

The Clef Club March

James Reese Europe
(1880-1919)

Arranged by Luci Disano
for CONCERT BAND

Instrumentation

1 Full Score	1 E $\flat$ Alto Clarinet	1 F Horn 3
6 Flute	2 B $\flat$ Bass Clarinet	1 F Horn 4
1 Piccolo	2 E $\flat$ Alto Saxophone 1	2 Trombone 1
1 Oboe 1	2 E $\flat$ Alto Saxophone 2	2 Trombone 2
1 Oboe 2	2 B $\flat$ Tenor Saxophone	2 Trombone 3
1 Bassoon 1	1 E $\flat$ Baritone Saxophone	3 Euphonium T.C./ B.C.*
1 Bassoon 2	2 B $\flat$ Cornet 1	4 Tuba
1 E $\flat$ Clarinet	2 B $\flat$ Cornet 2	1 Snare Drum
4 B $\flat$ Clarinet 1	2 B $\flat$ Cornet 3	2 Crash Cymbals,
4 B $\flat$ Clarinet 2	2 B $\flat$ Cornet 4	Bass Drum
4 B $\flat$ Clarinet 3	1 F Horn 1	1 Orchestra Bells
	1 F Horn 2	

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LUDWIG *Masters*
PUBLICATIONS

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About the Arranger

American conductor, clarinetist, and arranger **Dr. Luci Disano** wields a dynamism as singular as it is fierce. Among a select few who have served as conductor, soloist, and ensemble member with The President's Own United States Marine Band, Luci's versatility and experience has placed her in high demand across the United States.

Known for her magnetic, commanding presence on the podium, Luci made her conducting debut in 2016 leading The President's Own on the steps of the U.S. Capitol. In 2021 Luci earned a doctorate of Conducting from the University of Maryland, and she is currently serving as the Director of the Washington College Symphonic Band.

In addition to her performing work, Luci is also passionate about growing the wind ensemble repertoire. Her arrangements have been sought after by both professional and student ensembles, receiving high-profile performances at CBDNA, The Midwest Clinic, and most recently on the Marine Band's national tour.

Trained as a clarinetist, she has been the featured soloist with military bands and university wind ensembles, performing works including Artie Shaw's *Concerto for Clarinet* and Mozart's *Clarinet Concerto*. Descriptions of her performances range from "effortlessly virtuosic" to "utterly delightful". As a clinician and guest artist, she works with dozens of leading universities, secondary, and primary schools across the country.

Luci holds degrees from the Eastman School of Music (B.M.), University of Northern Colorado (M.M.), and the University of Maryland (D.M.A.), with additional education from the New England Conservatory. Her research has been published in the WASBE Journal and presented at CBDNA Eastern Division.

Program Notes

Lt. James Reese Europe (1880–1919) was a trailblazing musician, military leader, and community organizer. Though his life was tragically cut short, he had a profound impact on the landscape of American music. A composer, conductor, and bandleader, Europe helped transform ragtime into early jazz, earning him the title of "Jazz King."

The common thread which unites all of Europe's many endeavors is his passionate advocacy for Black musicians and their music. In 1910 he founded the Clef Club, a society that served as a union for Black musicians in New York City. On May 2, 1912, the Clef Club Orchestra made history as the first ensemble to perform early jazz at Carnegie Hall. The opening number on this historic concert was *Clef Club March*. American author, James Weldon Johnson, who was in attendance at this concert, recalls the significance of that moment:

"New York had not yet become accustomed to jazz; so when the Clef Club opened its concert with a syncopated march, playing it with a biting attack and an infectious rhythm, and on the finale bursting into singing, the effect can be imagined. The applause became a tumult.

In 1916, Europe enlisted in the 15th New York National Guard Regiment, later known as the Harlem Hellfighters' 369th Infantry Regiment. Promoted to Lieutenant, he was tasked with forming and leading the regiment's band. During World War I, the 369th spent 191 days in frontline trenches—more than any other American unit. They were also among the first Allied forces to cross the Rhine into Germany. Europe's Hellfighters Band captivated French audiences and is credited with igniting a widespread enthusiasm for jazz across Europe. Stories of the Hellfighters' heroism were widely reported by the American press, and upon their return to the U.S., they were honored with a victory parade down Fifth Avenue in New York City."

