Griffon/Rosenhaus/p. 6

34

31 32 33 34 35 36 37

Picc. *mp*

Fl. 1, 2 *mp* a2

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2, 3 *mp* a2

B $\flat$  B. Cl. *mp*

E $\flat$  A. Sax. 1, 2 *mp* a2

B $\flat$  T. Sax. *mp*

E $\flat$  B. Sax. *mp*

B $\flat$  Tpt. 1 *mp*

B $\flat$  Tpt. 2, 3 *mp* a2

F Hn. *mp*

Tbn. 1, 2 *mp* a2

Euph. *mp*

Tba. *mp*

Timp. *mp*

Orch. Bells *mp*

Cym. S.D. B.D. *mp*

The Golden Griffon/Rosenhaus/p. 7

Musical score for measures 38-45. The score includes parts for Picc., Fl. 1, 2, Bb Cl. 1, Bb Cl. 2, 3, Bb B. Cl., Eb A. Sax. 1, 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, 3, F Hn., Tbn. 1, 2, Euph., Tba., Timp., Orch. Bells, and Cym. S.D. B.D. The key signature is B-flat major (two flats), and the time signature is 4/4. Measure 42 is boxed. Dynamics include *mp* (mezzo-piano). Performance instructions include accents and slurs. Rehearsal marks are present above measures 38, 39, 40, 41, 43, 44, and 45. The percussion parts (Tbn., Euph., Tba., Timp.) feature triplet patterns throughout the passage.

The Golden Griffon/Rosenhaus/p. 8

46 47 48 49 50 51 52

Picc. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

Fl. 1, 2 *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

B $\flat$  Cl. 1 *mf* 3 *cresc. molto* 3 3

B $\flat$  Cl. 2, 3 *mf* 3 *cresc. molto* 3 3

B $\flat$  B. Cl. *mf* 3 *cresc. molto* 3 3

E $\flat$  A. Sax. 1, 2 *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

B $\flat$  T. Sax. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

E $\flat$  B. Sax. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

B $\flat$  Tpt. 1 *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

B $\flat$  Tpt. 2, 3 *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

F Hn. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

Tbn. 1, 2 *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

Euph. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

Tba. *mf* 3 *cresc. molto* 3 3 3 3 3 3 3 3

Timp. *mf* *cresc. molto* 3 3 3 3 3 3 3 3

Orch. Bells *mf* *mf*

Cym. S.D. B.D. *mf* *cresc. molto* 3 3 3 3 3 3 3 3