

BILIK SYMPHONIC BAND SERIES

# THE BAND PLAYED ON

VARIATIONS ON A THEME OF CHARLES B. WARD

BY

JERRY H. BILIK

RBC Publications  
Preview Only

**RBC**  
PUBLICATIONS

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# PERFORMANCE NOTES

(TIME UNCUT—17:00)

1. Narrator should begin reading each cue at point in music indicated by  $\boxed{Q}$ , 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 E $\flat$  Alto Sax) as 2nd Alto Sax part.

## INSTRUMENTAL SEQUENCE

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

- |  |   |
|--|---|
| meas. 1 - Introduction                     | ⊗ meas. 304 - Soprano Saxophone solo                          |
| meas. 42 - all Woodwinds                   | meas. 320 - Alto Saxophone solo                               |
| meas. 56 - all Brass                       | meas. 330 - Tenor Saxophone solo                              |
| meas. 69 - all Percussion                  | meas. 337 - Baritone Saxophone solo                           |
| meas. 98 - Piccolo (solo or tutti)         | meas. 344 - OPTIONAL CUT TO M. 350                            |
| meas. 118 - Flutes (2 parts)               | ⊗ meas. 347 - Bass Sax or String Bass                         |
| meas. 151 - B $\flat$ Clarinets (3 parts)  | meas. 375 - Trumpet solo                                      |
| meas. 161 - OPTIONAL CUT TO M. 173         | meas. 389 - Cornets (three parts)                             |
| ⊗ meas. 165 - E $\flat$ Soprano Clar. solo | meas. 415 - French Horns (2 parts)                            |
| meas. 175 - OPTIONAL CUT TO M. 191         | meas. 443 - Trombones (tutti)                                 |
| ⊗ meas. 183 - Alto Clarinet (tutti)        | meas. 463 - Baritone (solo or tutti)                          |
| meas. 195 - Bass Clarinet (tutti)          | meas. 487 - Tuba (solo or tutti)                              |
| meas. 202 - OPTIONAL CUT TO M. 223         | meas. 513 - OPTIONAL CUTS OF ANY OR ALL KEYBOARDS (TO M. 569) |
| ⊗ meas. 211 - Contrabass Clars. (tutti)    | ⊗ meas. 515 - Xylophone solo                                  |
| meas. 240 - Oboe solo                      | ⊗ meas. 528 - Marimba solo                                    |
| meas. 251 - OPTIONAL CUT TO M. 253         | ⊗ meas. 548 - Vibraphone solo                                 |
| ⊗ meas. 252 - English Horn solo            | ⊗ meas. 562 - Bells solo                                      |
| meas. 266 - Bassoon (solo or tutti)        | meas. 574 - Chimes solo (or bells, etc.)                      |
| meas. 273 - OPTIONAL CUT TO M. 290         | meas. 591 - All <u>Drums</u> (tutti)                          |
| ⊗ meas. 282 - Contrabassoon solo           | meas. 619 - all Percussion Accessories                        |
| meas. 299 - all Saxophones                 | meas. 662 - Finale (tutti separate entrances)                 |
| meas. 301 - OPTIONAL CUT TO M. 310         |   |

# THE BAND PLAYED ON

VARIATIONS ON A THEME OF CHARLES B. WARD

By JERRY H. BILIK

**Allegro**  $\text{♩} = 160$  *tr*

*w.w.*  
*cornets*  
*All low inst.*  
*susp. cymb.*  
*clars.*  
*w.w., Horns*  
*cymb.*  
*add timp.*

*w.w.*  
*tutti*  
*Bar., w.w.*  
*cor., Trp.*  
*cymb.*  
*Timp.*

NARR. Whenever you think of a band, you think of parades, football games, and sometimes the circus; but today, you are listening to a different kind of musical organization known as a concert band. This ensemble

13

*cl. sk.*  
*w.w. st. Bass (tuba)*  
*mp*  
*(4)*  
*(8)*

plays serious music as well as marches, and uses a wide variety of instruments which we would like to introduce to you now, as THE BAND PLAYS ON.

25

*Picc. Tuba*  
*cornets*  
*clars.*  
*oboe ff*  
*f*  
*Tromb.*  
*gliss.*  
*sk., Hr.*  
*w.w. st. Bass (c. Tuba)*  
*mp*  
*Low W.W.*  
*Tuba solo*  
*(12)*

NARR: Well, perhaps we should introduce the instruments a little more formally!

