KJOS CONCERT BAND
GRADE 5
WB574F

EDWARD ELGAR
arr. DWAYNE S. MILBURN

Pomp and Circumstance March No. 5

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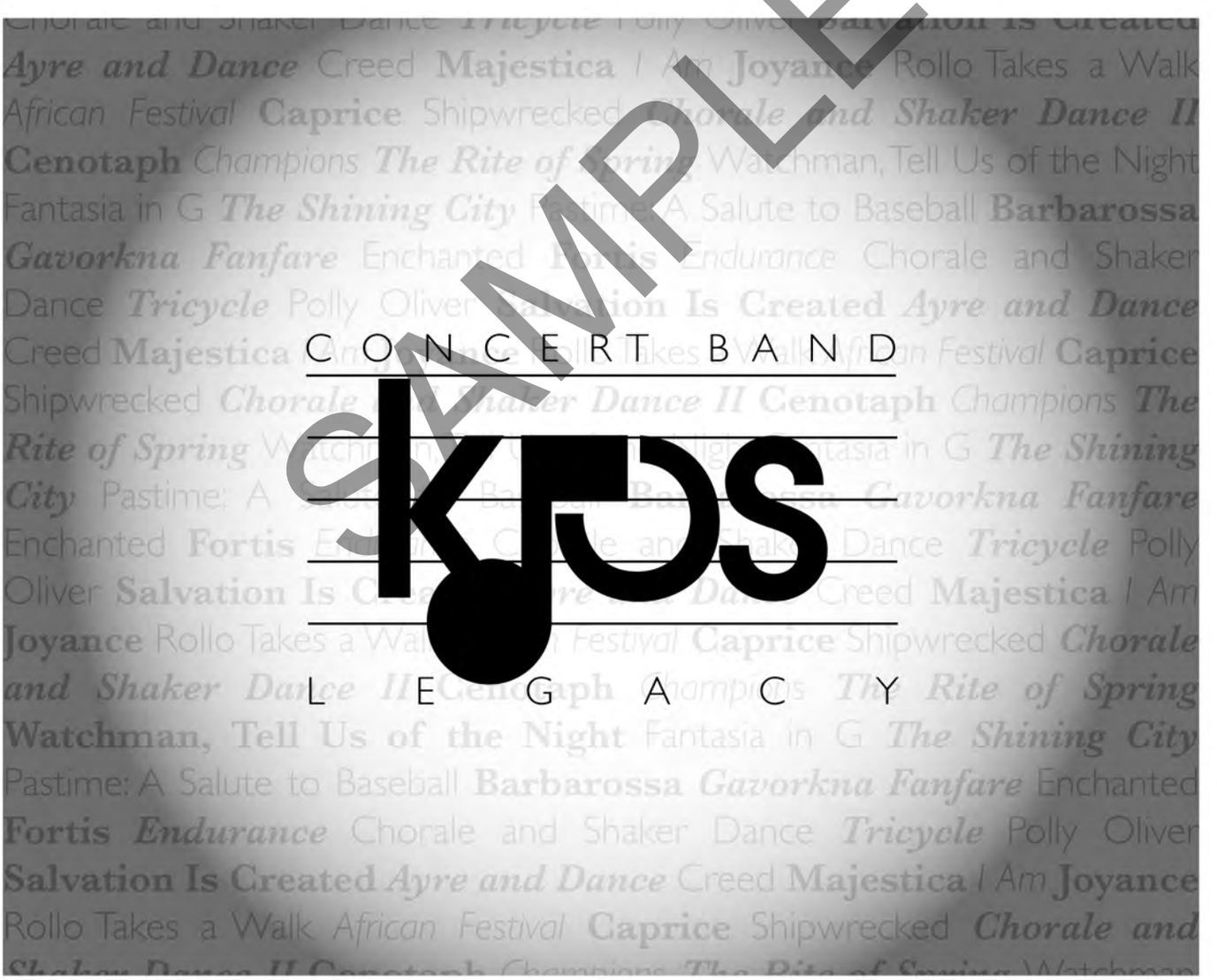
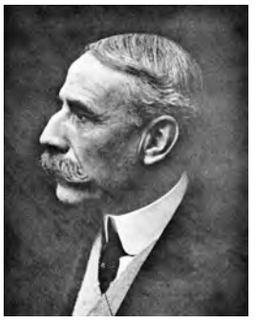


Neil A. Kjos Music Company • San Diego, California

About the Composer



Sir Edward William Elgar, 1st Baronet (1861–1934), was the leading British composer of his day having accomplished a long list of successful orchestral and choral works. His emergence as a major composer was considered noteworthy since he had very little formal music training. As a child, he picked up some keyboard skills from his father who tunes pianos in has small music shop and played organ in their town church. Elgar also studied violin from several teachers, otherwise he was self taught and learned all he could, including the subject of music theory. At the age of 15, he had to earn a living for himself and by age 16 decided to forego the business world and become a freelance musician, never again holding a regular job.

Due to his perseverance and natural talent, he landed considerable local freelance work as an organist and violinist, and later, a conductor. In the midst however, he worked on composition, and actually began composing before he fully understood notation. Composing seemed to be his first love and slowly by the late 1890s, some of Elgar's music began to catch on and receive positive reviews.

By the early 1900s, Elgar had become widely accepted as a composer of great magnitude. He had a gift for creating strong melodies and he seemed to cling to an overall style reminiscent of the late romantic period. The peak years of his career spanned about 20 years. During this timeframe, Elgar received a knighthood and other awards from the British government. Often times he was called upon to compose music for state occasions.

From around 1920 on, Elgar composed very few original works. Due to the devastation caused by World War I and the passing of his beloved wife, he experienced much abandonment and grief.

Elgar died on February 23, 1934 at the age of seventy-six and was buried next to his wife, Alice, at St. Wulstan's Roman Catholic Church in Little Malvern, Woostershire.

About the Arranger



Dr. Dwayne S. Milburn (b. 1963) is a native of Baltimore, Maryland. He is a 1986 graduate of UCLA where he earned a Bachelor of Fine Arts in music education and composition, as well as a graduate of the Cleveland Institute of Music where he earned a Master of Music in Orchestral Conducting in 1992. He received his PhD in Music from UCLA in 2009.

In 1986 he became the Director of Cadet Music for the United States Military Academy at West Point, a position that included musical responsibility for the Cadet Glee Club and Cadet Band. During his four-year tenure both these organizations performed with some of the finest orchestras in the country, appearing in New York's Carnegie Hall, the Myerson Symphony Hall in Dallas, as well as making their European debut in 1987.

In 1993, Dr. Milburn graduated from the United States Army Officer Candidate School (Fort Benning, Georgia) with the rank of Second Lieutenant then went on to serve for twelve years as one of only twenty-four commissioned officer conductors in the Army Band program. His duty stations include three years each as the Associate Bandmaster for the US Army Band Pershing's Own (Washington, DC) and the Deputy Commander of the US Army Europe Band and Chorus (Heidelberg, Germany). In 2010 he returned to active duty as the Executive Officer of Pershing's Own, before becoming the Deputy Commander of the US Army Field Band (Fort Meade, MD). After serving as the Army Bands Liaison to US Army Central Command (Camp Arifjan, Kuwait), he became the Commander of the US Army Europe Band and Chorus (Sembach, Germany). He retired from that position in 2018, holding the rank of Lieutenant Colonel, receiving the German Army Cross in Silver for significant contributions to German-American relations, and the Legion of Merit, awarded by Presidential Proclamation for exceptionally meritorious achievements while in the US Armed Forces.

Dr. Milburn is in great demand as a conductor, composer, arranger, and clinician. In 2002 he was one of conductors for the Kennedy Center's Annual Messiah Sing Along. In 2003, he acted as an instructor for the University of Wisconsin's Conductor's Art Workshop. The Cleveland Orchestra, the United States Army Band, the United States Military Academy Band, UCLA, the University of North Texas Wind Ensemble, Indiana University of Pennsylvania Wind Ensemble, and other major university ensembles have performed his arrangements and original works.

Dr. Milburn is a Lecturer in Music at UCLA (music theory, conducting, orchestration) as well as the Music Director and Conductor of the Chamber Orchestra of St. Matthew's in Pacific Palisades, CA. He has served as the acting director (sabbatical replacement) of the wind ensembles at California State University Northridge (CSUN) and California State University Los Angeles (CSULA).

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About the Composition

As a high school musician, I had the pleasure of performing Sir Edward Elgar's ***Pomp and Circumstance*** Marches No. 1 and No. 4. In college, a friend gifted me a recording of Sir Adrian Boult conducting the London Symphony playing William Walton's iconic coronation marches (*Crown Imperial* and *Orb and Sceptre*), as well as all ***five*** Pomp and Circumstance Marches. March No. 1, ubiquitous on graduation stages across the United States remained full of life. Marches Nos. 2 & 3 were a revelation, primarily for their brooding excursions into minor keys (A minor and C minor respectively), a mood only barely dispelled by the elegant March No. 4. March No. 5, composed and premiered nearly 24 years after its predecessor, arrived as a wonderful surprise, especially given the state of Elgar's personal and professional life at the time of its composition.

Like many European artists, Elgar was devastated by the effects of World War I on the society he knew and celebrated. The loss of family, friends, and colleagues during the war, as well as a lessening of the prestige of the British Empire weighed heavily on him. As composers sought to reflect this new reality, Elgar's music was increasingly out of fashion due to his harmonic language and associations with Edwardian England. In 1920, his wife Alice, credited with keeping the composer focused on his work, died after a brief illness. As a result, Elgar wrote very few new compositions after 1920. Still, the composer had his admirers, among whom was organist Percy Hull who requested a new work to open the 1930 Hereford Festival.

Pomp and Circumstance March No. 5, dedicated to Hull, gave Elgar the opportunity to return to happier times. There is evidence he'd begun sketching this piece, as well as ***Pomp and Circumstance*** No. 6 (a planned "Soldier's Funeral" March), at the same time he completed work on Marches 1–4. Boosey & Hawkes Publishing had commissioned the complete set of six marches based on the success of the first march, but Elgar died before completing the final selection.

In 2006, English composer Anthony Payne used Elgar's sketches to complete March No. 6, leaving March No. 5 to stand as the composer's final large composition. The boisterous music of the march section is balanced by an elegant trio that typifies the best of Elgar's music. My best advice to wind conductors is to approach this work with a great deal of restraint. I've preserved the original orchestral dynamics and articulations, but these should be handled with a light hand, especially in the march sections. Maintaining space between notes and emphasizing rhythmic accuracy and vitality is the best way to bring this work to life with your musicians and for your audiences. Perhaps it's best to keep in mind Elgar's attitude towards the ***Pomp and Circumstance*** Marches: "I know there are a lot of people who like to celebrate events with music. To those people I have given tunes. Is that wrong?"

— Dwayne S. Milburn

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Editor's Note

An optional cut is marked in the music encompassing measure 191 to the end of measure 250. It is marked in the score and parts with the symbols **Vi≈** and **≈de**. Taking this cut reduces the performance time by approximately 45–60 seconds.

Instrumentation List

1 – Piccolo
4 – 1st Flute
4 – 2nd Flute
1 – 1st Oboe
1 – 2nd Oboe
1 – English Horn
1 – E♭ Clarinet
3 – 1st B♭ Clarinet
3 – 2nd B♭ Clarinet
3 – 3rd B♭ Clarinet
2 – B♭ Bass Clarinet
1 – 1st Bassoon
1 – 2nd Bassoon
1 – Contrabassoon

2 – 1st E♭ Alto Saxophone
2 – 2nd E♭ Alto Saxophone
2 – B♭ Tenor Saxophone
2 – E♭ Baritone Saxophone
3 – 1st B♭ Trumpet
3 – 2nd B♭ Trumpet
3 – 3rd B♭ Trumpet
2 – 1st F Horn
2 – 2nd F Horn
2 – 3rd F Horn
2 – 4th F Horn
3 – 1st Trombone
3 – 2nd Trombone
3 – 3rd (Bass) Trombone

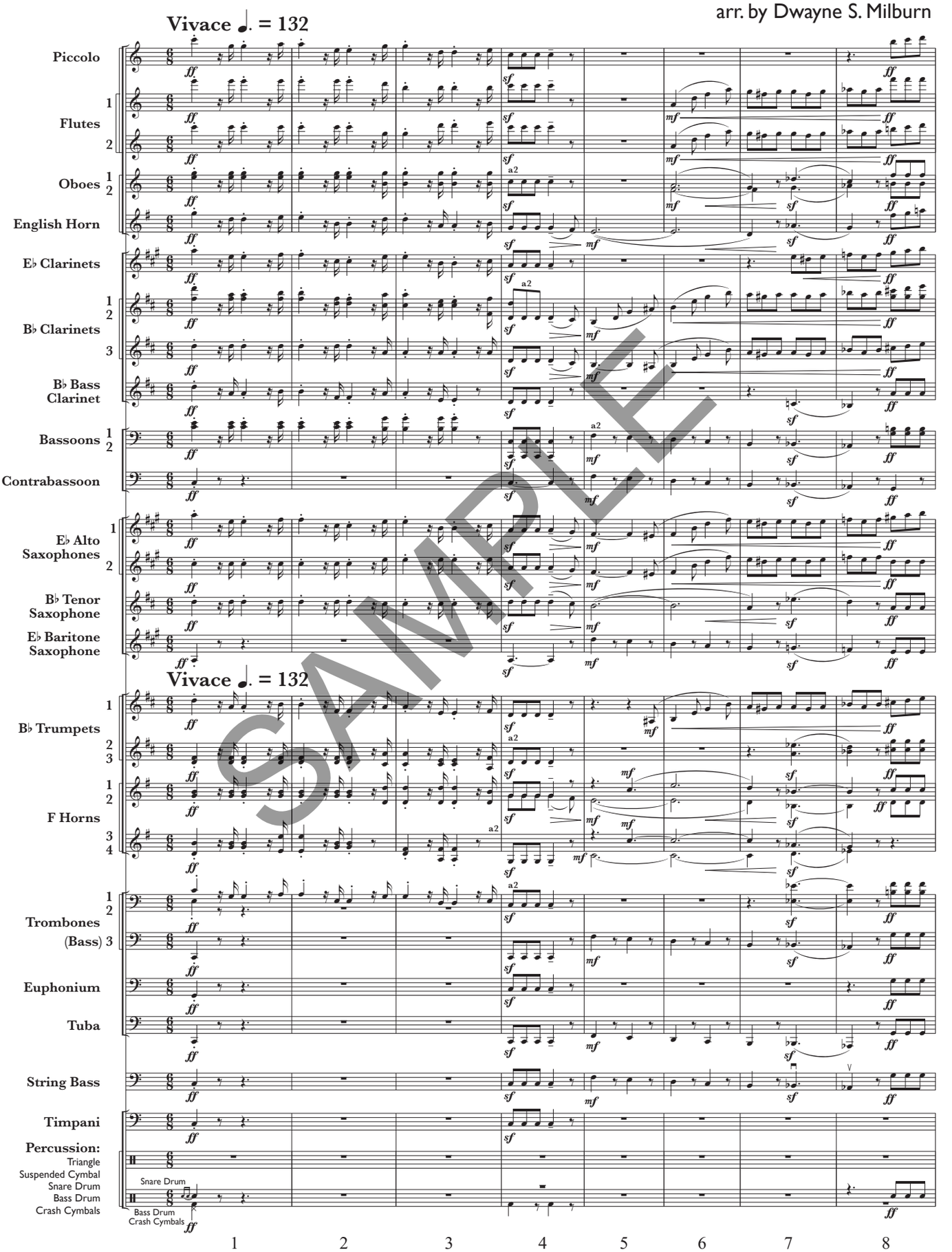
2 – Euphonium
2 – Euphonium TC
4 – Tuba
1 – String Bass
1 – Timpani
5 – Percussion (4 players):
Triangle, Suspended Cymbal
Snare Drum
Bass Drum
Crash Cymbals
1 – Full Conductor Score

Approximate performance time—5:45
Additional scores and parts are available.
To hear a recording of this piece or any other publication, please visit **www.kjos.com**.

