## THE BAND PLAYED ON

VARIATIONS ON A THEME OF CHARLES B. WARD

BY

JERRY H. BILIK



## PERFORMANCE NOTES

(TIME UNCUT-17:00)

- 1. Narrator should begin reading each cue at point in music indicated by  $\overline{\mathbb{Q}}$ , either on signal from the conductor, or from the music directly.
- 2. Conductor and narrator should set pace so that speaking ends at the point in the music directly beneath the final printed word of the cue. Music accompanying each cue has been timed to synchronize with normal delivery of the narration.
- 3. For maximum visual effect, each instrument or section being featured (including tubas) should stand while performing. This can be further enhanced through use of a roving spotlight.
- 4. If Soprano Saxophone is not available, use SUBSTITUTE PART (transposed for Eb Alto Sax) as 2nd Alto Sax part.

## INSTRUMENTAL SEQUENCE

\* indicates that section of the piece can be bypassed if desired.

	o indicates that section of
meas.	1 - Introduction
meas.	42 - all Woodwinds
meas.	56 - all Brass
meas.	69 - all Percussion
meas.	98 - Piccolo (solo or tutti)
meas.	118 - Flutes (2 parts)
meas.	151 - Bb Clarinets (3 parts)
meas.	161 - OPTIONAL CUT TO M. 173
⊛ meas.	165 - Eb Soprano Clar, solo
meas.	175 - OPTIONAL CUT TO M. 191
⊛ meas.	183 - Alto Clarinet (tutti)
meas.	195 - Bass Clarinet (tutti)
meas.	202 - OPTIONAL CUT TO M. 223
® meas.	211 - Contrabass Clars. (tutti)
meas.	240 - Oboe solo
meas.	251 - OPTIONAL CUT TO M. 253
⊛ meas.	252 - English Horn solo
meas.	266 - Bassoon (solo or tutti)
meas.	273 - OPTIONAL CUT TO M. 290
⊛ meas.	282 - Contrabassoon solo

meas. 299 - all Saxophones

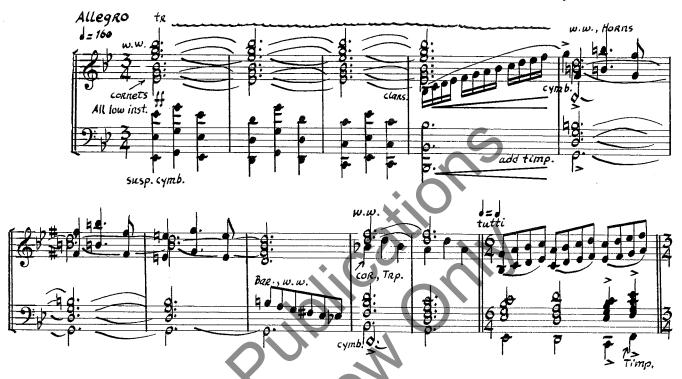
meas. 301 - OPTIONAL CUT TO M. 310

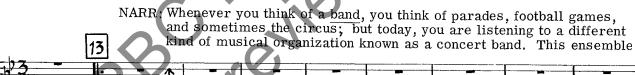
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meas. 304 - Soprano Saxophone solo
 meas, 320 - Alto Saxophone solo
 meas. 330 - Tenor Saxophone solo
 meas. 337 - Baritone Saxophone solo
  meas. 344 - OPTIONAL CUT TO M. 350
🏵 meas. 347 - Bass Sax or String Bass
 meas. 375 - Trumpet solo
 meas. 389 - Cornets (three parts)
 meas, 415 - French Horns (2 parts)
 meas. 443 - Trombones (tutti)
 meas. 463 - Baritone (solo or tutti)
 meas. 487 - Tuba (solo or tutti)
  meas. 513 - OPTIONAL CUTS OF ANY OR
             ALL KEYBOARDS (TO M. 569)
* meas. 515 - Xylophone solo
* meas. 528 - Marimba solo
* meas. 548 - Vibraphone solo
*meas. 562 - Bells solo
  meas. 574 - Chimes solo (or bells, etc.)
  meas. 591 - All Drums (tutti)
  meas, 619 - all Percussion Accessories
  meas, 662 - Finale (tutti separate entrances)
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## THE BAND PLAYED ON

