



San Lorenzo March

CAYETANO A. SILVA

Arranged by JOHN R. BOURGEOIS

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 2	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	2
Trombone 2	3
Euphonium	3
Baritone E.C.	2
Tuba	4
Percussion 1	2
Snare Drum	
Percussion 2	3
Suspended Cymbal, Crash Cymbals, Bass Drum	

JOHN R. BOURGEOIS



The distinguished career of Col. Bourgeois, the 25th director of the United States Marine Band, spanned nine presidential administrations, from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

He joined the Marine Corps in 1956 and joined "The President's Own" U.S. Marine Band in 1958, serving as a French horn player and staff arranger. He became director of the band in 1979, and served in that capacity until his retirement in 1996. Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 19 national concert tours—a tradition started by John Philip Sousa in 1891.

Bourgeois has served as president of the John Philip Sousa Foundation, president of the National Band Association, and president and later chairman of the board of directors of the American Bandmasters Association. He has been a member of the board of directors of the World Association of Symphonic Bands and Ensembles, and as American Vice President of the International Military Music Society. He is also a member of the Military Order of the Carabao, the Alfalfa Club, and Washington's prestigious Gridiron Club.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician, artist in residence, and adjudicator for bands all over the world. He is also an Artist-in-Residence at his alma mater, Loyola University.

SAN LORENZO

San Lorenzo is not just any military march; it's a stirring piece of music with a rich history that resonates far beyond Argentina. Composed by Cayetano Silva on July 8, 1901, this march commemorates the valiant Battle of San Lorenzo led by General José de San Martín. Its powerful melodies have transcended borders, earning it a place among the top five military marches in Europe. Imagine the grandeur of George V and Elizabeth II's coronations, where this very tune played, handpicked with approval from Argentina. Even the iconic changing of the guard at Buckingham Palace has been graced by its notes—though it took a brief hiatus during the Falklands War. The march's influence reached the U.S. Marine Band, who recorded it in 1992 for their album "Sound Off." Interestingly, before World War II, it was exchanged with the German Army for their march, *Alte Kameraden*, and was heard in Paris during the German occupation. However, General Dwight D. Eisenhower made sure it also rang out in triumph as the Allied forces liberated Paris. *San Lorenzo* is more than a march; it's a piece of history that continues to inspire and connect across continents.

WINGERT
JONES
PUBLICATIONS



jrbourgeois.com



Wingert-Jones Publications

Recordings are available on all major streaming services.

San Lorenzo

March

CAYETANO A. SILVA

Arranged by John R. Bourgeois
(ASCAP)Moderato $\text{♩} = 108$

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto
Saxophone 1, 2Tenor
SaxophoneBaritone
Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Percussion 1
(Snare Drum)Percussion 2
(Suspended Cymbal,
Crash Cymbals,
Bass Drum)

Snare Drum

Suspended Cymbal

Cr. Cym.

Bass Drum

1

2

3

4

5

6

COL2501FS

13

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

3

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

13 14 15 16 17 18 19

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Wingert-Jones Publications Preview Only

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

26 27 28 29 30 31 32

Picc.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

33 34 35 36 37 38

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

46

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

46

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

46 47 48 49 50 51 52

COL2501FS

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Wingert-Jones Publications Preview Only

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

77

2.

Picc. *f*

Fl. 1,2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Perc. 1 *f* On drum

Perc. 2 *f*

78

79

80

81

82

83

84 Trio

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

84 Trio

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

COL2501FS

84 85 86 87 88 89 90

92

Picc. *p dolce*

Fl. 1,2 *p dolce*

Ob. *p dolce*

B♭ Cl. 1 *p dolce*

B♭ Cl. 2, 3 *p dolce*

B. Cl. *p*

Bsn. *p*

A. Sax. 1, 2 *p dolce*

T. Sax. *p*

B. Sax. *p*

92

B♭ Tpt. 1 *p dolce*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2 *p*

Tbn. 1, 2 *p*

Euph. *p*

Tuba *p*

Perc. 1 *p*

Perc. 2 *p*

91 92 93 94 95 96 97

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

98 99 100 101 102 103 104

Picc.

