



# March of the Clowns

ED KIEFER

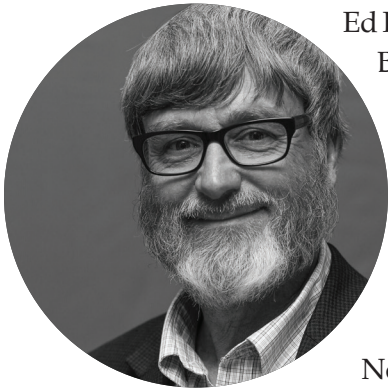
## Instrumentation

---

|                                 |   |
|---------------------------------|---|
| Full Score                      | 1 |
| Flute (opt. Piccolo)            | 8 |
| Oboe                            | 2 |
| B♭ Clarinet 1                   | 6 |
| B♭ Clarinet 2                   | 6 |
| Bass Clarinet                   | 2 |
| Bassoon                         | 2 |
| Alto Saxophone                  | 4 |
| Tenor Saxophone                 | 2 |
| Baritone Saxophone              | 2 |
| B♭ Trumpet 1                    | 6 |
| B♭ Trumpet 2                    | 6 |
| Horn in F                       | 4 |
| Trombone                        | 4 |
| Euphonium                       | 2 |
| Baritone T.C.                   | 2 |
| Tuba                            | 4 |
| Timpani                         | 2 |
| Mallet                          | 1 |
| Bells                           |   |
| Percussion 1                    | 2 |
| Snare Drum, Bass Drum           |   |
| Percussion 2                    | 2 |
| Crash Cymbals, Suspended Cymbal |   |



## ABOUT THE COMPOSER



Ed Kiefer received his Masters in Music from the University of Greensboro and his Bachelor's from Wake Forest University. He taught Orchestration, Conducting, Theory, Wind Ensemble, Jazz Ensemble and Combo, Music History and Applied Trumpet at the college level. He also taught Concert, Marching, Jazz Ensembles and Choral Ensembles at the middle and high schools level.

Kiefer is a recipient of the Jaycees Young Educator of the Year Award, the Award of Excellence and has been inducted into the North Carolina Band Director's Hall of Fame. He is the staff arranger and guest conductor for the North Carolina Brass Band and regularly guest conducts his music at clinics and concerts across the country. He works with young directors all over the state as part of the North Carolina Mentoring program for music educators, which he helped to found.

Ed's music is heard worldwide, including multiple performances at state conventions, the Midwest Clinic, and Confab de Itaquera festivals in Brazil. Many of his pieces have been placed in Bandworld's top 100 new pieces for band and in 2009 he received the award for best new piece for young band by Slazenger Music.

Ed draws on his vast experience to compose music with modern techniques and sounds. He loves incorporating original and folk melodies to create music that is accessible to students and audiences at all levels.

## ABOUT MARCH OF THE CLOWNS

Based on standard march form, *March of the Clowns* is an original sounding piece that goes back and forth between major and minor tonality, uses a Lydian scale in the trio and puts the two together in the final strain. It is quirky and reminds the listener of the many clowns climbing out of a mini-car and joining the other players in the march around the ring at the circus. I wrote it because I was very saddened by the end of the circus era. Having played in circus bands many years ago, I really appreciate the old style entertainment that unfortunately does not appeal to young folks anymore. Therefore, the piece does sound a little sad at times, along with sounding fun, quirky and forceful, sometimes all at the same time! Thanks to my friends in Lincoln County, North Carolina for commissioning me to write this piece.

### PERFORMANCE NOTES

Although the tempo is marked at mm116, feel free to experiment with it. I think it would sound pretty good at a fast tempo if the students can handle it, and maybe sound more hectic and clown-like. However, 116 works and is not too slow for young players to get involved with the march style. Make sure you play with plenty of "bounce" on the quarter notes and shorten up all the eighth notes that do not have tenuto marks. Pay careful attention to those articulations-as in the first note in M. 13 and others like it. Bring out a strong low brass sound at M. 29, M. 107, and of course at the beginning and end. Let the percussion play their solos really strong as it makes for good contrast when the band enters afterward at a lower dynamic. The trio at M. 75 is based on a Lydian scale and sounds different than the students will expect, but play it nice and legato like you would most marches. Make sure you get real dynamic contrasts in the dogfight at M. 75. At M. 123, again keep the melody legato, but perform the brass and alto parts very separated. Add a forte-piano at the end if you want and feel free to make this piece yours by playing it in your own, unique way. I hope you, your students and your audiences enjoy this eccentric march!