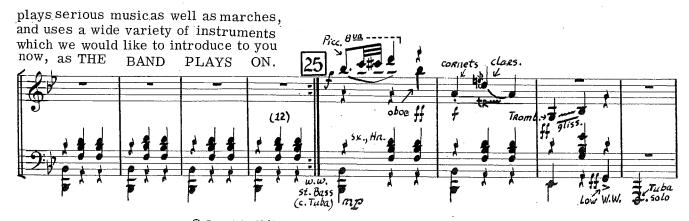
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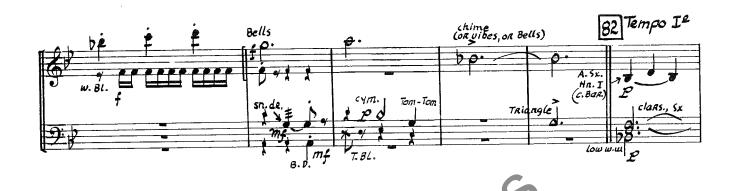




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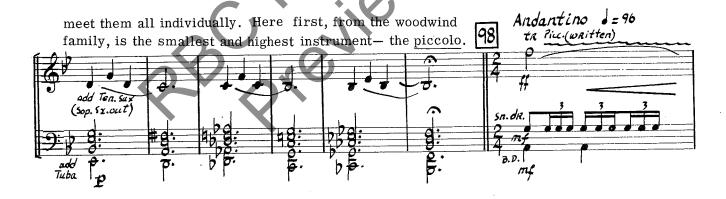






NARR: Every instrument in the band belongs to one of these three basic families—woodwind, brass, or percussion; but to better recognize each one by sight as well as sound, let's











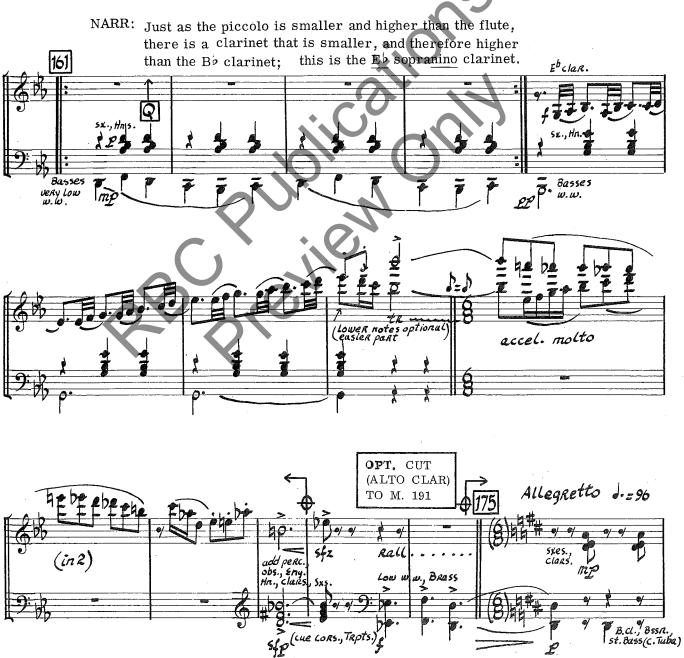


Clarinets come in different sizes and shapes and play in all registers, from the highest notes to the lowest. The most numerous are the B2 soprano clarinets—so-called because they are tuned to the note "B2" and often play melodies in the range of the soprano voice.