NARR: The modern concert band consists of three basic types, or families of

32 *a Tempo*  $I^\circ$  ( $\text{♩} = 160$ )

Handwritten annotations: Tabs. (with vibes), Sx. Bsns., add Timp., Cl., Sx., W.W. St. Bass (c. Tuba) mp, (4)

instruments. The largest of these groups is the WOODWIND FAMILY.

42 *Woodwinds only*  
Fl. ob., Sx. (B♭)

Handwritten annotations: Fl., Ob., Eb Cl., mp, A. Cl., B. Cl., C. B. Cl., (9)

Handwritten annotations: p., trp.

NARR: The loudest group of instruments is the BRASS FAMILY!

Handwritten annotations: mp, W.W. St. Bass (c. Tuba), (2)

*Slower*  
♩ = 132

**56** *Brass only*  
(B.A.R., mel. 8<sup>th</sup>)

*ff* Trpts., Cors.  
(Horns fill)

*ff* Tubas

*ff* Trombs.

NARR: The third group of instruments in the band is the PERCUSSION

*Tempo 1<sup>o</sup>*  
♩ = 160

*mp* Clar. Bz.

*mp* w.w. str. Bass (C. Tuba)

*mp* Hrns.

**69** *Percussion only*

*f* cymb. T. Bl.

*f* B. D.

*f* sr. dr.

*ff* Timp. (opt. part for 2 timps.)

*f* FAMILY.

*ff* xylophone (or any keyboard)

*pp* Gong

*pp* cymb. sr. dr.

*pp* B. D.

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

meet them all individually. Here first, from the woodwind family, is the smallest and highest instrument—the piccolo.

Picc. (written)

sn. dr.

B.D.

Detailed description: This system shows a piccolo part in the treble clef and a bass drum part in the bass clef. The piccolo part consists of a series of eighth notes with various accidentals. The bass drum part has a steady eighth-note pattern.

NARR: To a piccolo player, the flute is a large piccolo, but flute players see things the other way around.

Picc. tr

sn. dr.

B.D.

mf ↑  
class. trns.

mf Bass, Bar.,  
Low w. w.

Detailed description: This system continues the piccolo and bass drum parts. It includes a trill for the piccolo and a dynamic marking of mezzo-forte (mf) for the bass drum and bassoon parts.

In the band, flutes are used to provide a pure tone quality.

*Slightly faster*

$\text{♩} = 108$

118 Fits.

fls., Trbns.

mf

mf 2 Basses  
st. Bass

Trbs. only

Tri.

Detailed description: This system features a woodwind section with flutes and bassoons playing a melodic line, and basses playing a rhythmic accompaniment. A tempo change to 118 beats per minute is indicated.

tr a2

Tri.

f

1 Horn

(cue Trbns. 1 and 2)

1 BAR.

mf

add BAR.

Detailed description: This system shows a flute trill, a horn playing a melodic line, and basses playing a rhythmic accompaniment. A dynamic marking of forte (f) is used for the horn.

Musical score for Flutes (Flts.), Horns (Hrn.), Traps (Trbs.), and Basses. The Flutes part features a melodic line with slurs and accents. The Horns part has a bass line with slurs. The Traps and Basses parts provide a rhythmic accompaniment. A dynamic marking of *mp* is present. A note in the Traps part is marked with "(not gliss.)".

NARR: Within the woodwind section, we find the largest group of similar instruments in the band—the CLARINET FAMILY.

Musical score for Traps (Trbs.), Horns (Hrn.), and Basses. The Traps part includes a triplet of eighth notes. The Horns part has a melodic line with a dynamic marking of *mp*. The Basses part provides a bass line. A measure number "135" is boxed. A box labeled "A. 5x." is also present. A watermark "TRB Publications Only" is visible across the score.

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

Musical score for Horns (Hrn.), Traps (Trbs.), and Basses. The Horns part has a melodic line with a dynamic marking of *f*. The Traps and Basses parts provide a rhythmic accompaniment. A dynamic marking of *mp* is present. Annotations include "add Hrn.", "chime or vibes", "add Bar.", "add Hrn. 4", and "add Trbs. (3rd, c. Tub.)".