Pomp and Circumstance March No. 5

Approx. performance time—5:45

Edward Elgar (1861–1934)
arr. by Dwayne S. Milburn



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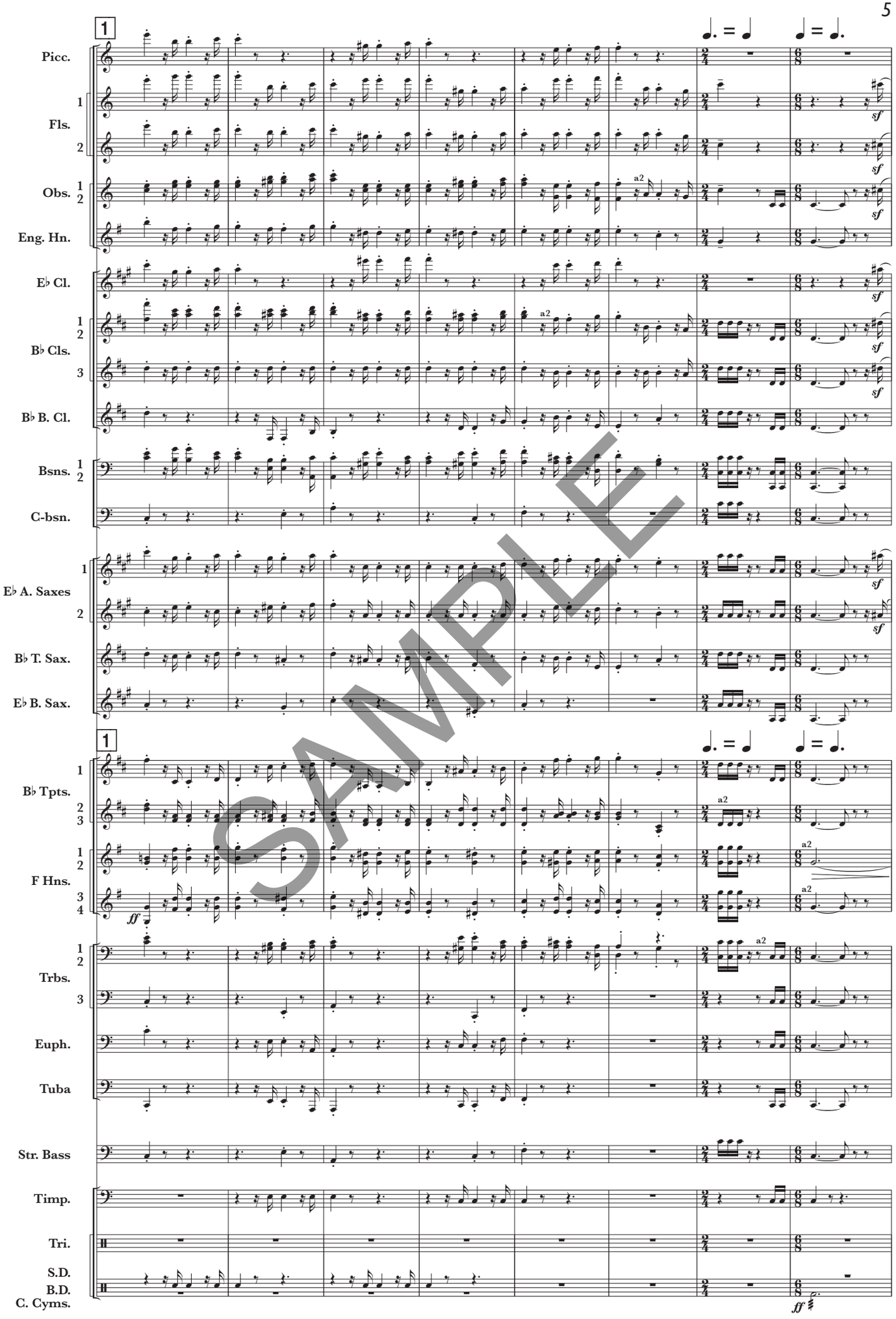
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Obs. 1 2
Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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sf
ff
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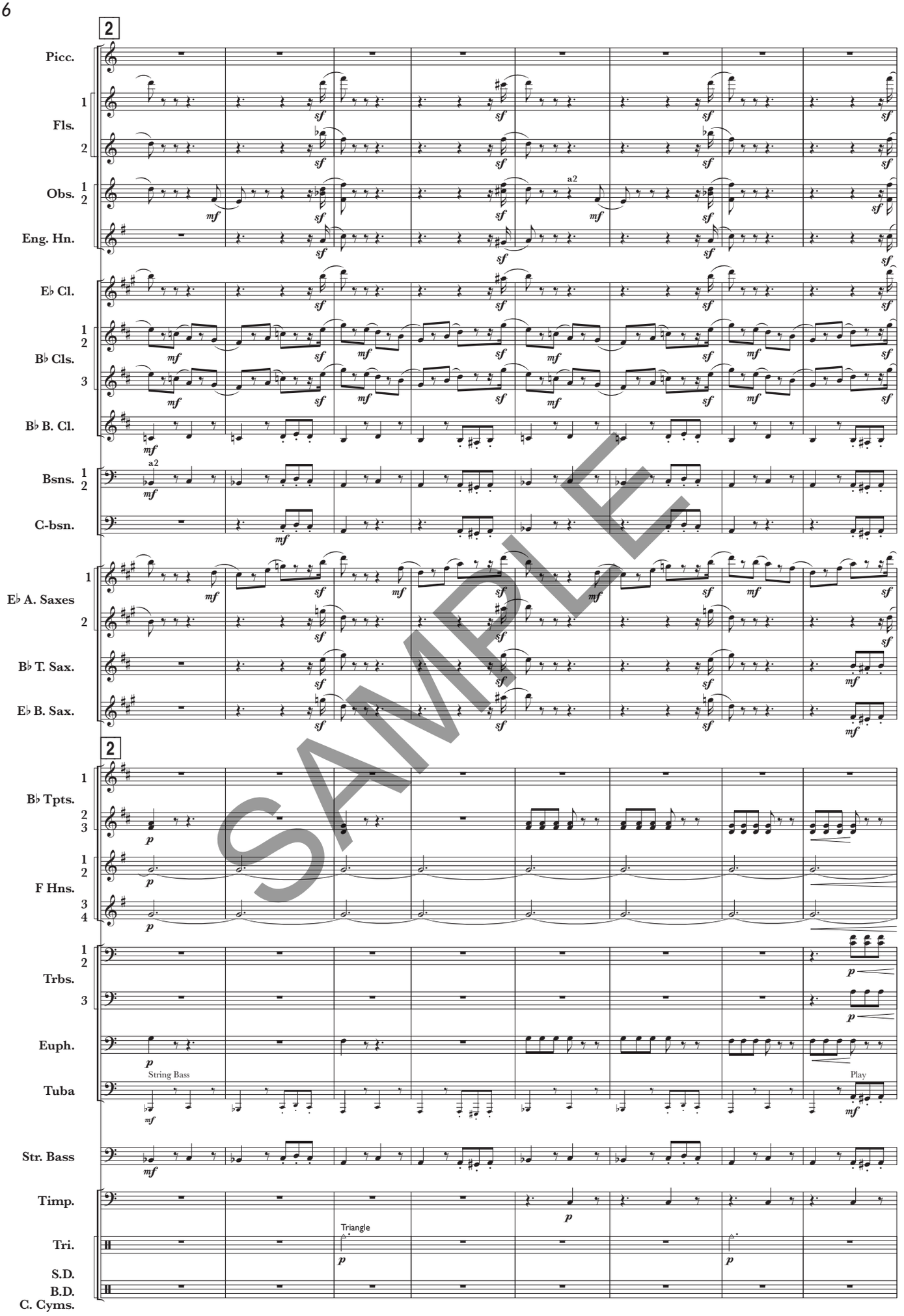
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B♭ B. Cl.
Bsns.
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2
a2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
2
1
B♭ Tpts.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
3
Euph.
Tuba
String Bass
Play
Str. Bass
Timp.
Triangle
Tri.
S.D.
B.D.
C. Cyms.
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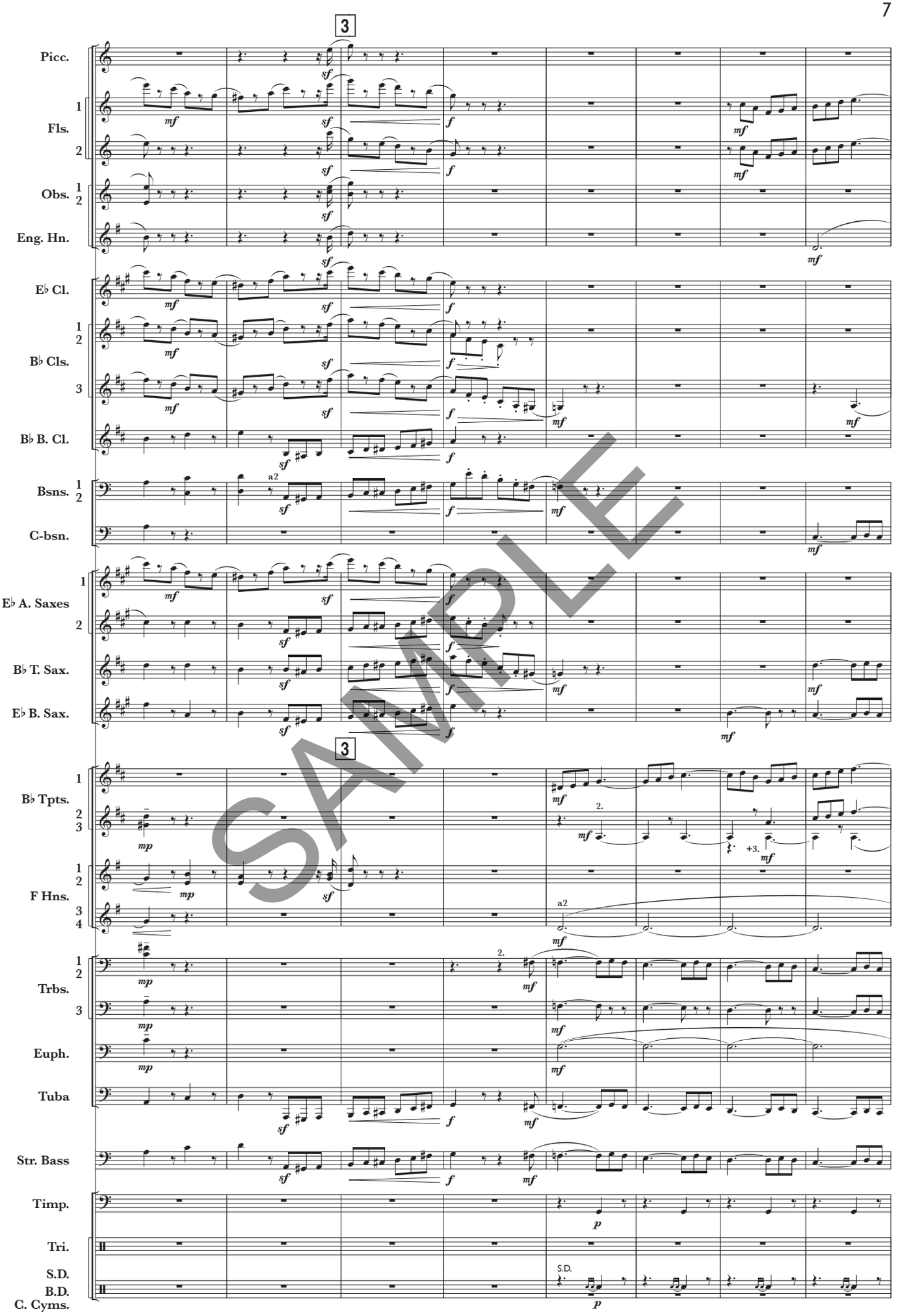
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B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
3
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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S.D.
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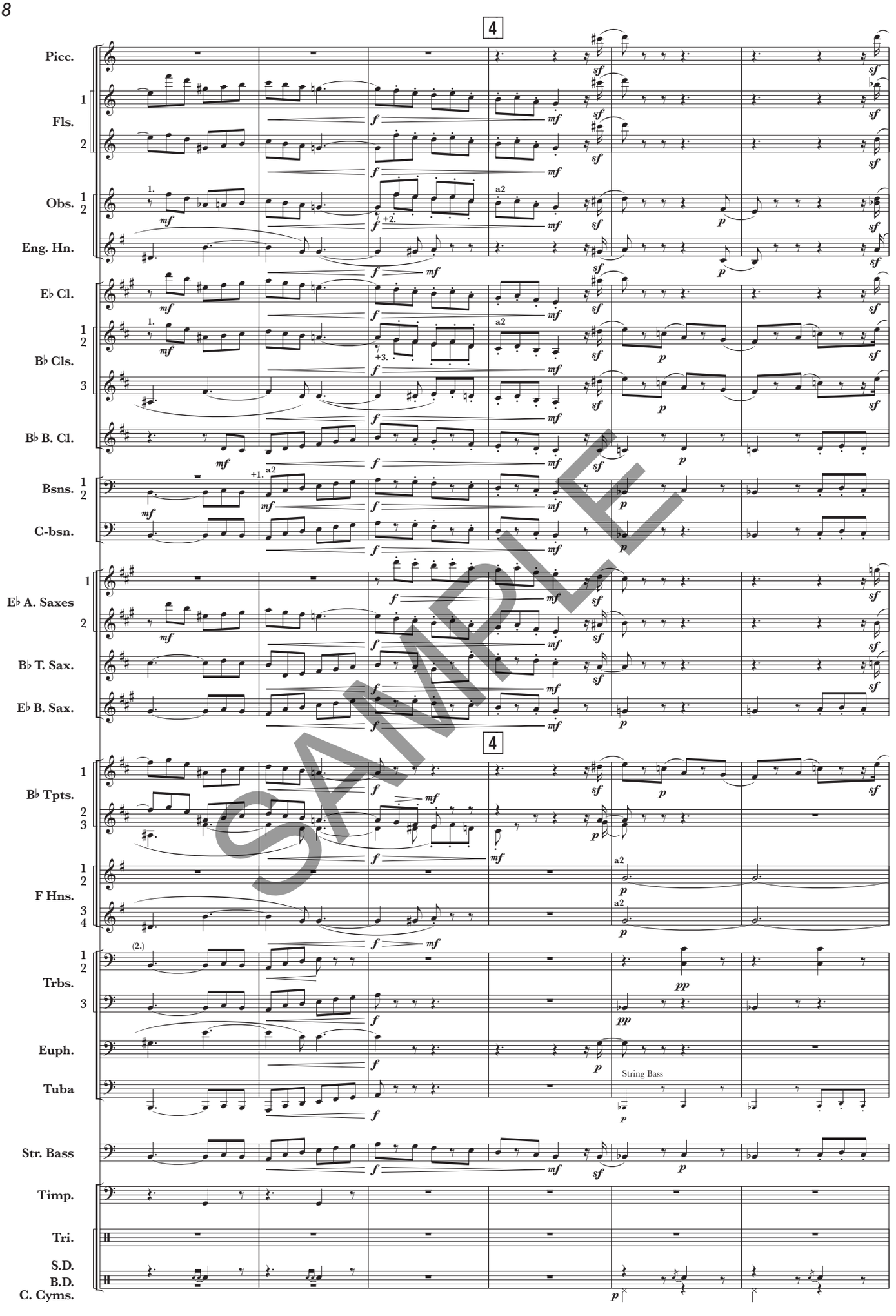
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B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
4
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
String Bass
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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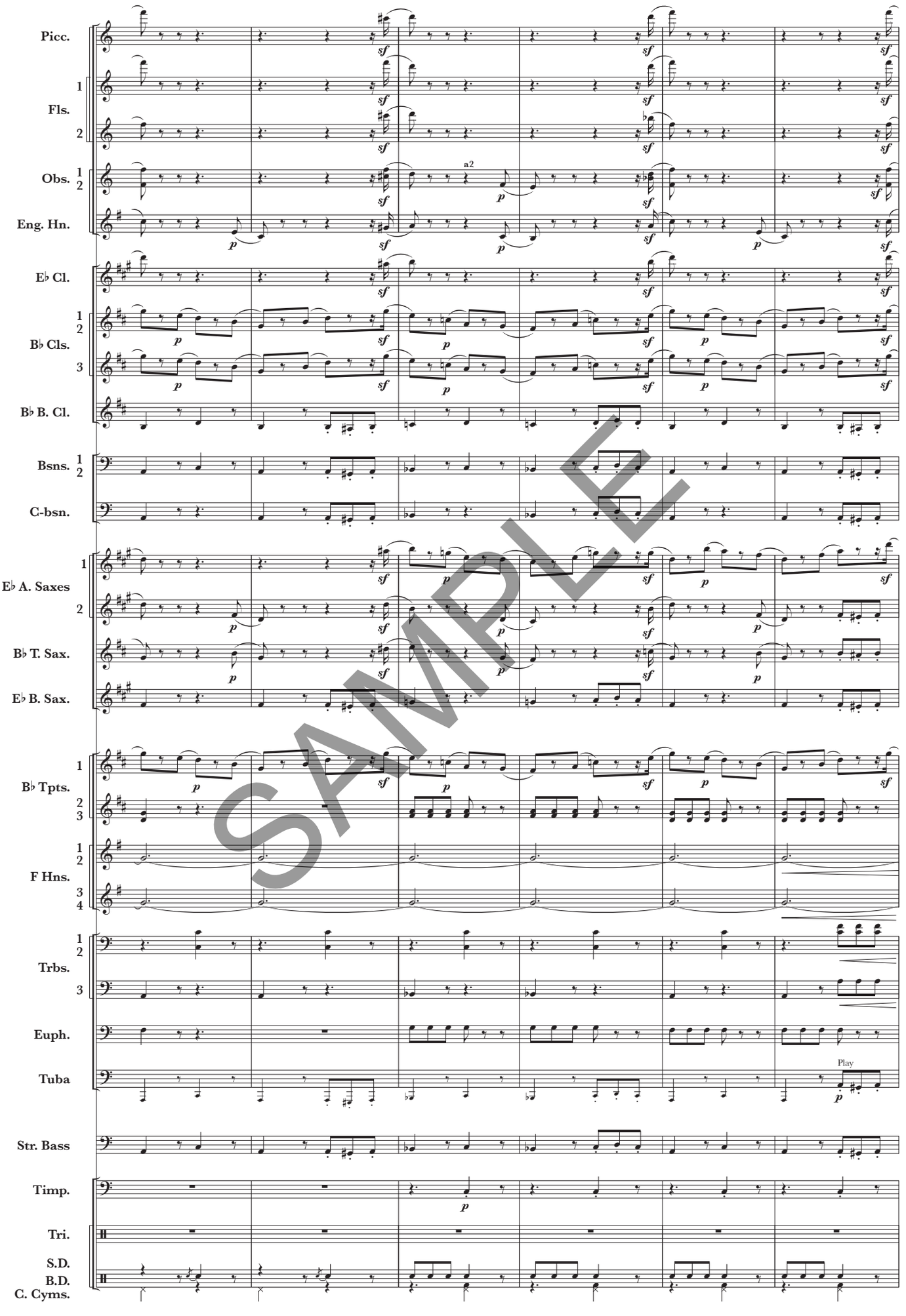
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Bsns. 1 2
C-bsn.
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E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
Play
39
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41
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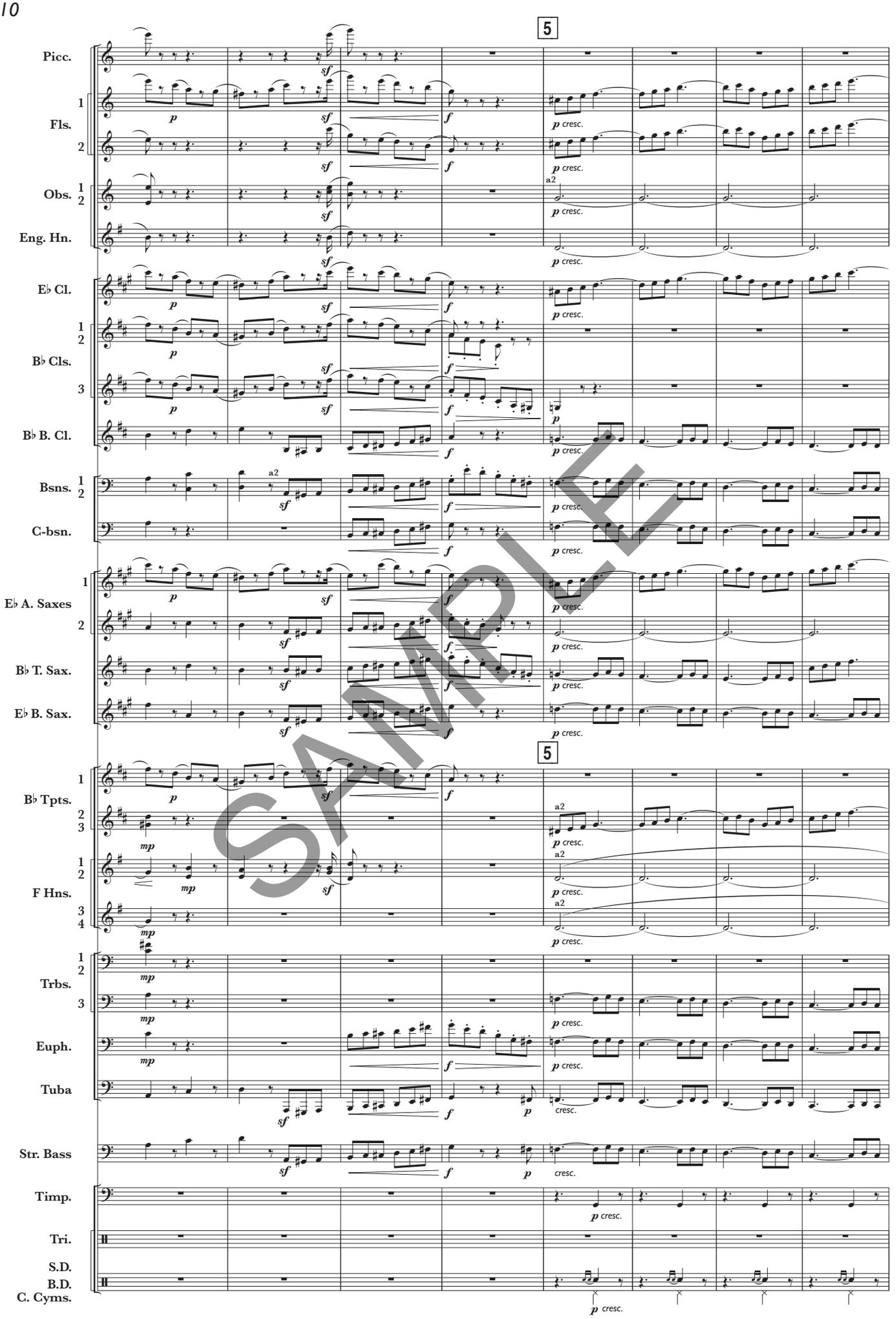