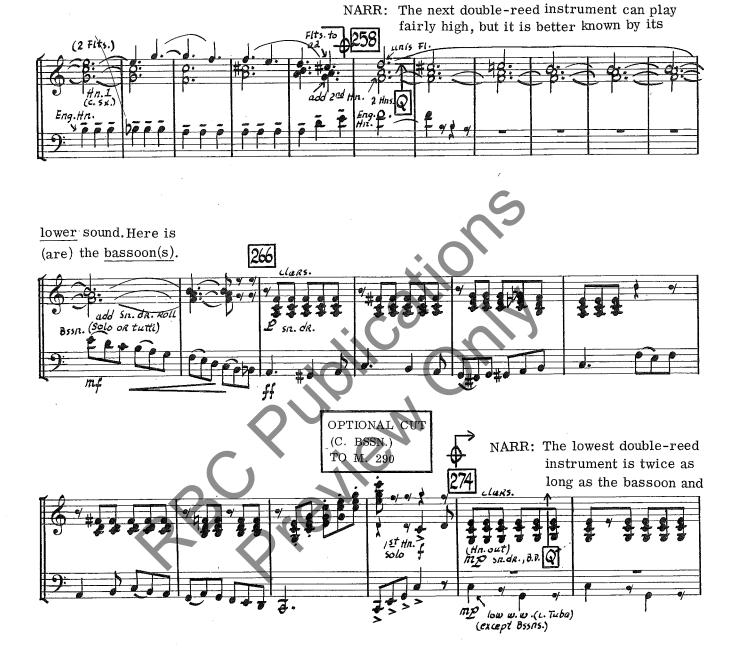


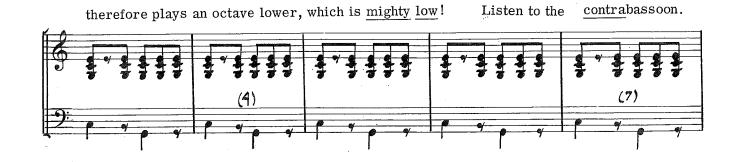
NARR: All of the clarinets you've just heard make up only one part of the woodwind section in a concert band. A second group of related woodwind instruments is known as the

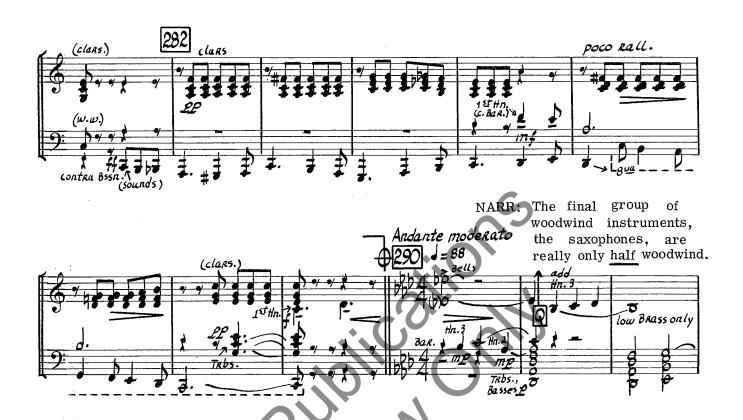


DOUBLE-REED FAMILY because each member produces sound through vibrations of two thin reeds attached to the mouthpiece. Here is the highest double-reed instrument-the oboe.



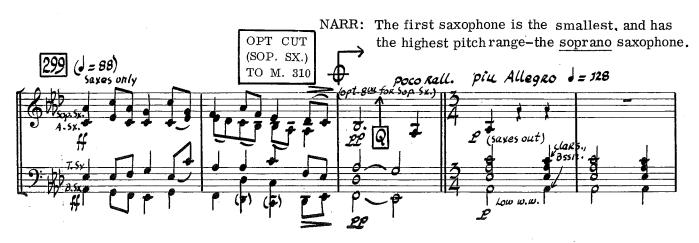


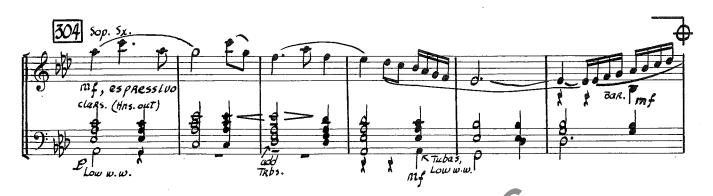




They produce sound by a vibrating wooden reed, but the instruments themselves are made of brass, just like trumpets and trombones. As a result of this combination, a very distinctive tone quality emerges, making it easy to recognize the SAXOPHONE FAMILY.





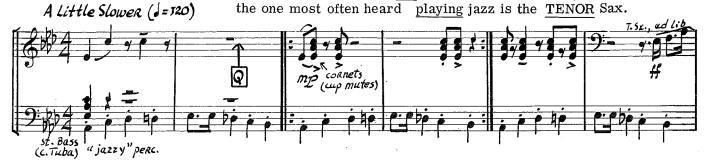


NARR: The most popular saxophone is the <u>alto</u>. Besides its use in bands, it is often found in symphony orchestras and in solo recitals as well.

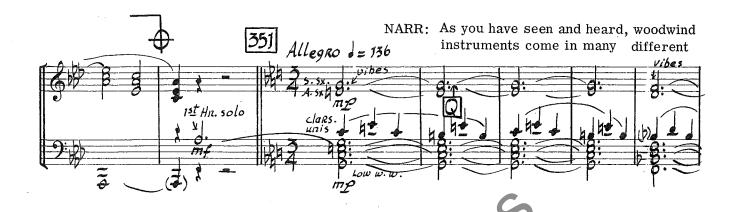




NARR: Of all woodwinds, saxophones are most often associated with the music of JAZZ; and of all saxophones, the one most often heard playing jazz is the TENOR Sax.