Musical score for B $\flat$  Clarinets (B $\flat$  clars.). The tempo is marked "Allegro" with a metronome marking of  $\text{♩} = 148$ . The score is in 3/4 time. The Clarinets part features a melodic line with slurs and accents. The Basses part provides a bass line. A dynamic marking of *mp* is present. Annotations include "T. Bl.", "w. Bl.", and "susp. cymb.". A measure number "151" is boxed.

clars.  
T. Bl.  
TR  
T. Bl.  
W. Bl.  
cymb.  
OPTIONAL CUT (E<sup>b</sup> CLAR) TO M. 173

NARR: Just as the piccolo is smaller and higher than the flute, there is a clarinet that is smaller, and therefore higher than the B<sup>b</sup> clarinet; this is the E<sup>b</sup> soprano clarinet.

161  
sx., Hns.  
Basses VERY LOW w.w.  
mp  
E<sup>b</sup> clar.  
sx., Hn.  
Basses w.w.  
pp

(LOWER notes optional) (easier part)  
accel. molto

OPT. CUT (ALTO CLAR) TO M. 191  
175  
Allegretto ♩ = 96  
(in 2)  
add perc. obs., Eng. Hn., clars, Sxs.  
sfz  
Rall. ....  
Low w.w., BRASS  
Sxs., CLARS.  
mp  
B.cl., Bssn., St. Bass (C. Tuba)

NARR: The next member of the clarinet family is one of the softest instruments in the band. Here is (are) the ALTO

Sax. clars. [Q] (A)  
Low w.w.

CLARINET(s).

183 clars. only  
Alt. cl. (Tutti) fff p A. cl. fff  
Bssrs., st. Bass (c. Tuba) p

NARR: One of the most important clarinets is noted for the beautiful tone it gets in the

Bells A. Sax. A. cl. [Q] p  
189 ♩ = 96  
Low w.w. add Basses p

low register. Here is (are) the BASS CLARINET(s).

195 Bells sax TRb. 1-2 (c. 3) B. cl. (Tutti) fff Bells sax TRbs. Basses, Bssrl. p

OPTIONAL CUT  
(C.B. CLAR)  
TO M. 233

Bells

Sop. Sx. (c. alto)

NARR: The lowest member(s) of the clarinet family is (are) also one (some) of the lowest sounding voices in the band. Here is (are) the (E<sup>b</sup>) (and/or) (B<sup>b</sup>) Contrabass clarinet(s).

203 (sx.)

mp cors. (cup mutes)

add Ethn.

Rall.

(Bells)

C.B. cl. (E<sup>b</sup> and B<sup>b</sup>) mf

211 a Tempo (♩ = 96)

Sop. Sx.

clars. pp

ff + 8va (B<sup>b</sup> C.B.)

223 [omit if preceding cut is used]

Ffts. pp

Sx. mp

vibes, clars.

add low w.w. Basses

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

Musical score for the first system. The top staff is for woodwinds, with parts for Clarinets (Clars.), Vibes, and Saxophones (Saxes, sust.). The bottom staff is for Basses and Low Woodwinds (Low w.w.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A rehearsal mark 'Q' is present at the beginning of the woodwind part.

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.

Musical score for the second system. The top staff features woodwinds including Oboes (Ob.), Clarinets (Clars.), Saxophones (Saxes), and Bassoons (Bsns.). The bottom staff is for Percussion (PERC.), specifically Timpani (Timp.). The score includes dynamic markings like *mp* and *f*, and rehearsal marks 'A' and 'B'. A rehearsal mark 'Q' is also present.

Musical score for the third system, starting at rehearsal mark 240. The top staff is an oboe solo. The bottom staff features Horns (Hns.), Trumpets (Trbs.), and Baritone (Bar.). The score includes dynamic markings like *f* and *mf*, and rehearsal marks 'A' and 'B'. A rehearsal mark 'Q' is present.

OPTIONAL CUT (ENG. HRN.) TO M. 258

NARR: Here, slightly larger than the oboe, is the ENGLISH HORN.

Musical score for the fourth system, starting at rehearsal mark 252. The top staff features Flute (Fl.), Horns (Hns.), and English Horn (Eng. Hn.). The bottom staff features Percussion (PERC.), specifically Timpani (Timp.), and Horns (Hns.). The score includes dynamic markings like *f* and *mf*, and rehearsal marks 'A' and 'B'. A rehearsal mark 'Q' is present.