## March of the Clowns

**ED KIEFER**  
(ASCAP)

**Flute**  
(Opt. Piccolo)

**Oboe**  
(Opt. Flute 2)

**B♭ Clarinet 1**

**B♭ Clarinet 2**

**Bass Clarinet**

**Bassoon**

**Alto Saxophone**

**Tenor Saxophone**

**Baritone Saxophone**

**B♭ Trumpet 1**

**B♭ Trumpet 2**

**Horn in F**

**Trombone**

**Euphonium**

**Tuba**

**Timpani**  
(F, B♭, C, E)

**Mallets**  
(Bells)

**Percussion 1**  
(Snare Drum, Bass Drum)

**Percussion 2**  
(Crash Cymbal, Suspended Cymbal)

**PREVIEW**

## March of the Clowns - Full Score

13

- picc.

Fl.

mf

Ob.

mf

B $\flat$  Cl. 1

mf

B $\flat$  Cl. 2

mf

B. Cl.

mf

Bsn.

mf

A. Sax.

mf

T. Sax.

mf

B. Sax.

mf

13

B $\flat$  Tpt. 1

mf

B $\flat$  Tpt. 2

mf

Hn.

mf

Tbn.

mf

Euph.

mf

Tuba

mf

Timp.

Mal.

mf

Perc. 1

mf

Perc. 2

11 12 13 14 15 16 17 18 19 20

## March of the Clowns - Full Score

5

[illegible]

37  
- picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

ch.

31 32 33 34 35 36 37 38 39 40 41 42

45 <sup>+picc.</sup> 53 <sup>- picc.</sup>

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. 1 *ff* *mf*

B♭ Cl. 2 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

45 53

B♭ Tpt. 1 *ff* *mf*

B♭ Tpt. 2 *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Timp. *ff*

Mal. *ff*

Perc. 1 *ff* *mf* ch.

Perc. 2 *ff* *ch.*

43 44 45 46 47 48 49 50 51 52 53 54

Fl. *p* *cresc.* *ff* +picc.

Ob. *p* *cresc.* *ff*

B♭ Cl. 1 *p* *cresc.* *ff*

B♭ Cl. 2 *p* *cresc.* *ff*

B. Cl. *p* *cresc.* *ff*

Bsn. *p* *cresc.* *ff*

A. Sax. *p* *cresc.* *ff*

T. Sax. *p* *cresc.* *ff*

B. Sax. *p* *cresc.* *ff*

B♭ Tpt. 1 *cresc.* *ff*

B♭ Tpt. 2 *cresc.* *ff*

Hn. *cresc.* *ff*

Tbn. *cresc.* *ff*

Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Timp. *ff*

Mal. *p* *cresc.* *ff*

Perc. 1 *p cresc.* *ff*

Perc. 2 *ff*

55 56 57 58 59 60 61 62 63 64

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*mf*

*ff*

65 66 67 68 69 70 71 72 73 74

75 83 - picc.

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

75 83

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

75 76 77 78 79 80 81 82 83 84 85 86 87 88 89

|    |    |    |    |    |    |    |    |    |    |     |     |     |
|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|
| 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 |
|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|

|     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

123

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

123

115 116 117 118 119 120 121 122 123

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

131

131

124 125 126 127 128 129 130 131 132 133

139

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

139

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Suspended Cymbal

*p* *ff*

134 135 136 137 138 139 140 141 142

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*ff*

*Cr. Cym.*

*ch.*

*ff*

143 144 145 146 147 148 149 150 151 152