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B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
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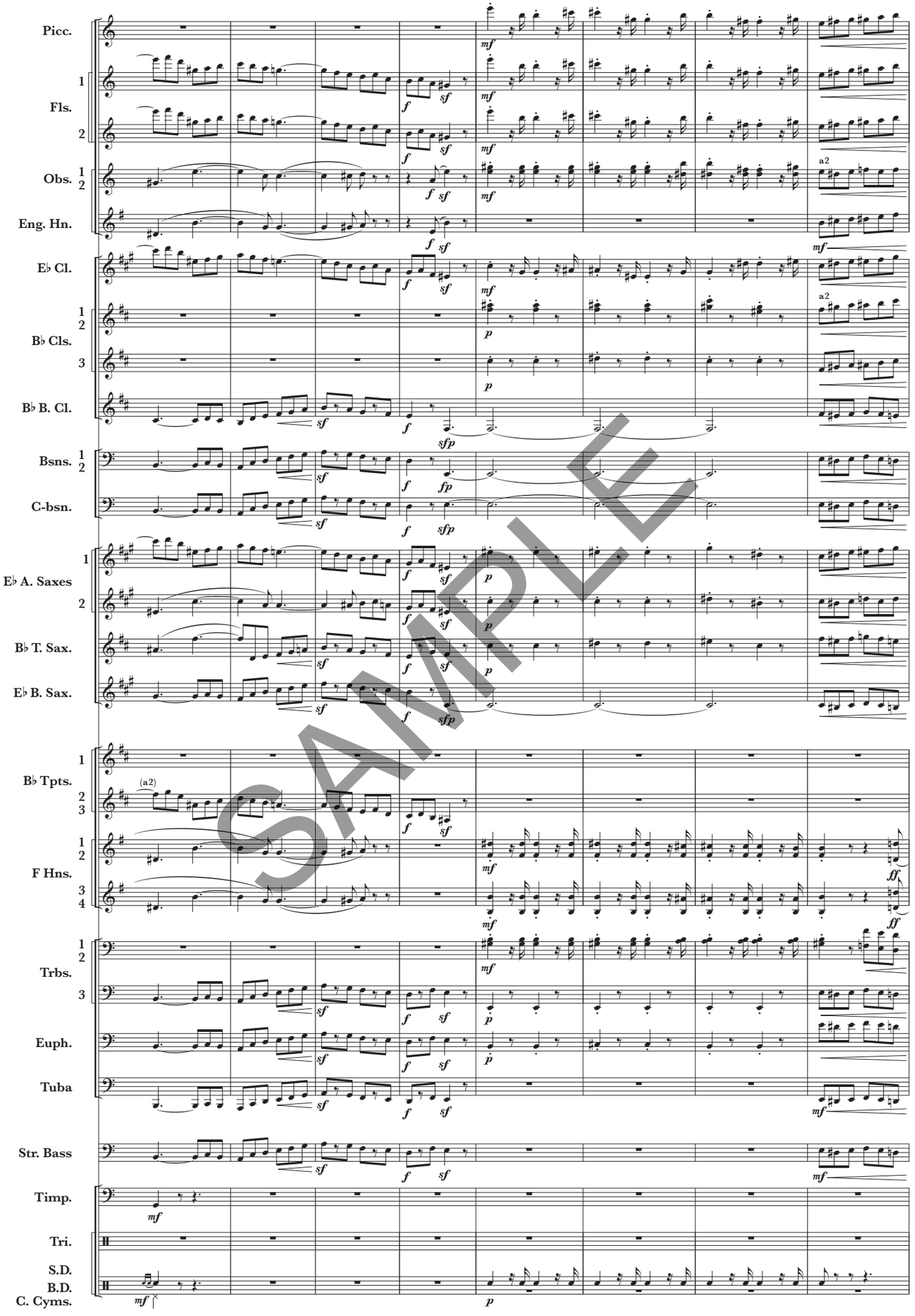
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B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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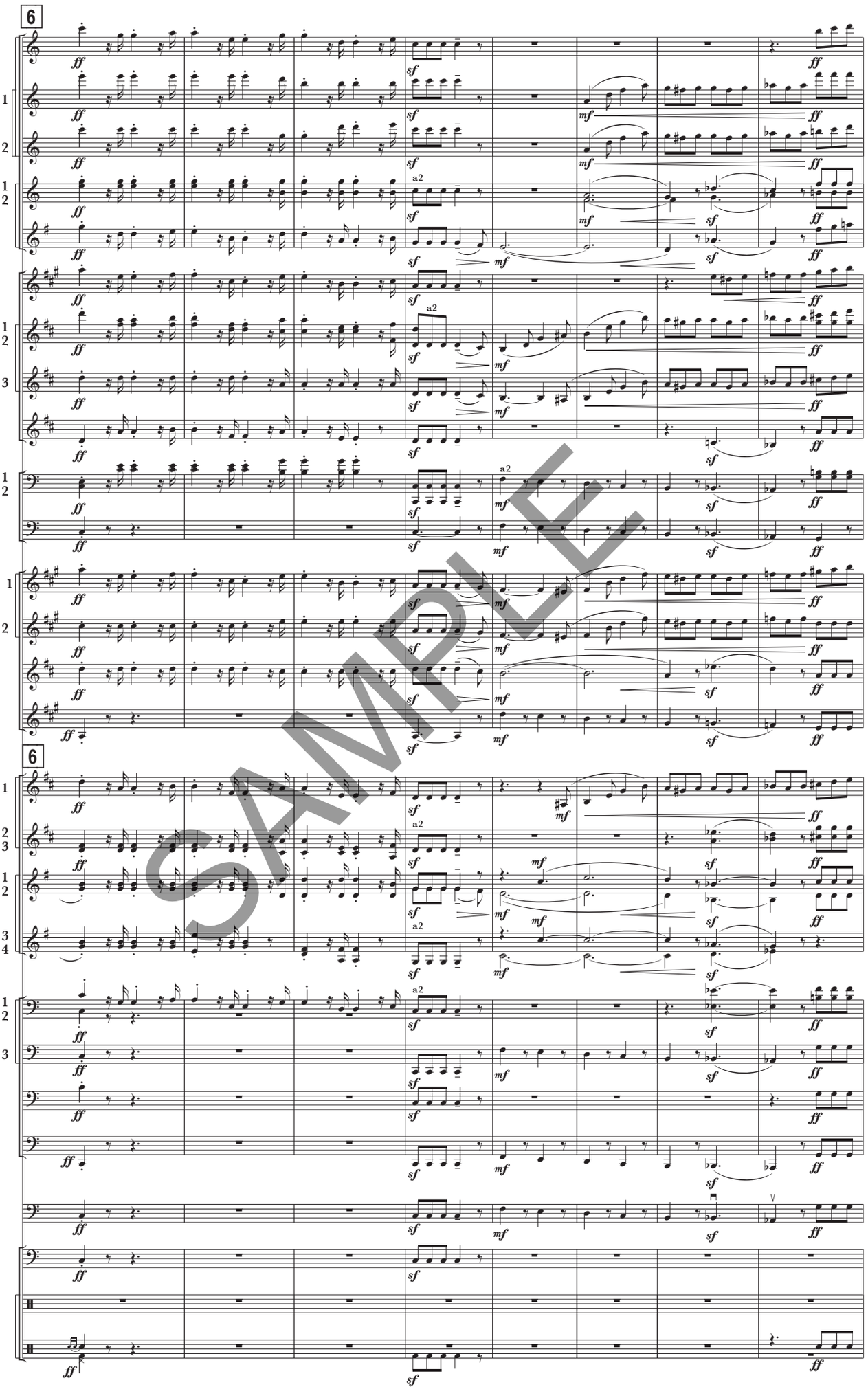
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Bsns.
1
2
C-bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
6
B♭ Tpts.
1
2
3
F Hns.
1
2
3
4
Trbs.
1
2
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
ff
sf
mf
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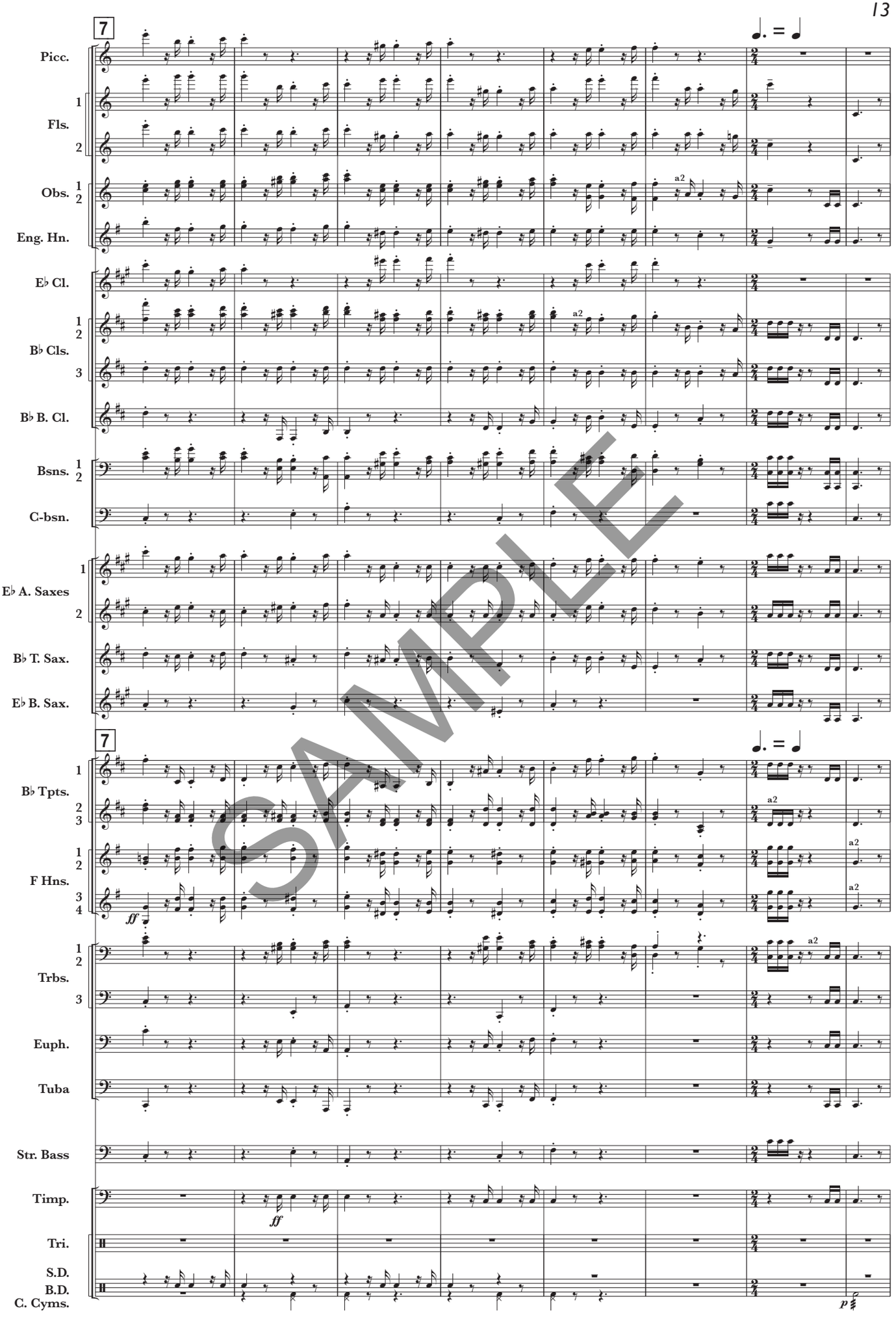
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C-bsn.
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B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
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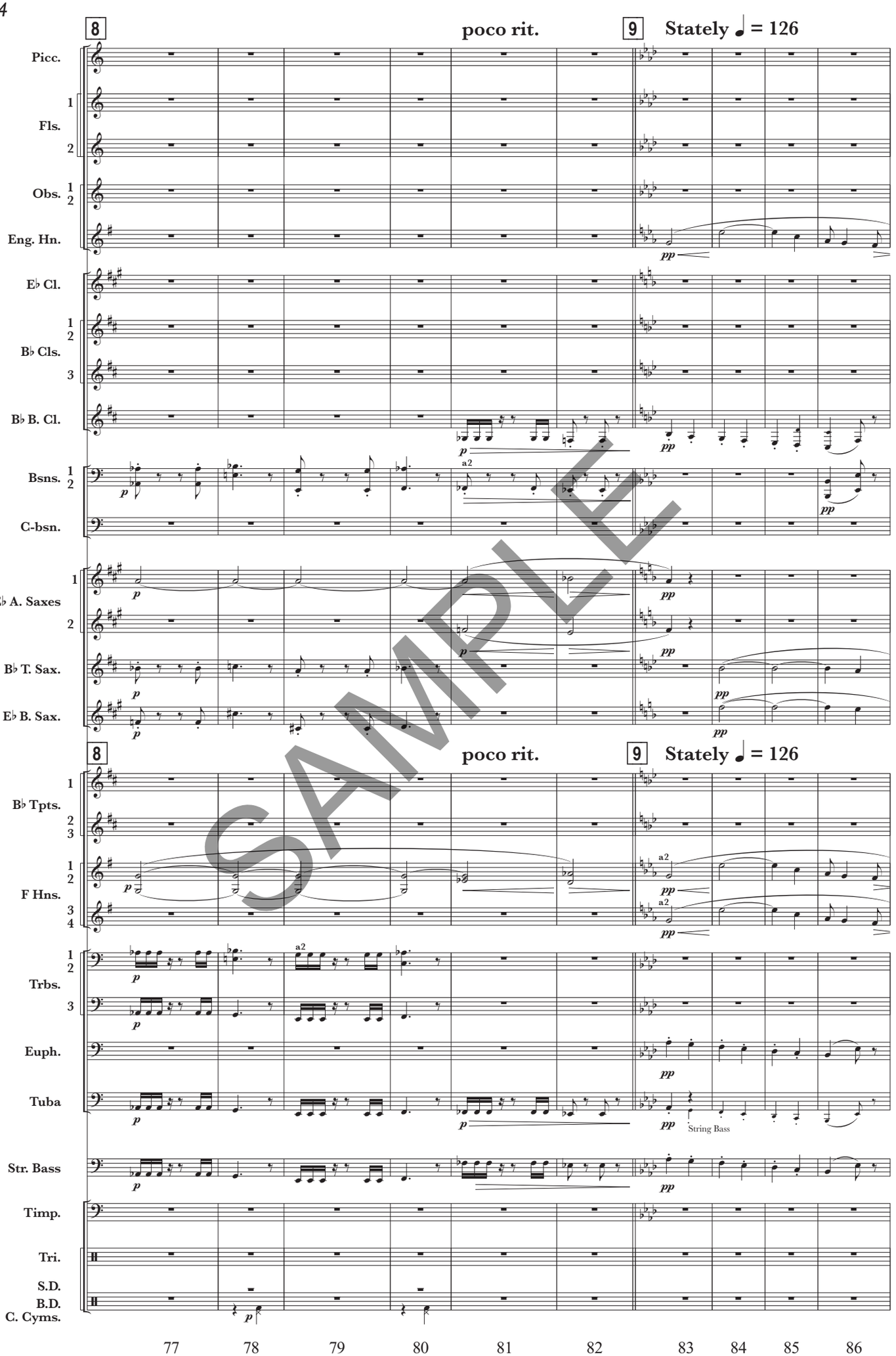
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poco rit.
9
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B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
String Bass
Str. Bass
Timp.
Tri.
S.D.
B.D.
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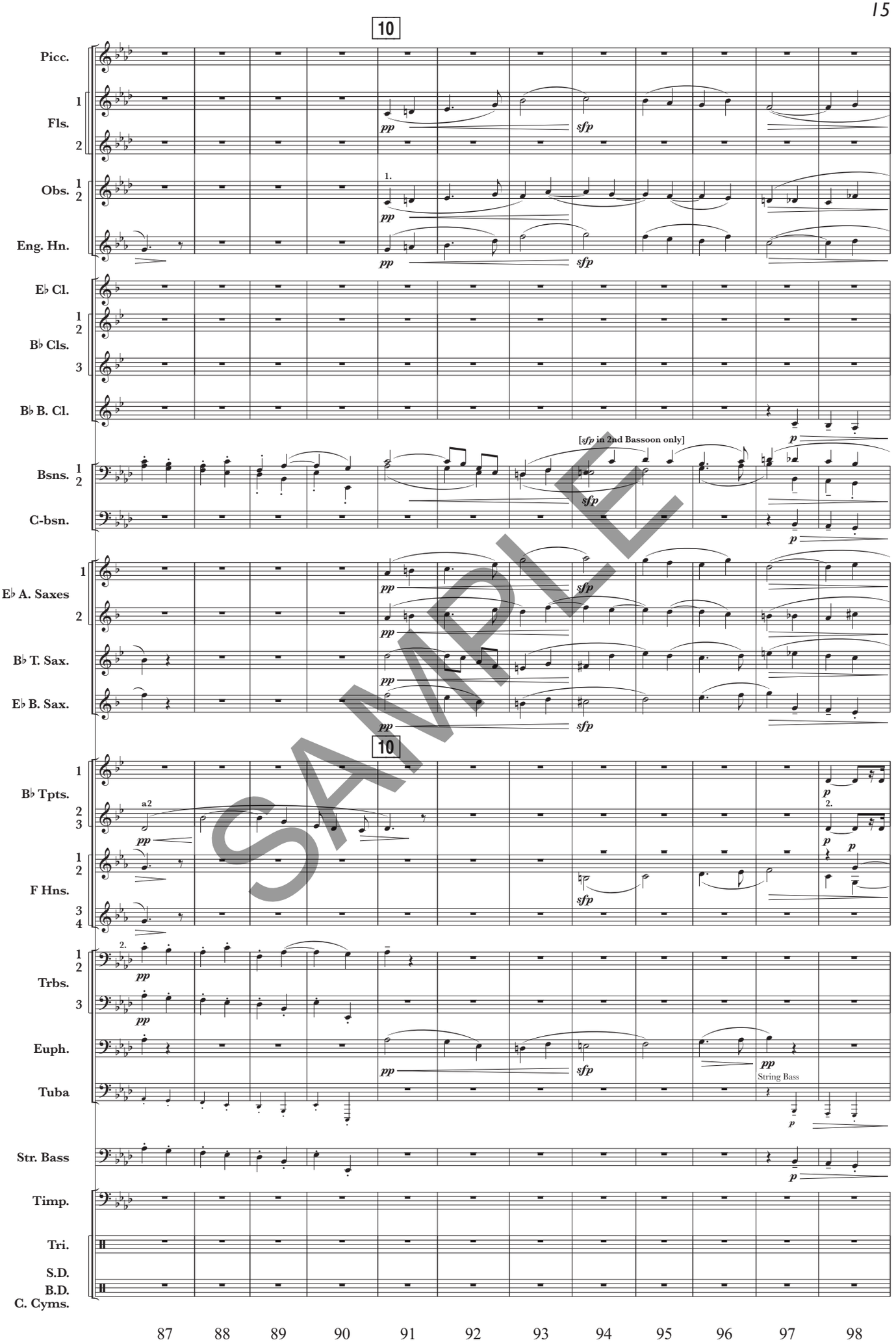
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Obs. 1 2
Eng. Hn.
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1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
C-bsn.
[sfp in 2nd Bassoon only]
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
10
1
B♭ Tpts.
2 3
a2
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
String Bass
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
pp
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87 88 89 90 91 92 93 94 95 96 97 98