NARR: The next double-reed instrument can play fairly high, but it is better known by its

lower sound. Here is (are) the bassoon(s).

OPTIONAL CUT  
(C. BSSN.)  
TO M. 290

NARR: The lowest double-reed instrument is twice as long as the bassoon and

therefore plays an octave lower, which is mighty low! Listen to the contrabassoon.

282

(clars.) clars

(w.w.)

contra BSSN. (sounds)

pp

1st Hn. (C. Bar.)

poco rall.

NARR: The final group of woodwind instruments, the saxophones, are really only half woodwind.

290

(clars.)

pp

1st Hn.

TRbs.

Andante moderato

♩ = 88

Bell.

Hn. 3

add Hn. 3

low BASS only

Hn. 3

Bar.

Hn. 1

TRbs. Basses p

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**.

4 Hns.

NARR: The first saxophone is the smallest, and has the highest pitch range—the soprano saxophone.

299

♩ = 88

saxes only

OPT CUT (SOP. SX.) TO M. 310

(opt. 8th for Sop. Sx.)

poco rall.

piu Allegro

♩ = 128

Sop. Sx.

A. Sx.

ff

T. Sx.

B. Sx.

pp

P (saxes out)

clars. BSSN.

Low w.w.

304 Sop. Sax.

mf, espressivo  
clar. (Hns. out)

Low w.w.

add Trbs.

Tuba, Low w.w.

Bar. mf

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

omit sx. if cut is used 312

Bells

Bar.

clar.

Trbs. out

3rd Hr. (C-1st)

Here is the ALTO SAXOPHONE.

320 A. Sax. solo

mf

add Hns.

Trbs.

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.

*A Little Slower* ( $\text{♩} = 120$ )

mp

cornets (cup mutes)

7. Sax., ad lib

ff

St. Bass (c. Tuba) "jazzy" perc.

**330** (T. Sx. solo)

NARR: Being longer and wider than the tenor, the baritone saxophone has a lower and fuller tone.

**337** *Piu mosso* ♩ = 120

*Meno mosso* ♩ = 100

OPTIONAL CUT (B. SX. OR STR. BASS) TO M. 350

NARR: The largest and lowest saxophone is quite rare, **OR** but here it is: the massive **BASS SAXOPHONE**.

NARR: Although it is not really a woodwind, the **STRING BASS** is used as a woodwind instrument in the concert band. Listen carefully.

**347** *Meno mosso* ♩ = 100

351 Allegro  $\text{♩} = 136$

NARR: As you have seen and heard, woodwind instruments come in many different

1st Hr. solo  
5. sax  
A. sax  
clar. unis  
low w. w.  
vibes

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

(vibes)  
add trpts. pp  
T. sax.

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

add saxes  
vibes  
B. ct. (c. Tuba)

unique. Let's begin with the TRUMPET.

375 Moderato  $\text{♩} = 108$

(Recit.)

Trpt. solo

accel.-----

poco rall.-----

add oboe

Bells (vibes)

clar. saxes

chime w. w., except clar.

Basses

mf

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

(*accel.*) ----- *Rall.* ----- *a Tempo* (♩ = 108)

Trpt. solo  
w.w.  
Basses  
1st Hr.  
mp  
saxes  
Low w.w.  
2nd Hr.

they are wider in diameter their tone is slightly different. These are the CORNETS.

*Alla Marcia* ♩ = 120

sax. dr.  
B.D.  
mf  
Basses and very low w.w.

389

cornets  
(sax. dr.)  
B.D.

sax. dr.  
B.D.  
Low Brass  
(perc.)

NARR: The brass instrument we meet next is considered one of the most difficult in the band—

403

Musical score for measures 403-405. The score is written for a conductor and narrator. It features two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music consists of chords and rhythmic patterns. Annotations include 'Bar.' in the bass staff, 'Basses Low w.w.' in the bass staff, 'mf' in the bass staff, 'Q Trb.' in the treble staff, and '(Perc.)' in the treble staff.

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

Musical score for measures 406-410. The score is written for a conductor and narrator. It features two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music consists of chords and rhythmic patterns. Annotations include 'F.Sax., A.cl., BAR.' in the treble staff, 'mp' in the bass staff, and 'Clars.' in the treble staff.