Following the war, Europe led the Hellfighters Band on a tour across the Northeast and Midwest, with plans for an international tour to follow. Tragically, in May 1919, during the intermission of their concert at Mechanics Hall in Worcester, Massachusetts, Europe was fatally stabbed by one of his drummers, Herbert Wright, in a fit of anger. His funeral was the first public funeral for a Black American in New York City, drawing thousands of mourners.

While *Clef Club March* was originally published in several different arrangements, all but a handful of orchestral parts have been lost to history. This transcription seeks to retain the unique character of James Reese Europe's music while making it accessible to the modern wind ensemble, imagining how his "regimental march" arrangement might have sounded.

Publisher's Note

Works presented by this publisher have been prepared by Luci Disano in an unofficial capacity and neither *The President's Own* United States Marine Band, the U.S. Marine Corps, nor any other component of the Department of Defense or the U.S. Government have endorsed this material.

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Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15

Crt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells

16 17 18 19 20 21 22 23

Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells

5

50100359

24 25 26 27 28 29 30 31

Fl. *f* *mf*

Picc. *f*

Ob. 1 *f* *mf* *a2*

Ob. 2 *f* *mf* *a2*

Bsn. 1 *f* *mf* *a2*

Bsn. 2 *f* *mf* *a2*

E♭ Cl. *f*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *mf* *a2*

B♭ Cl. 3 *f* *mf* *a2*

Alt. Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *a2*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *f* *mf*

Crt. 1 *f*

Crt. 2 *f*

Crt. 3 *f* *a2*

Crt. 4 *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *mf*

Tba. *f* *mf*

S. D. *f* *mf*

Cr. Cym. *f*

B. D. *f* *mf*

Bells

50100359

41 42

Fl. *f*

Picc. *f*

Ob. 1 *a2* *f*

Bsn. 1 *a2* *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *a2* *f*

Alt. Cl. *f*

B. Cl. *f*

A. Sax. 1 *f*

T. Sax. *f*

Bar. Sax. *f*

41 42 43 44 45 46 47 48

Crt. 1 *f*

Crt. 2 *f*

Crt. 3 *f*

Crt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

S. D. *f*

Cr. Cym. *f*

B. D. *f*

Bells *f*

Fl. *ff* *p*

Picc. *ff*

Ob. 1 2 *ff* *a2* *p*

Bsn. 1 2 *ff* *a2* *p*

E♭ Cl. *ff*

B♭ Cl. 1 2 3 *ff* *a2* *p*

Alt. Cl. *ff* *p*

B. Cl. *ff* *p*

A. Sax. 1 2 *ff* *a2* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

58 59 60 61 62 63 64 65 66 67

1 *div.* *ff*

Crt. 2 *ff*

3 4 *ff*

Hn. 1 2 *ff* *p* *a2* *1.* *2.*

3 4 *ff* *p*

1 2 *ff*

Tbn. 3 *ff*

Euph. *ff* *p*

Tba. *ff* *p*

S. D. *ff* *p*

Cr. Cym. B. D. *ff*

Bells *p*

68 76

Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

68 69 70 71 72 73 74 75 76 77

1

Crt. 2

3 4

Hn. 1 2 3 4

1 2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells

50100359

78 84

Fl.

Picc.

Ob. 1 2

Bsn. 1 2 *a2*

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

78 79 80 81 82 83 84 85 86 87

1 2 3 4

Crt.

1 2 3 4

Hn.

1 2 3

Tbn.

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells

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96 97 98 99 100 101 102 103

Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells

sempre staccato

p

a2

ff

sfz

104 108

Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

104 105 106 107 108 109 110 111 112

Crt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells

f *ff* *a2*

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113 116

Fl.

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

113 114 115 116 117 118 119 120 121

Crt. 1/2/3/4

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells

50100359

122 124

Fl.

Picc.

Ob. 1 2

Bsn. 1 2 *a2*

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

122 123 124 125 126 127 128 129 130

Crt. 1 2 3 4 *a2*

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells *sfz*

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131 132

Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

131 132 133 134 135 136 137 138 139

Crt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells

131 132 133 134 135 136 137 138 139

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