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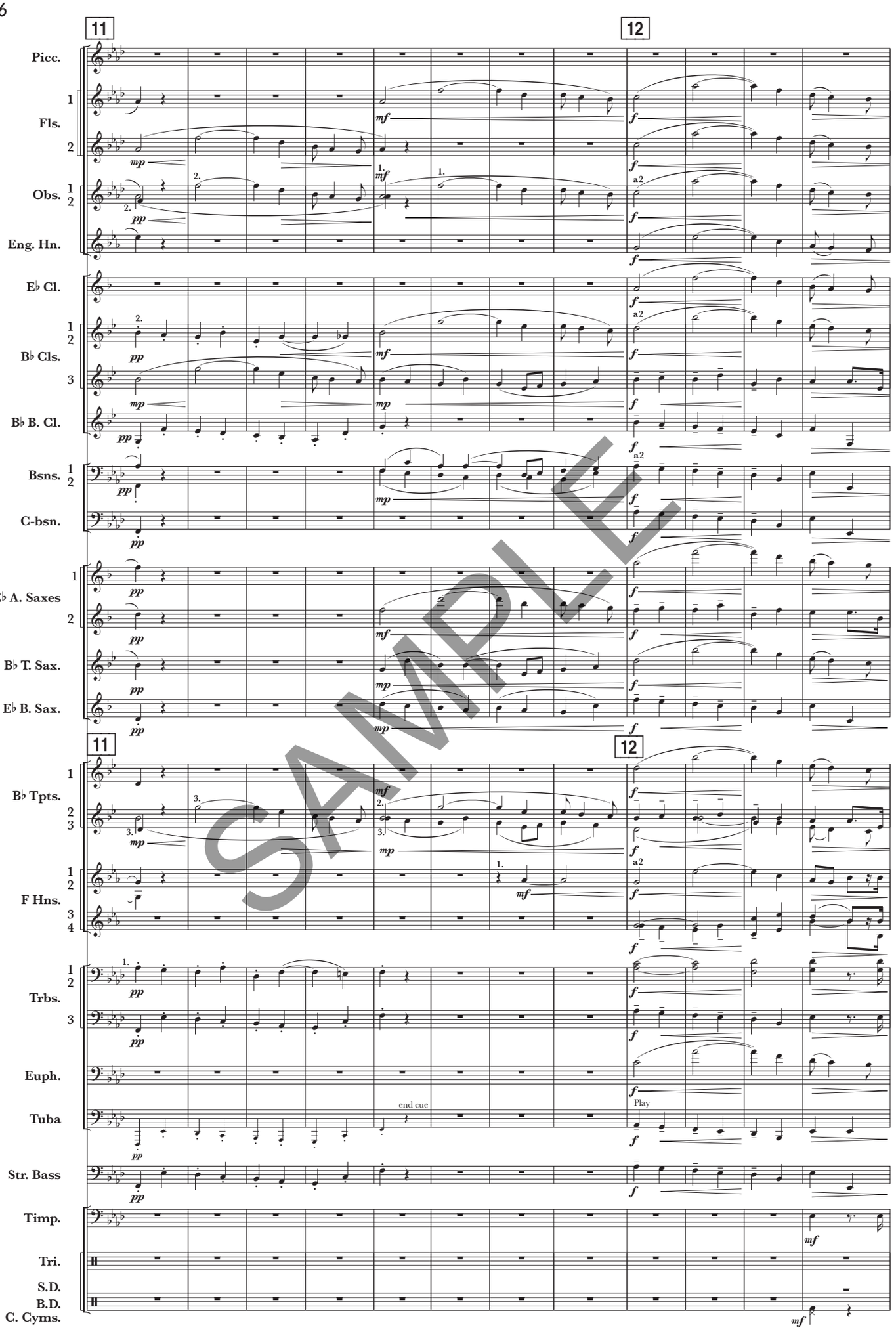
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Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
end cue
Play
99
100
101
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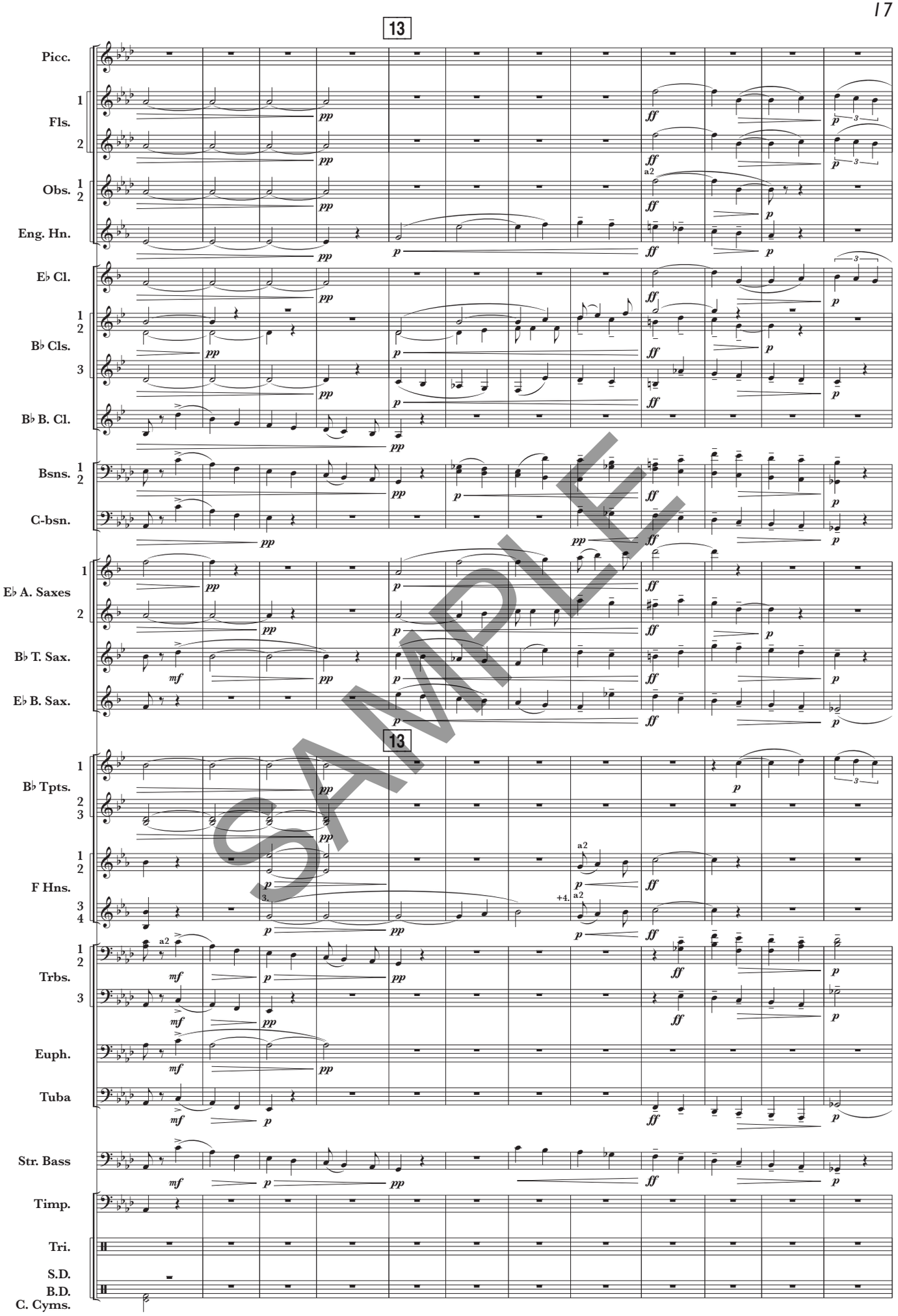
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Obs. 1 2
Eng. Hn.
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1 2
B♭ Cls.
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B♭ B. Cl.
Bsns. 1 2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
13
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
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Euph.
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C. Cyms.
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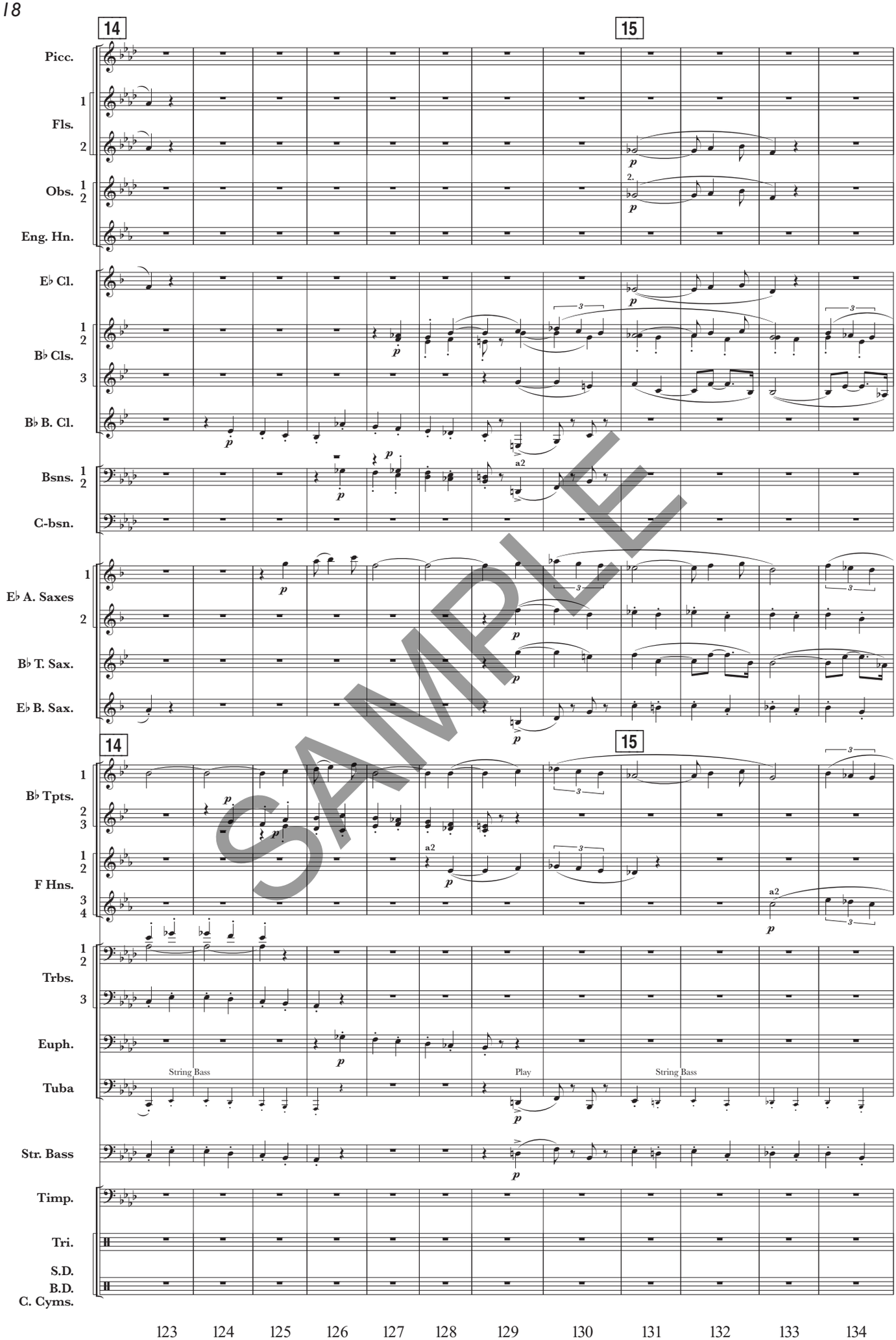
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Obs. 1 2
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E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
14
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B♭ Tpts.
2 3
1 2
F Hns.
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Trbs.
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Euph.
Tuba
String Bass
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S.D.
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C. Cyms.
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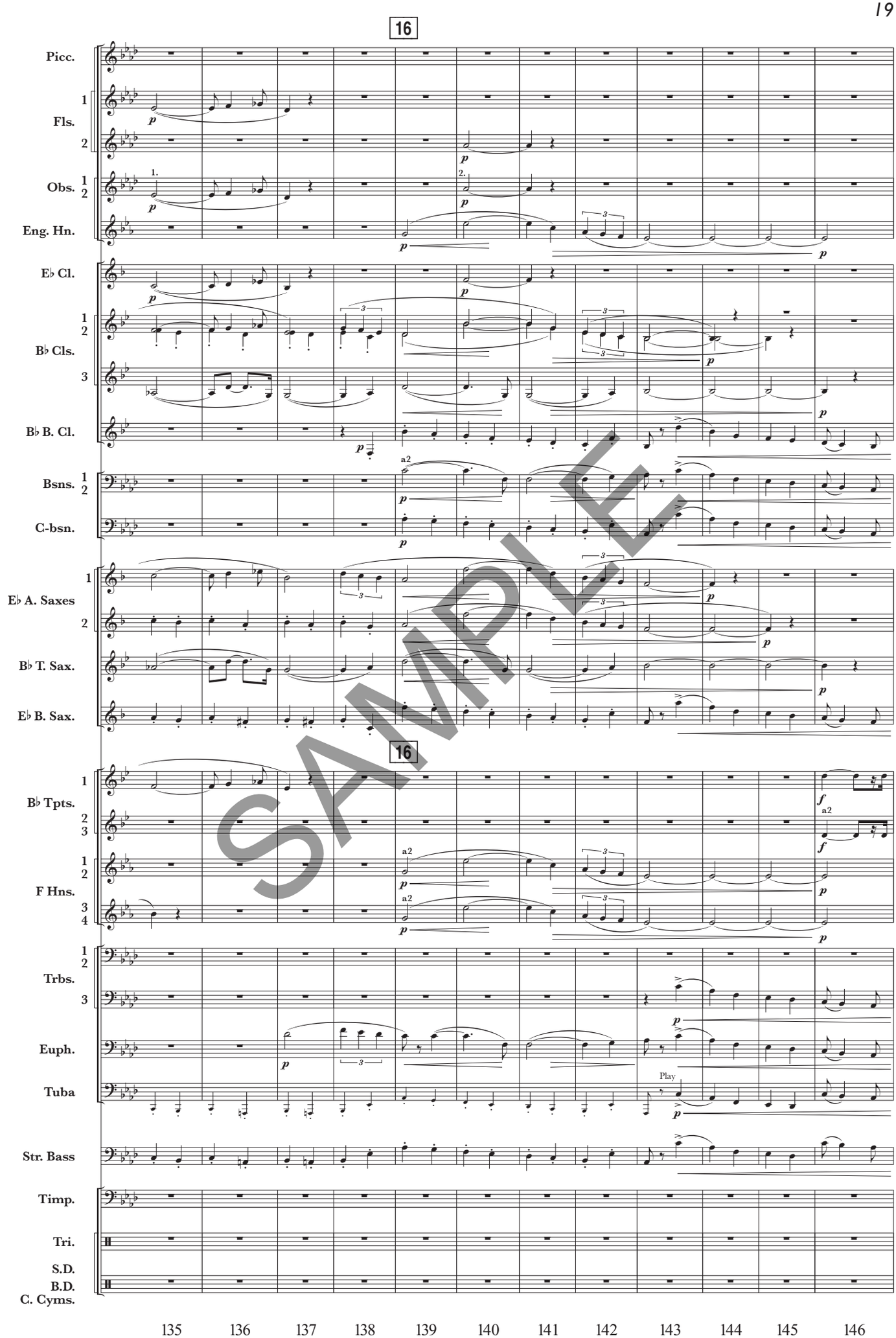
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Obs.
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B♭ B. Cl.
Bsns.
1
2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
16
1
B♭ Tpts.
2
3
1
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F Hns.
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Trbs.
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Euph.
Tuba
Str. Bass
Timp.
Tri.
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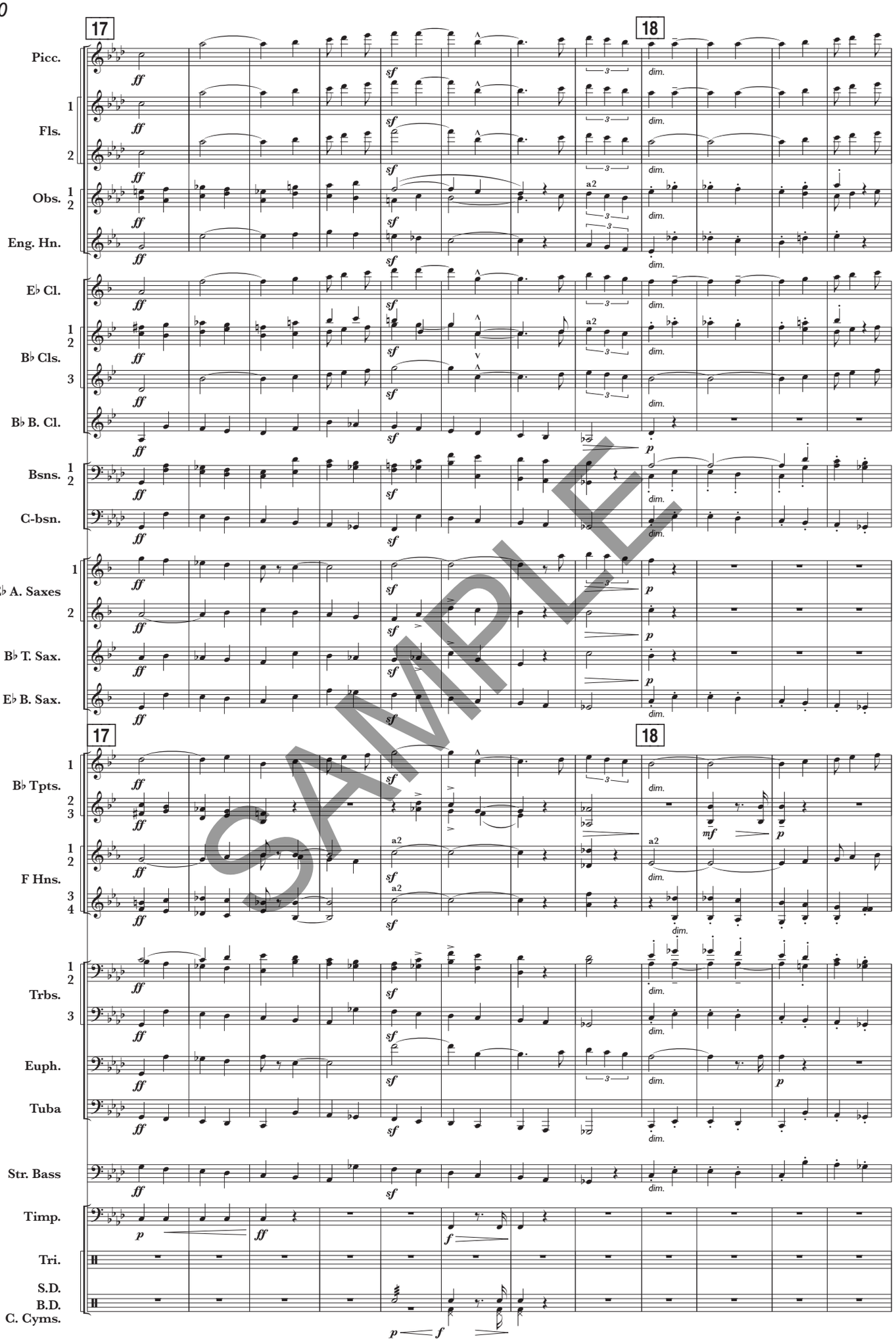
17
18
Picc.
Fls.
Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
dim.
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148
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158