Here are the FRENCH HORNS

415

Musical score for measures 415-420. The score is written for a conductor and narrator. It features two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music consists of chords and rhythmic patterns. Annotations include 'add Saxes Trpts. sust.' in the treble staff, 'Tri.' in the bass staff, 'Horns' in the bass staff, 'mp' in the bass staff, and 'Basses' in the bass staff.

Musical score for measures 421-426. The score is written for a conductor and narrator. It features two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The music consists of chords and rhythmic patterns. Annotations include 'Saxes, Trpts (C.COR. 2-3)' in the treble staff, '(Hns.)' in the treble staff, 'Basses Low w.w.' in the bass staff, 'ff' in the bass staff, and 'Tri' in the bass staff.

clars. Tri. add Eb cl.

Horns

Basses

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

431

Flts. Bells add ob., Eng. Hn. Bells (ob. out)

add Hns. Bar. (Hns. out)

add ob., Eng. Hn. add Hns.

Flts. saxesp

Bar. mf

Low w.w. mp

to twist and turn so much, which lets this instrument make a very powerful sound. Here are the TROMBONES.

Maestoso ♩ = 80

443

Picc. w. Flts.

Rall. Trbs. w. picc. Tutti (except Hns.) (w. perc.)

A. Sax. Horn 1 w.w.

ff f

cym.

Trbs. cym.

Trbs. → add Hrs. *molto rall.* *a Tempo*  
 Tutti  
 Trbs. cym.

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

451 *Moderato* ♩ = 112  
 E. Hn. (c. cl. 1) (cl. out)  
 Fr. Hn. w.w. (clars. 2-3)  
 add Hrs., Sr.  
 Low w.w. (c. Tuba)  
 pp

a fuller, and more mellow sound. This is the BARITONE HORN, or EUPHONIUM.

*Allegro* ♩ = 160  
 p clars., sr. dr. (Hrs., Saxos)  
 p Tuba, w.w.

463 clars., sr. dr.  
 1st Fl.  
 Bass, w.w.

1st Fl.  
CLAR. in A.  
BASS.  
BASS, w. w.

1st Fl.  
add 2nd Fl.  
CLAR. in A.  
BASS.  
BASS, w. w.

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,

479 Slightly Slower (ob.) (c. cl.) Bells  
Sax. Bass.  
add Hns. 1+2  
add Bass. 2 (C. Trb.)  
Rall. ----- Moderato ♩ = 100  
CLAR. in A.  
Hns. Sax. Basses.  
add Hn. 3+4

but these voices stand by themselves— Here are the mighty BASSES.

487  
Bells  
(clars. out)  
mp saxes and Hns.  
Basses f

Saxes,  
Horns

Basses

add clars.

add Bsns.

NARR: So, we have presented two of the three main families in the band—

Rall. Picc. Solo

ff (written pitches)

497 meno mosso ♩ = 80

pp Trbns.

Hns. (C. Trbns.)

mp (C. Bar.)

Tuba opt. mp

woodwinds and brass. Now let's meet the third group: the percussion section.

NARR: Like the woodwinds, there are several families of percussion instruments. The first is called the KEYBOARD family because

503 a Tempo ♩ = 100

Saxes

add Low w.w.

E. Hrns. (C. T. Sk.)

mp

the wood or metal bars on each instrument look like a piano keyboard.

OPTIONAL CUT (XYL.) TO M. 520

NARR: Here is the XYLOPHONE.

Tuba

Trbns.

xyl.

p

**515**

(Xyl.)  
Trb.  
Tuba  
Eng. Hrn.  
(C. T. Sax.)

NARR: Although it looks like a xylophone, the wood bars on the next instrument are carved in a different shape, and give a mellower tone

**520**

OPTIONAL CUT (MARIMBA) TO M. 540

Saxes  
Trb.  
Tuba  
p  
f

to the MARIMBA.

**528** Marimba (for 2 players)

Trb.  
Tuba  
p  
f

**540**

OPTIONAL CUT (VIBES) TO M. 556

Saxes  
Trb.  
Tuba  
p  
f  
Hns. (Saxes)  
1st 3rd 2nd  
Eng. Hrn. (T. Sax.)  
Low w. w.

NARR: By using a set of rotating fans and metal bars, a very unusual sound can be played on the VIBRAPHONE.