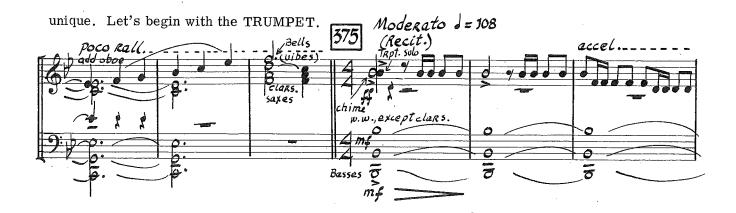


shapes, sizes, and sounds. Besides the flutes, there are three large families: clarinets, double-reeds, and saxophones—each a sort of choir in itself. The second group of band



instruments, the BRASS section, is really one big family, but each type of brass instrument is quite

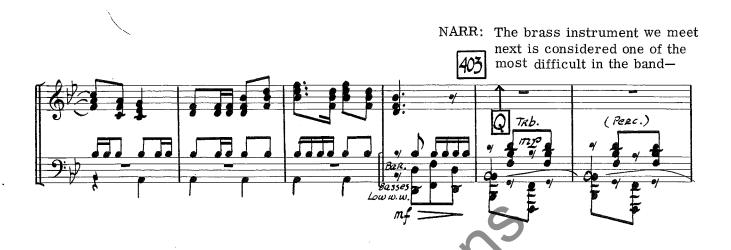




NARR: The next instruments look and sound very much like the trumpet, but because

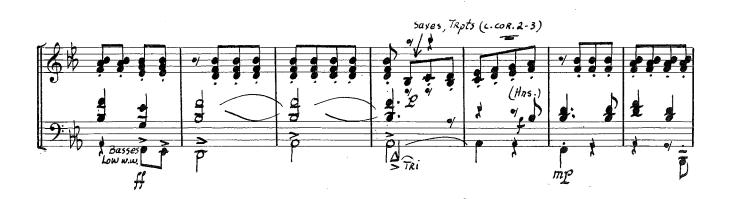


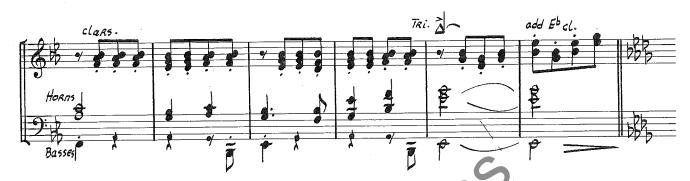




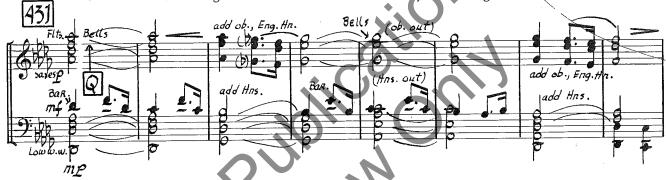
especially by those who play it. Still, it has such a beautiful sound that all the effort seems worthwhile.

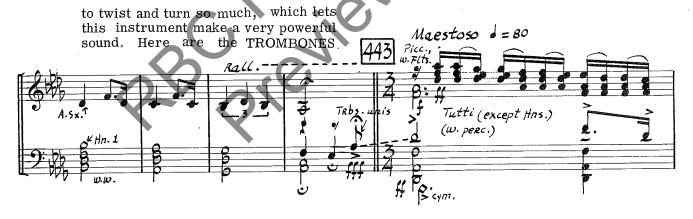




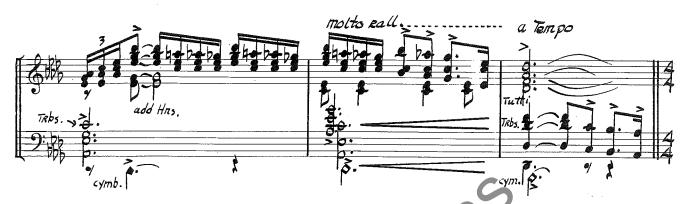


NARR: All modern brass instruments change pitches by the use of valves except the TROMBONE which uses a moving slide. Since it has no valves, the tubing in a trombone doesn't have









NARR: If you take a trombone, add valves, and curl up the tubing a little, you simply have a trombone with valves; but if you also make the tubing much wider in diameter, you get a different instrument with