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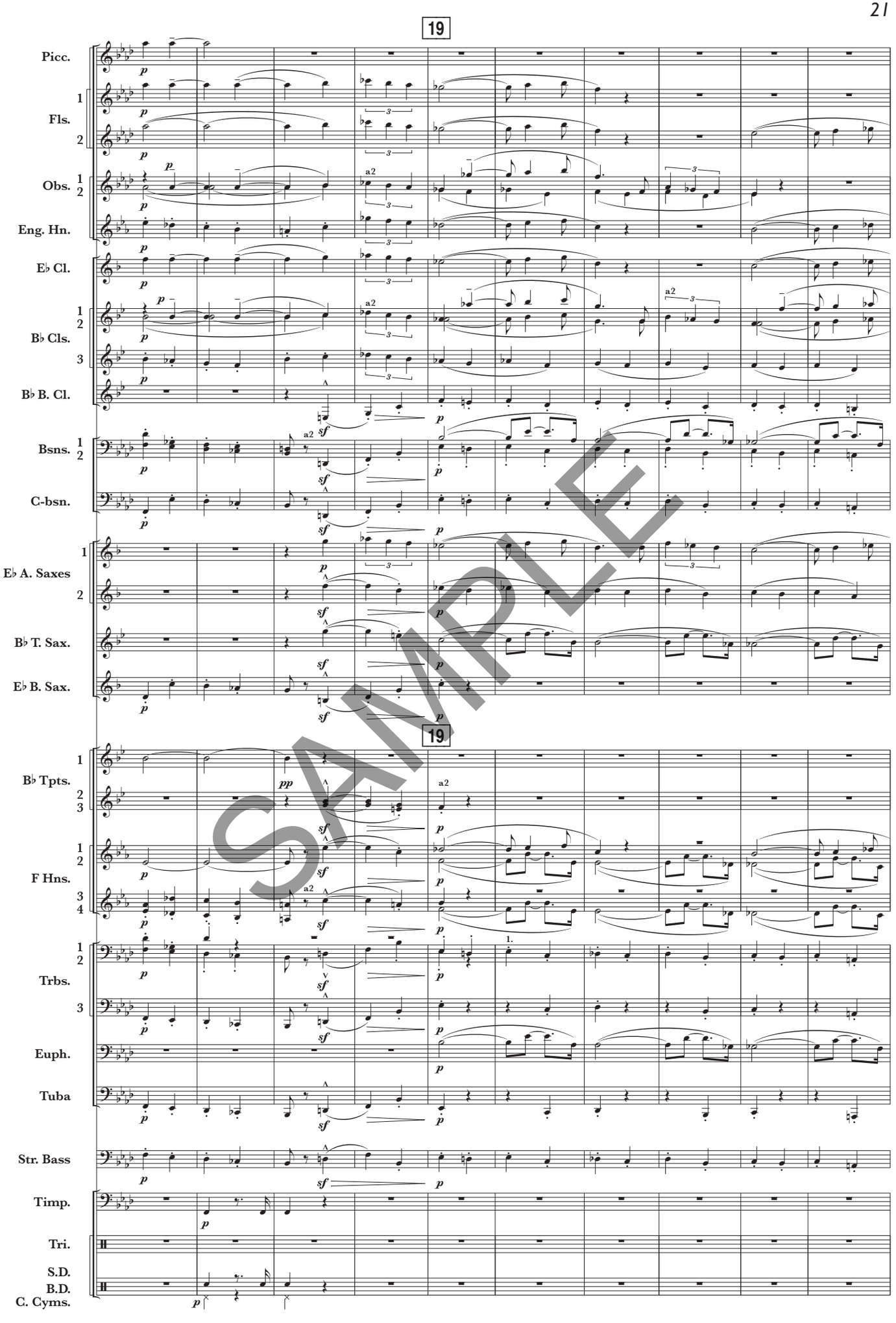
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Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
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Bsns. 1 2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
19
1 2 3
B♭ Tpts.
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
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Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
1.
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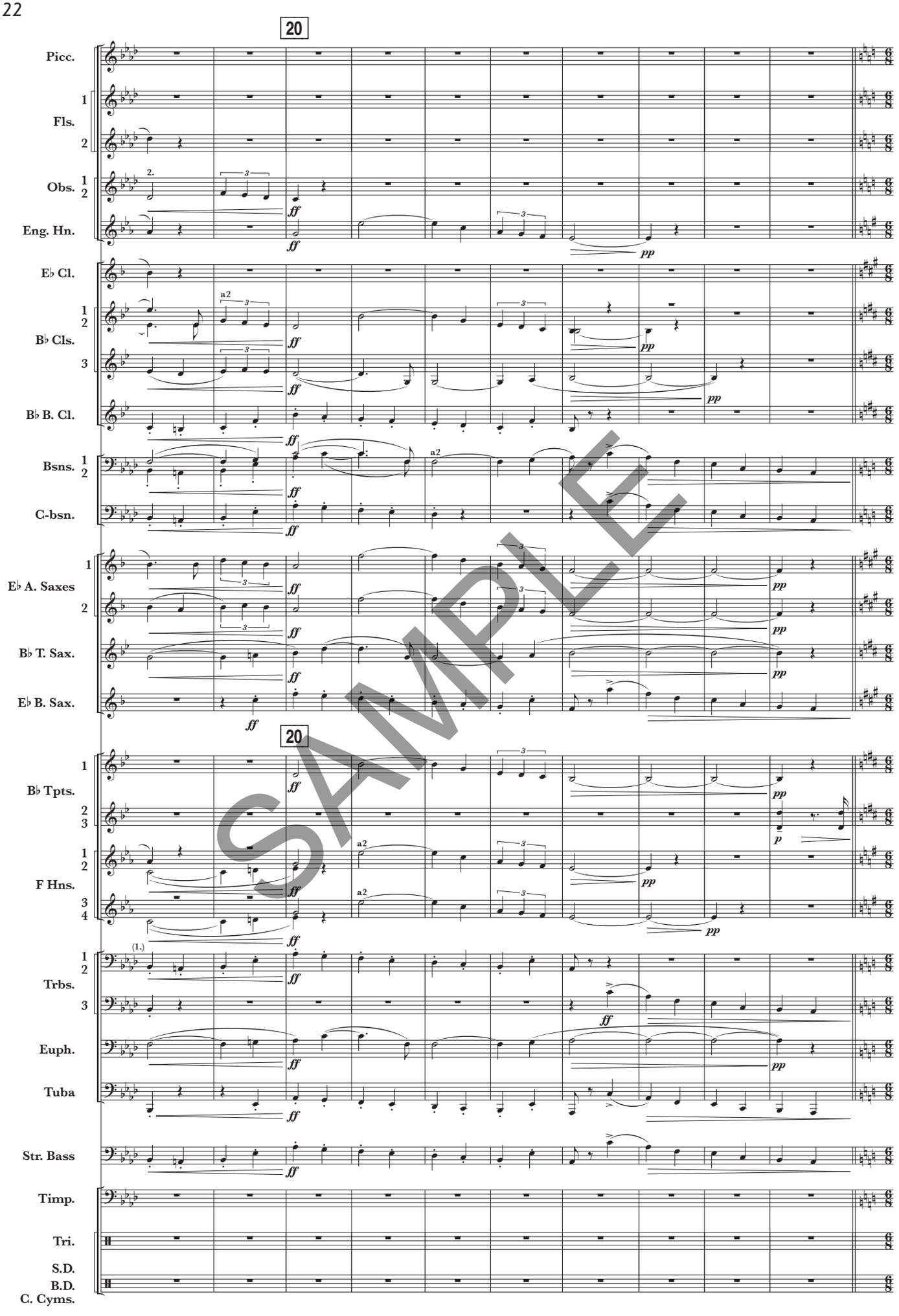
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B♭ Cls.
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B♭ B. Cl.
Bsns.
1
2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
20
1
B♭ Tpts.
2
3
1
2
F Hns.
3
4
1
2
Trbs.
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
(1.)
ff
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178

