

# THE BASSES ARE LOADED

March

**KELLY BENNETTE**

(b. 1962)

For  
**CONCERT BAND**

## Instrumentation

1 Full Score	2 E♭ Alto Saxophone 1	2 Trombone 1
1 Piccolo	2 E♭ Alto Saxophone 2	2 Trombone 2
3 Flute 1	2 B♭ Tenor Saxophone	2 Trombone 3
3 Flute 2	1 E♭ Baritone Saxophone	3 Euphonium B.C. & T.C.
1 Oboe 1	3 B♭ Trumpet 1	4 Tuba
1 Oboe 2	3 B♭ Trumpet 2	1 Timpani
1 E♭ Clarinet	3 B♭ Trumpet 3	1 Orchestra Bells
4 B♭ Clarinet 1	1 F Horn 1	1 Snare Drum
4 B♭ Clarinet 2	1 F Horn 2	2 Percussion
4 B♭ Clarinet 3	1 F Horn 3	<i>Crash Cymbals, Bass Drum</i>
1 E♭ Alto Clarinet	1 F Horn 4	
2 B♭ Bass Clarinet		
1 Bassoon 1		
1 Bassoon 2		

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## About the Composer

**Kelly Bennette** taught for 29 years in the Texas public schools, most recently at Union High School in Gilmore. He is principal tubist with the East Texas Symphonic Band and spent six years with the Lamar University Faculty Brass Quintet. He has also served as tubist for the Beaumont Symphony Orchestra.

## Program Notes

John Philip Sousa wrote his *The National Game* in 1925, using the sound of a baseball being struck by a bat. This march is a play on words that directly involves the national past-time. The wordplay alludes to the fact that the melody is found so often in the lower instruments of the band, particularly the tubas. The march is original, contemporary, and exhilarating.

## Performance Suggestions

You can never go wrong in a march by playing notes short...not clipped, just short. A crisp articulation is paramount as is an accurate subdivision of the beat. Be certain that accented notes have some daylight after them. Detached is the default mode for marches anyway, but accents must be even more separated. Don't overplay dynamics and strive always for the same beautiful tone you try to achieve in a ballad or chorale.



8 13

Fl. Picc. 1 2

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.

This section of the score covers measures 8 through 13. It includes parts for Flute/Piccolo, Oboe, Bassoon, E-flat Clarinet, B-flat Clarinet (three parts), Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in a key with two flats and a 4/4 time signature. A dynamic marking of *f* (forte) is present. A repeat sign is used at the end of measure 12, leading to measure 13.

8 9 10 11 12 13 14 15

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

S. D.

Cr. Cym.  
B. D.

This section of the score covers measures 8 through 15. It includes parts for Trumpet (three parts), Horn (four parts), Trombone (three parts), Euphonium, Tuba, Timpani, Bells, Snare Drum, and Cymbals/Drum. The music continues in the same key and time signature. A dynamic marking of *f* is present. A repeat sign is used at the end of measure 12, leading to measure 13. A second ending bracket labeled *a2* spans measures 13 through 15.