548

SAXES  
K. En. Hr.  
Tuba only  
Tub. only  
(4)  
Vibes  
Tuba  
TRbs.  
BAR.  
mp

NARR: Using smaller metal bars, here

OPTIONAL CUT (BELLS) TO M. 569

556

(play if cut is used)

(Trbs.)  
(BAR.)  
TRbs.  
BAR.

are the gentle, high sounds of the bells, or GLOCKENSPIEL.

562

Bells  
f  
TRbs.  
p  
Tuba  
p

NARR: The last keyboard percussion instrument is a set of TUBULAR CHIMES. (omit entire cue if no chimes)

569

(Trbs.)  
p  
Tuba  
p

NARR: The remaining percussion instruments fall into three groups:

577 *Andante moderato* ♩ = 96

chimes (Play on bells and/or vibes) if no chimes

Low Brass add Low w/w.

Cornets (open) (c. Trpts.)

Trb.

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

Rall. -----

(All Brasses except Hns.)

add Bar. p

familiar—the timpani, snare drum, tom-tom, and bass drum.

591 *Moderato* ♩ = 108

add Tuba

Sr. dr.

B. D.

Tom-Tom

ff Timp. (opt. part for 2 timps only)

Sr. dr.

B. D.

Tom-Tom

Timp.

NARR: Unfortunately, there are so many percussion instruments it would take

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.

Musical score for percussion instruments. The score is written on two staves. The top staff includes parts for Tambourine (Tamb.), Cymbal (cym.), Triangle (Tri.), and Whistles (Slide whistle and Police whistle). The bottom staff includes parts for Tom-tom (T. Blk.), Wood Block, and Gong. Dynamics include *ff*, *f*, and *sfz*. There are also markings for *mf* and *mp*. The score includes various rhythmic patterns and articulations.

NARR: Well, that does it. As you've seen and heard, the modern concert band contains a tremendous

Musical score for strings and woodwinds. The score is written on two staves. The top staff includes parts for Bird whistle and Gong Rings. The bottom staff includes parts for strings (Timp., w.w.) and woodwinds (Low brass, w.w., and Trbs., saxes). The score is marked *Rall.* and *meno mosso* with a tempo of  $\text{♩} = 96$ . A rehearsal mark **638** is present. Dynamics include *pp* and *mf*. There are also markings for *pp* and *mf*.

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

Musical score for the grand finale. The score is written on two staves. The top staff includes parts for woodwinds (add clars. and Hns.) and strings (add low w.w.). The bottom staff includes parts for strings (Timp., w.w.). The score is marked *mp* and *pp*. There are also markings for *pp* and *mf*.

sounds merge to form one stirring sonority, as THE BAND PLAYED ON! *Moderato* ♩ = 108

*Rall.* ----- **662** ----- *Picc. (8va)* -----

add oboes  
mp  
ffz  
Tutti

*Picc. (8va)*

Flts. ff  
ff Eb clar. (c. 1st)  
1st - 2nd clar.  
A.C. 3rd cl.

*8va* -----

oboe  
8va  
Eng. Horn. (c. A. Sx.)  
B. cl.  
c.B. cl.  
Bass.

**673**

clars., high w. w. - alternating  
Sop. Sx. (c. A. Sx.)  
A. Sx.  
T. Sx.  
c.B. (c. c.B. cl. or omit)

679  $\text{♩} = \text{♩}$   
w.w.

Saxes  
T.Sx.  
Bari.Sx.  
mp  
ff  
Bass Sx. OR SE. Bass (c. E.B. clar.)

mf  
TRpts.  
f  
Saxes  
mf

ff  
Cornets

ff  
Tns.  
ff  
Tubs.

(Brass in divided chords)  
Bari. (w/ 3rd Trb.)

691

w.w.

Brass

Trbs., (Low w.w. continue pattern)  
BAR.

Tubas (w. 3rd Trb.)

xyl.

sffz

str.dr.

w.bl.

Timp.

clars., high w.w.  
(+ lower octave)

Brass, saxes

sn.dr.

w.bl.

Timp.

700

w.w.

xyl.

cowbell

tarb.

T. BLK

Tri.

Ratch.

w.bl.

susp. cym.

saxes

str.dr.

sffz

Trpt. 1

cor. 1

cor. 2

cor. 3

Trpt. 2 + w.w.

+ Hns.

+ w.w.

Trbs.

Hns., Cors.

w.bl.

saxes, Hns., Trbs.

Timp.

Low w.w. BRASS

sn dr. (cymb. out)

add perc.

sffz