

JOHNNIE VINSON
GRAND GALOP
(Circus March)

INSTRUMENTATION

1	Full Score	4	B♭ Trumpet 1
8	Flute	4	B♭ Trumpet 2
2	Oboe	4	F Horn
2	Bassoon	4	Trombone
4	B♭ Clarinet 1	2	Baritone B.C.
4	B♭ Clarinet 2	2	Baritone T.C.
4	B♭ Clarinet 3	4	Tuba
1	E♭ Alto Clarinet	1	String Bass
2	B♭ Bass Clarinet	2	Percussion 1 Snare Drum, Bass Drum
2	E♭ Alto Saxophone 1	2	Percussion 2 Cr. Cym.
2	E♭ Alto Saxophone 2	2	Mallet Percussion Bells
2	B♭ Tenor Saxophone	1	Timpani
1	E♭ Baritone Saxophone		

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PROGRAM NOTES

The circus march, also called “circus gallop” and sometimes “screamer,” is an American musical genre. Quoting Wikipedia, circus marches “...were mostly composed in a 60-year period (1895-1955). Circuses were in need of music that would stir the audience into a frenzy, as four-footed animals galloped across the ring. Because march music was a prominent part of American music at that time, and because it carried such a quick tempo, it was this that ringleaders demanded.” Prominent composers of circus marches included Henry Fillmore (1881-1956) and Karl L. King (1891-1971).

Grand Galop is a concert march for young players in the traditional circus march style. It has a very fast tempo (♩ = ca. 84) and is to be conducted in one beat per measure. This is the fifth in a series of “international marches” for young bands. Previously released were *St. Petersburg March (Russian)*, *New Forest March (British)*, *The Crown of Castile (Spanish)*, and *The Brandenburg Gate (German)*.

PERFORMANCE NOTES

As noted above, this march is to be played FAST with the half note getting the beat and it should be conducted in one beat per measure. It will probably be necessary to rehearse it slowly while learning it, but if performed slowly the style will be all wrong!

There are several performance options that might be employed to add excitement and “show biz” to the ending:

First, *molto rit.* beginning in measure 91, then place a fermata on beat two of measure 94.

Next there are several possibilities:

- a. Play from m. 95 to the end *prestissimo*, even faster than the original tempo.
- b. Or, start slowly at m. 95 and *accelerando* to the end.
- c. And this could be combined with either a. or b. above: Start *pianissimo* at m. 95 and *crescendo* to *fortissimo* the end.

ABOUT THE COMPOSER

Johnnie Vinson is Emeritus Director of Bands and Professor of Music at Auburn University in Auburn, Alabama. He received the Bachelor of Science and Master of Education degrees in Music Education from Auburn, and the Doctor of Arts degree in Music Theory from the University of Mississippi.

Dr. Vinson retired from Auburn University in June, 2007, after a 36-year career with the Auburn Bands. Prior to joining the Auburn faculty, he taught in the public schools of Columbus, Georgia, and worked as a Graduate Assistant with the bands at the University of Texas and University of Mississippi.

With over 400 published works, Dr. Vinson is an internationally recognized arranger/composer of music for band. His music is published exclusively by the Hal Leonard Corporation (www.halleonard.com), the world leader in the print music industry. He has served as an adjudicator and clinician throughout the United States and Canada.

Dr. Vinson was elected to membership in the prestigious American Bandmasters Association in 1994, and is presently serving his third term as a member of its Board of Directors. In January, 1998, he was elected to the Alabama Bandmasters Hall of Fame, and in January, 2008, was a member of the inaugural class inducted into the Alabama Music Educators Hall of Fame.

You are invited to visit Dr. Vinson’s web site at: www.johnnievinson.com

(Circus March)

JOHNNIE VINSON (ASCAP)

As fast as possible (One beat per measure) (♩ = ca. 84) (♩ = 168)

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13

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2, 3 *mf* *f* *mf*

A. Cl. *mf* *f* *mf*

Bs. Cl. *mf* *f* *mf*

A. Sx. 1, 2 *mf* *f* *mf*

T. Sx. *mf* *f* *mf*

B. Sx. *mf* *f* *mf*

Tpt. 1, 2 *mf* *f* *mf*

Horn *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Bar. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Perc. 1 *mf* *f* *mf*

Perc. 2 *mf* *f* *mf*

Mlt. Perc. *mf* *f* *mf*

Timp.

13

1. 2.

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f*

Cl. 1 *f* *mp*

Cl. 2, 3 *f* *mp* *a2*

A. Cl. *f*

Bs. Cl. *f*

A. Sx. 1, 2 *f* *mp* *a2*

T. Sx. *f*

B. Sx. *f*

Tpt. 1, 2 *f* *mp* *a2*

Horn *f* *mp*

Tbn. *f*

Bar. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f*

Mllt. Perc. *f*

Timp. *f*

17 18 19 20 21 22 23 24

25

Fl. *mp - f*

Ob. *mp - f*

Bsn. *mp - f*

Cl. 1 *mp - f*

Cl. 2, 3 *mp - f*

A. Cl. *mp - f*

Bs. Cl. *mp - f*

A. Sx. 1, 2 *mp - f*

T. Sx. *mp - f*

B. Sx. *mp - f*

25

Tpt. 1, 2 *mp - f*

Horn *mp - f*

Tbn. *mp - f*

Bar. *mp - f*

Tuba *mp - f*

Perc. 1 *mp - f*

Perc. 2 *mp - f*
Play 2nd time only

Milt. Perc. *f*

Timp. *Play 2nd time only*

25 26 27 28 29 30 31 *mp* 32

51

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

59 67

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

59 67

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

1. Small note opt.

a2

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

83

Fl. *ff*

Ob. *ff*

Bsn.

Cl. 1 *ff*

Cl. 2, 3 *ff*

A. Cl.

Bs. Cl.

A. Sx. 1, 2 *ff*

T. Sx. *ff*

B. Sx.

83

Tpt. 1, 2 *ff*

Horn *ff*

Tbn.

Bar.

Tuba

Perc. 1 *f*

Perc. 2 *f*

Mllt. Perc. *f*

Timp.

103

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

103

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

111

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

a2

a2

a2

111

119

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

1. Small
note opt.

119

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. Perc.

Timp.