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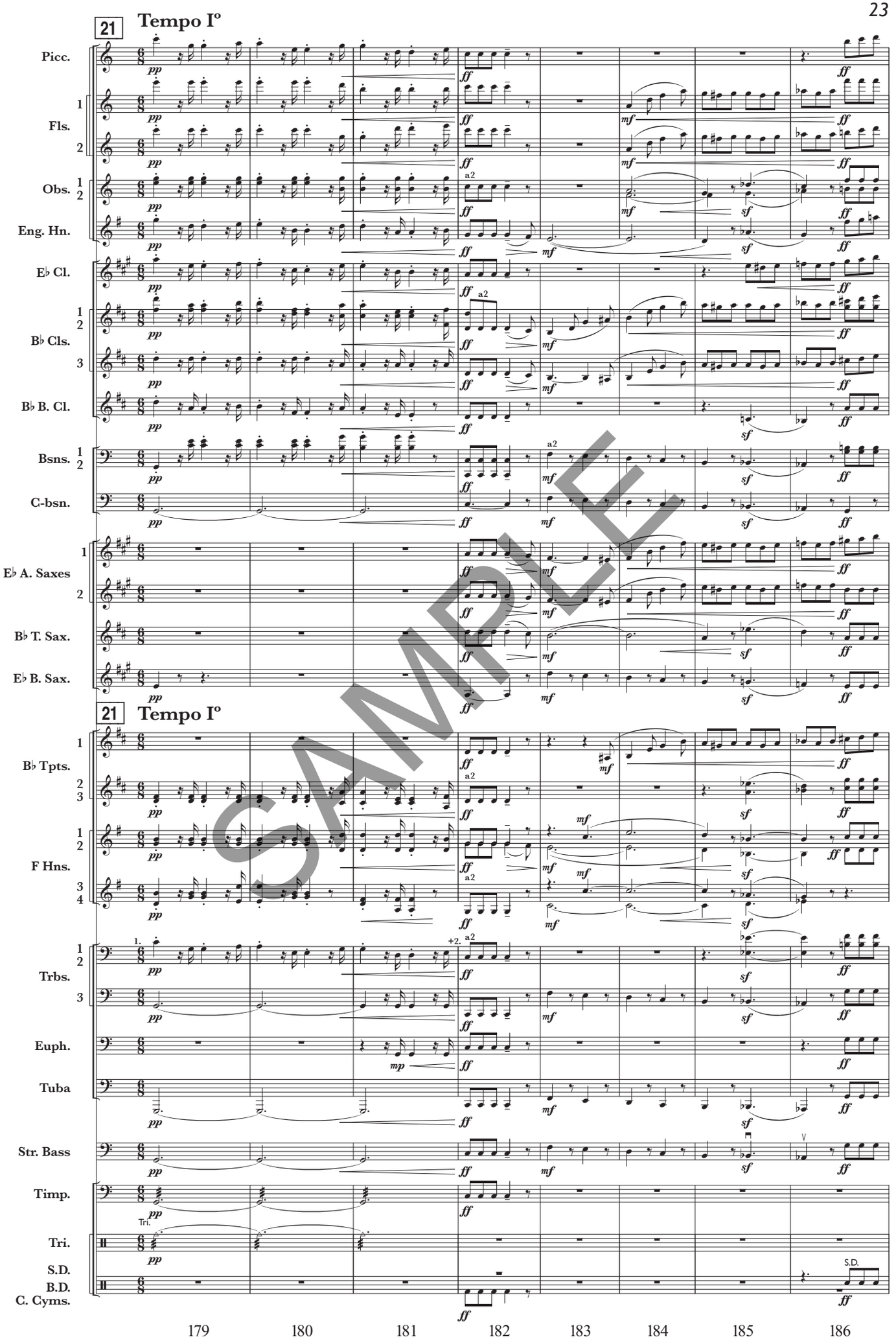
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Tempo I°
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Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
21
Tempo I°
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
Tri.
S.D.
179
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181
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186