Fl. 1,2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

112

113

114

115

116

117

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

B. D. Solo

118

119

120

121

122

123

Picc.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

ff-p

ff-p

ff-p

ff-p

1. 2. 133

Picc. *p dolce*

Fl. 1, 2 *p dolce*

Ob. *p dolce*

B♭ Cl. 1 *p dolce*

B♭ Cl. 2, 3 *p dolce*

B. Cl. *mf p*

Bsn. *mf p*

A. Sax. 1, 2 *p dolce*

T. Sax. *mf p*

B. Sax. *mf p*

1. 2. 133

B♭ Tpt. 1 *p dolce*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2

Tbn. 1, 2 *mf p*

Euph. *mf p*

Tuba *mf p*

Perc. 1 *p*

Perc. 2 *p*

131

132

133

134

135

136

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

137 138 139 140 141 142 143

Picc.

Fl. 1,2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

151 152 153 154 155 156 157 158

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

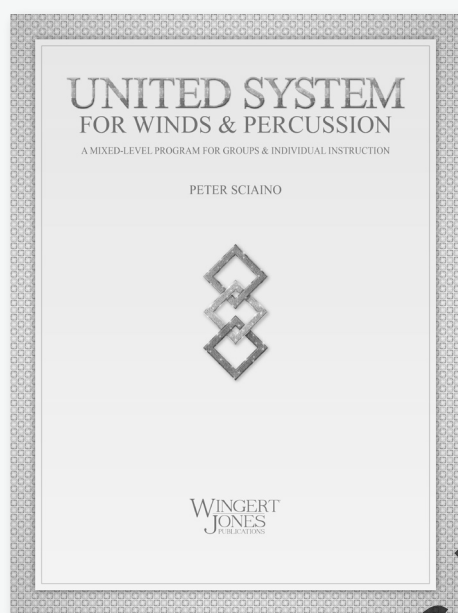
Euph.

Tuba

Perc. 1

Perc. 2

Looking for an easier way to teach in complex lesson environments?



UNITED SYSTEM FOR WINDS & PERCUSSION

The Middle School Band Directors'
Solution for Mixed-Level Teaching!

WINGERT
JONES
PUBLICATIONS



Peter Sciano

Ideal for lesson groups

wingertjones.com/united-system-for-winds-and-percussion

COUNTS OF SILENCE

A SIXTEEN WEEK PROGRAM TO ENHANCE RHYTHMIC COUNTING

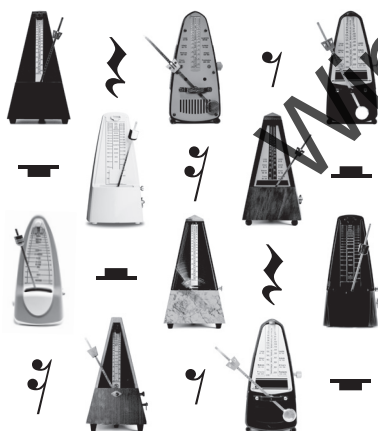
QUINCY C. HILLIARD



COUNTS OF SILENCE

A SIXTEEN WEEK PROGRAM TO ENHANCE RHYTHMIC COUNTING

QUINCY C. HILLIARD



WINGERT
JONES
PUBLICATIONS

Counts of Silence is a sixteen-week program suitable for students in their second year of music or beyond. Covering different rhythmic patterns and concepts in each unit, *Counts of Silence* is the perfect resource for the modern band room. While the focus of the book is on counting notes and rests, the development of a solid foundation in rhythm is the ultimate goal.

Counts of Silence is an essential tool for
elevating your musician's rhythmic accuracy.

WINGERT
JONES
PUBLICATIONS

WINGERTJONES.COM/COUNTS-OF-SILENCE