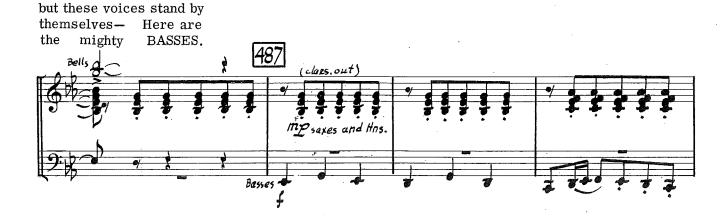


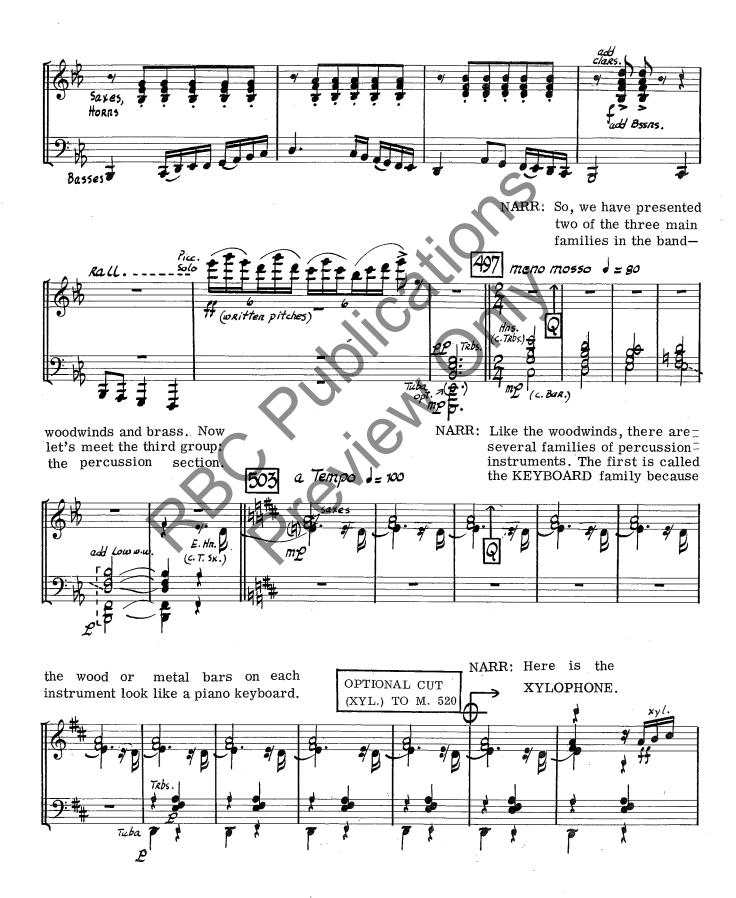




NARR: As an instrument gets longer, its tone gets lower. The lowest brass instruments are really, in a sense, overgrown baritones since they are twice as long and much wider,



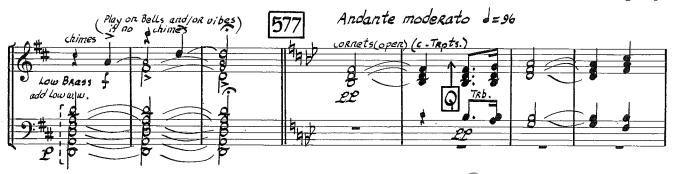






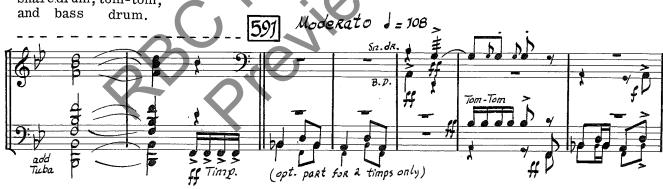


NARR: The remaining percussion instruments fall into three groups:



those made of metal, those of wood, and those whose sound comes from a tightly-stretched membrane or "head". Instruments using heads are the real "DRUMS", and here are the most





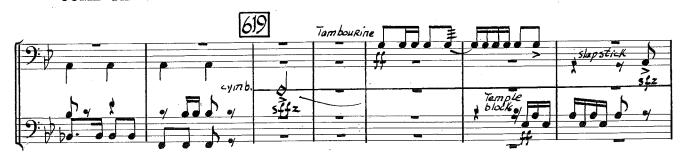




too long to introduce them individually, so we'll have to do it all at once. You'll hear wooden instruments like temple blocks, ratchet, and slapstick; metal instruments like cymbals, triangle and gong; and then a few other sounds we've thrown in for good measure.



HERE COME THE PERCUSSION!



NOTE: Any percussion instrument can be substituted for those listed.



variety of musical instruments, each with its own unique sound, and each making its own individual contribution. Now as a sort of grand finale, we'd like to combine all the instruments once more, in the order in which they were presented. As they rapidly join together, you'll hear the individual