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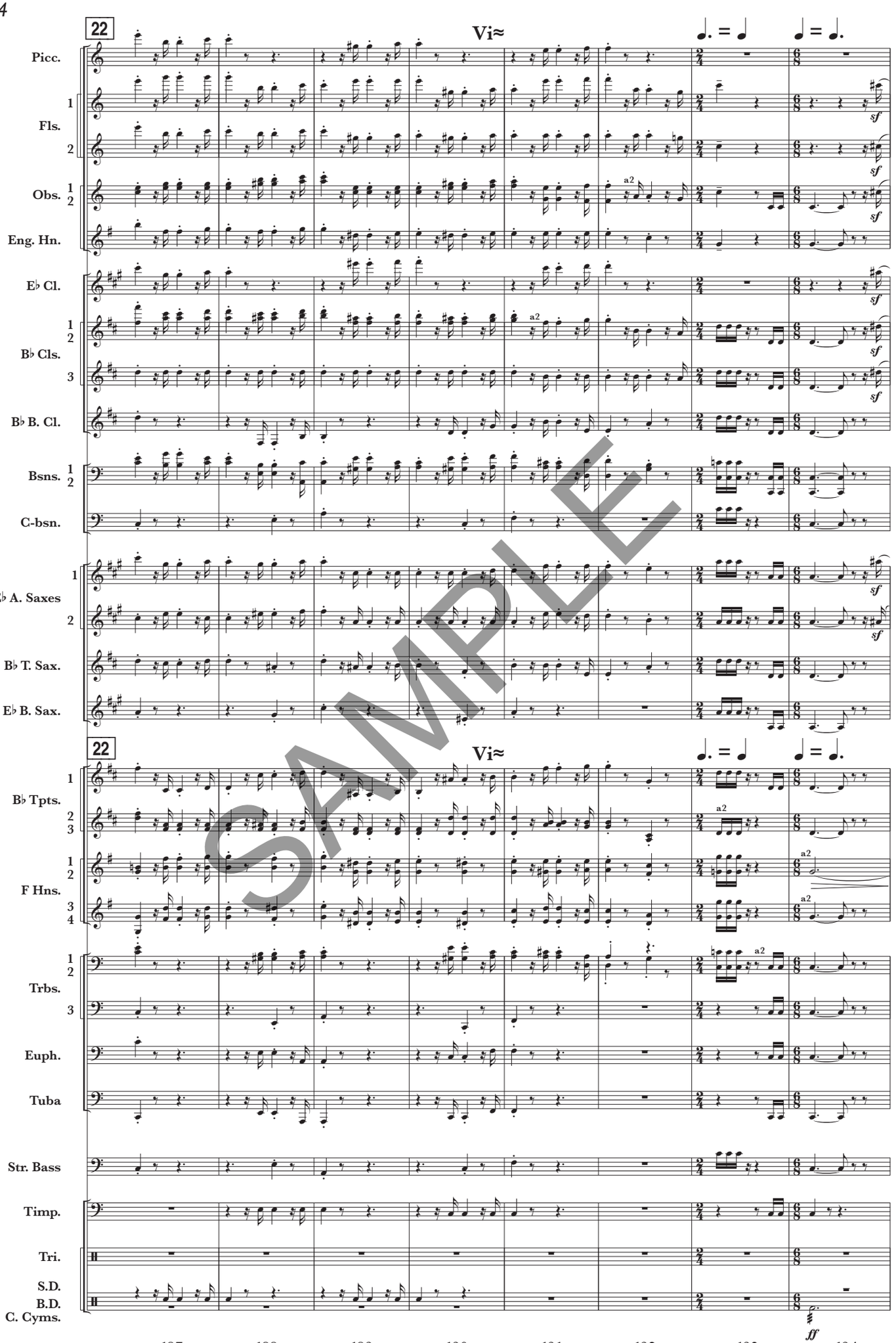
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Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
sf
ff
187
188
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194

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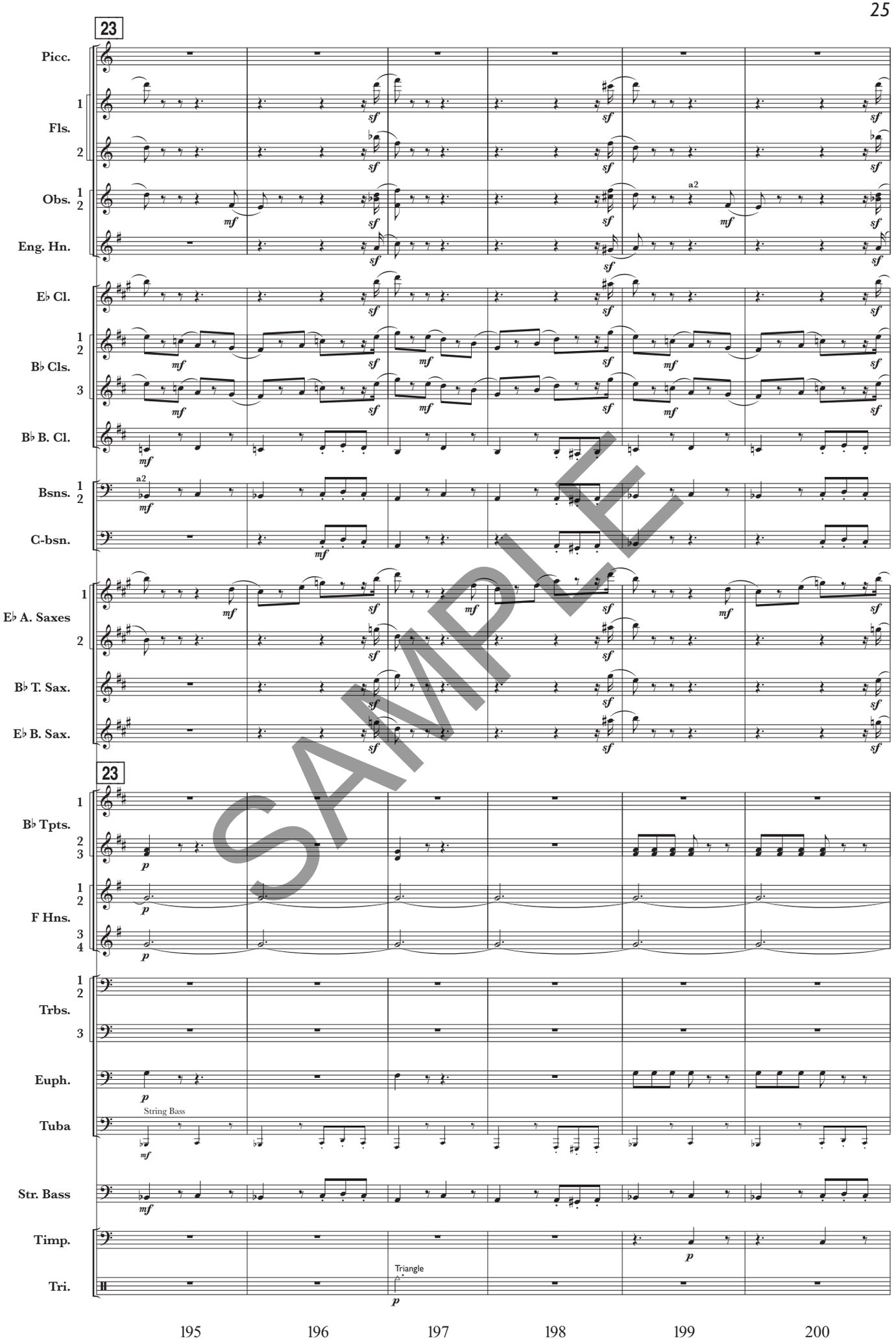
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Picc.
1
Fls.
2
Obs. 1 2
a2
Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
a2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
23
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
String Bass
Str. Bass
Timp.
Triangle
Tri.
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196
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198
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200

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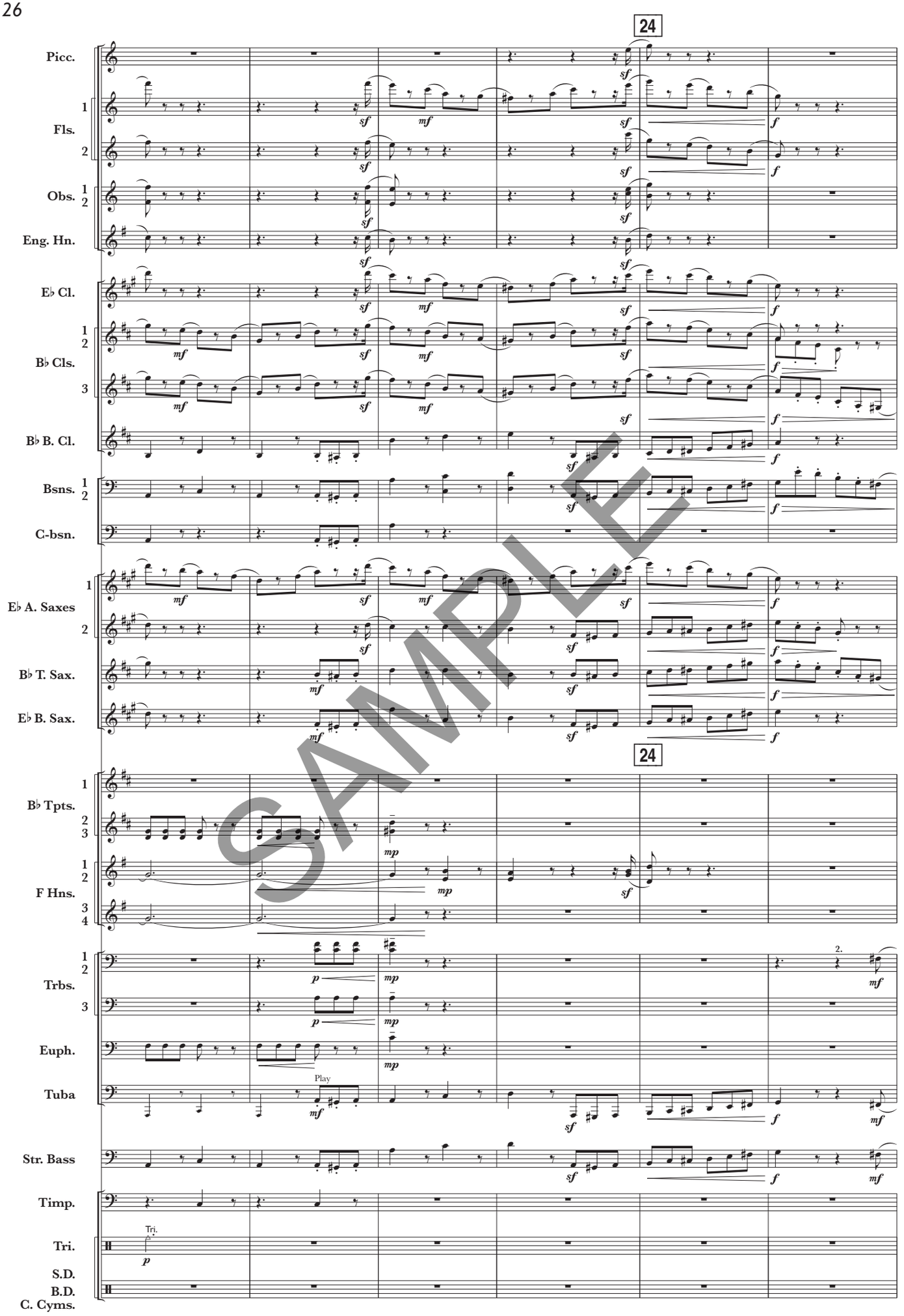
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Obs.
Eng. Hn.
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
24
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Play
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
2.
201
202
203
204
205
206

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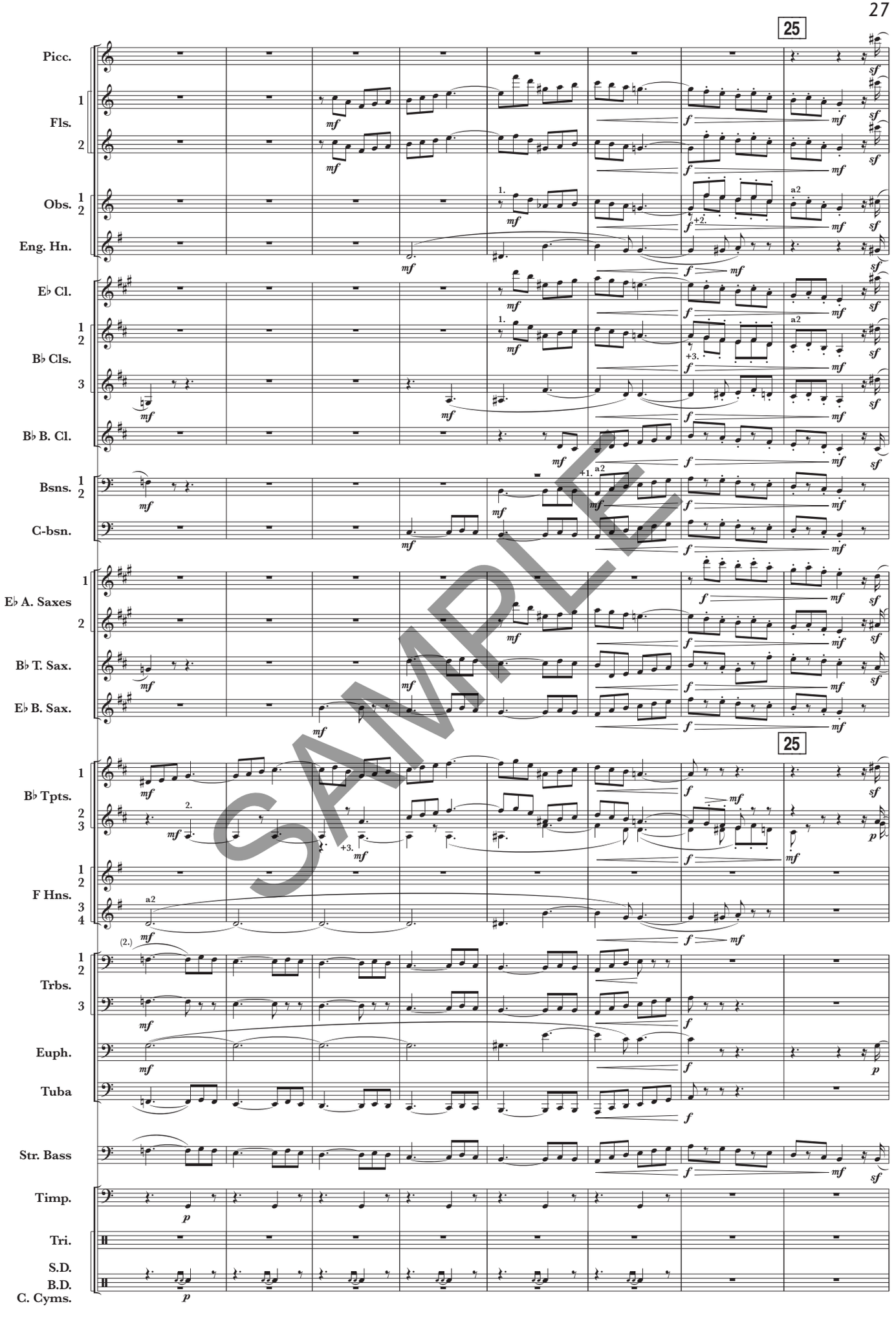
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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208
209
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211
212
213
214

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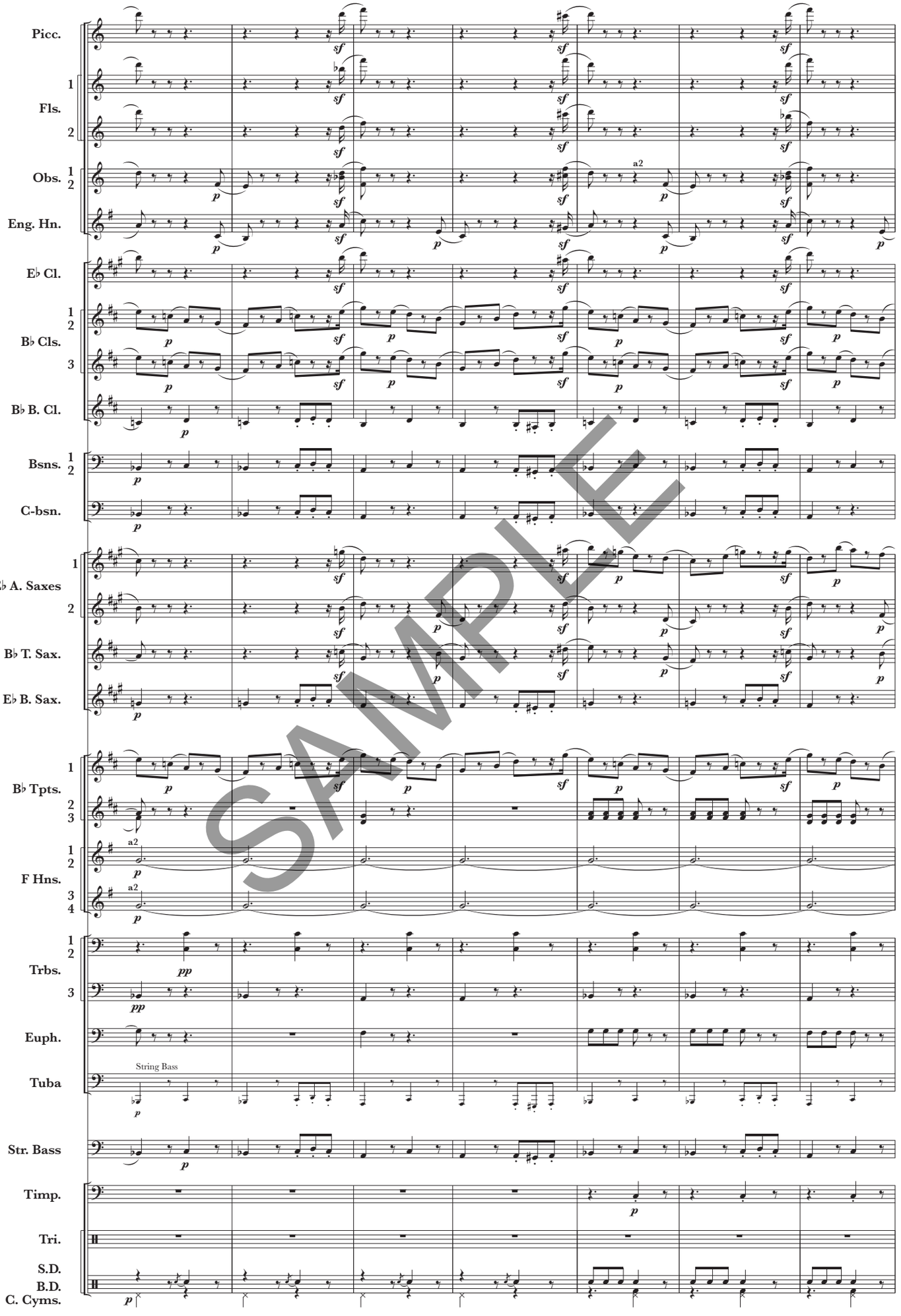
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1
Fls.
2
Obs. 1 2
Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
String Bass
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
215
216
217
218
219
220
221

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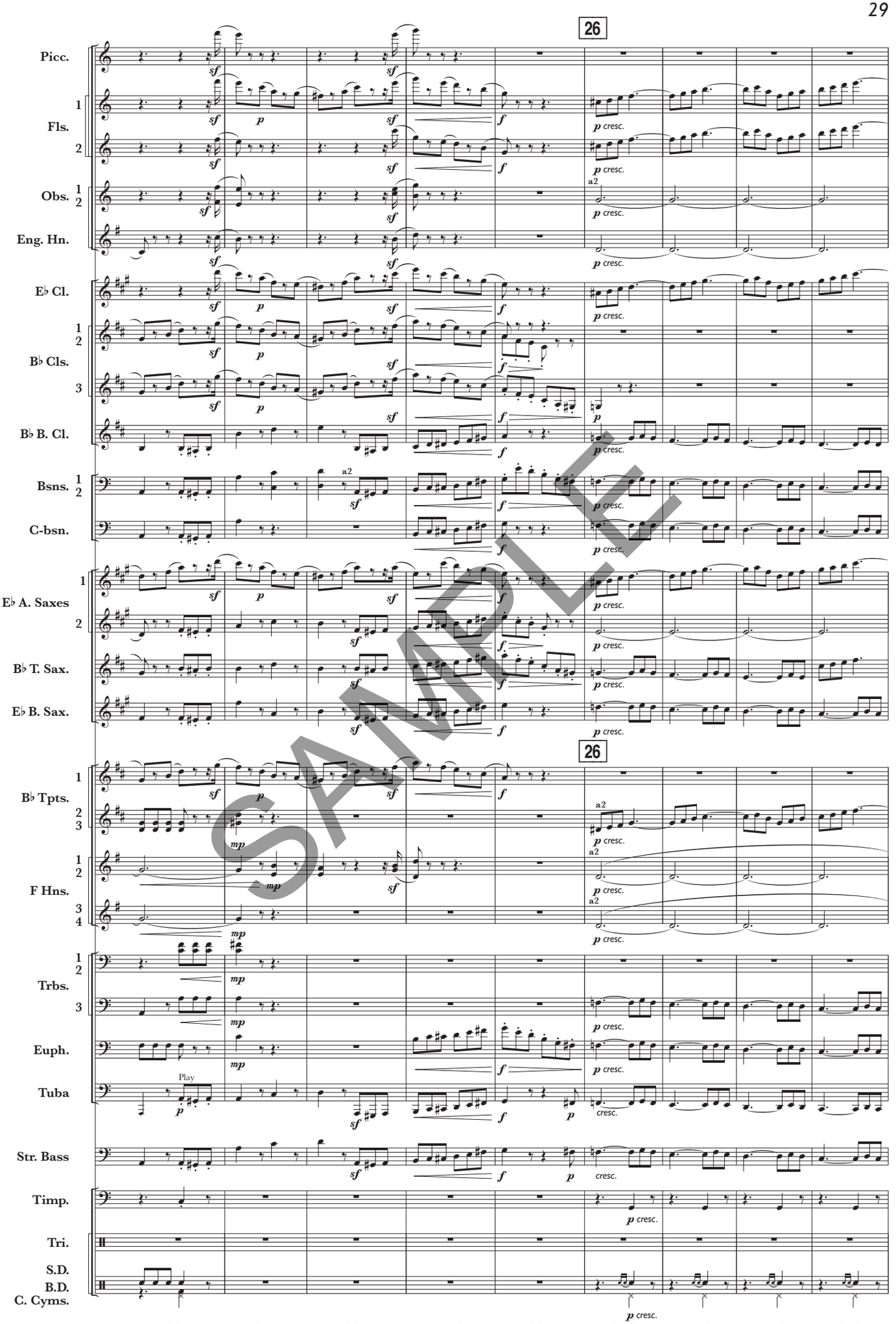
26
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Fls.
Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Play
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
cresc.
222
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224
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227
228
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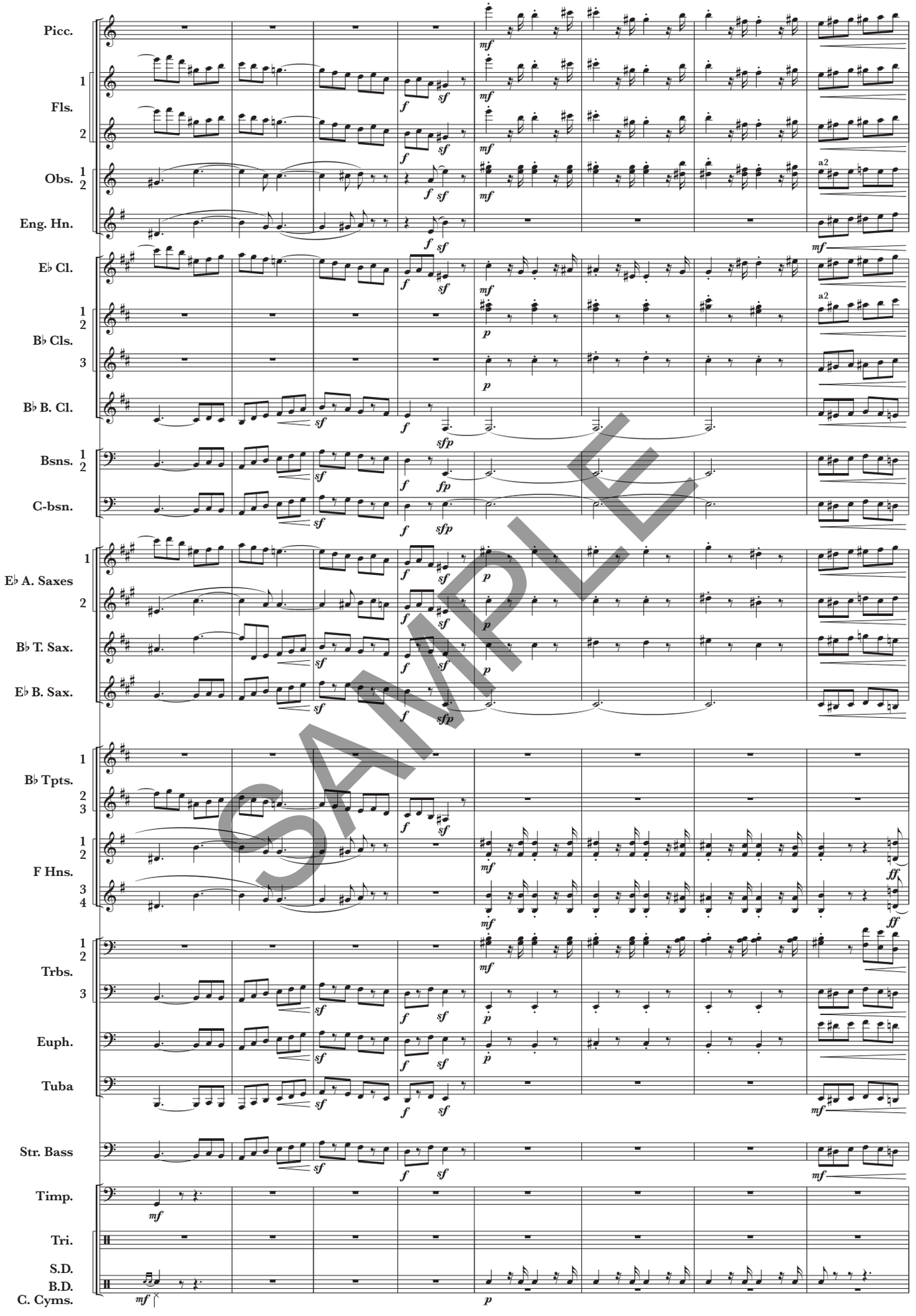
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C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
231
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233
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236
237
238

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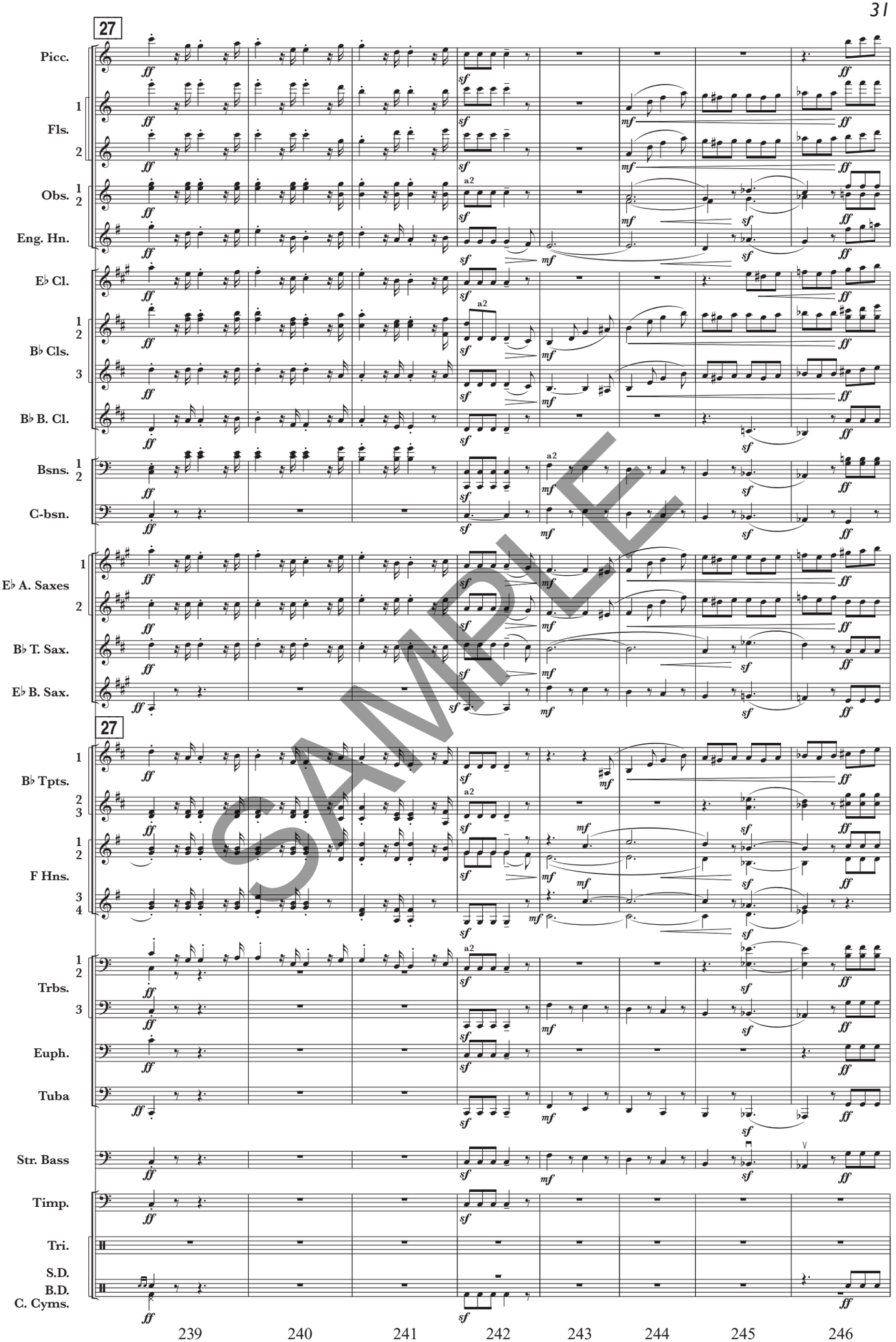
27
Picc.
Fls.
1
2
Obs.
1
2
Eng. Hn.
E♭ Cl.
B♭ Cls.
1
2
3
B♭ B. Cl.
Bsns.
1
2
C-bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
27
B♭ Tpts.
1
2
3
F Hns.
1
2
3
4
Trbs.
1
2
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
239
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246

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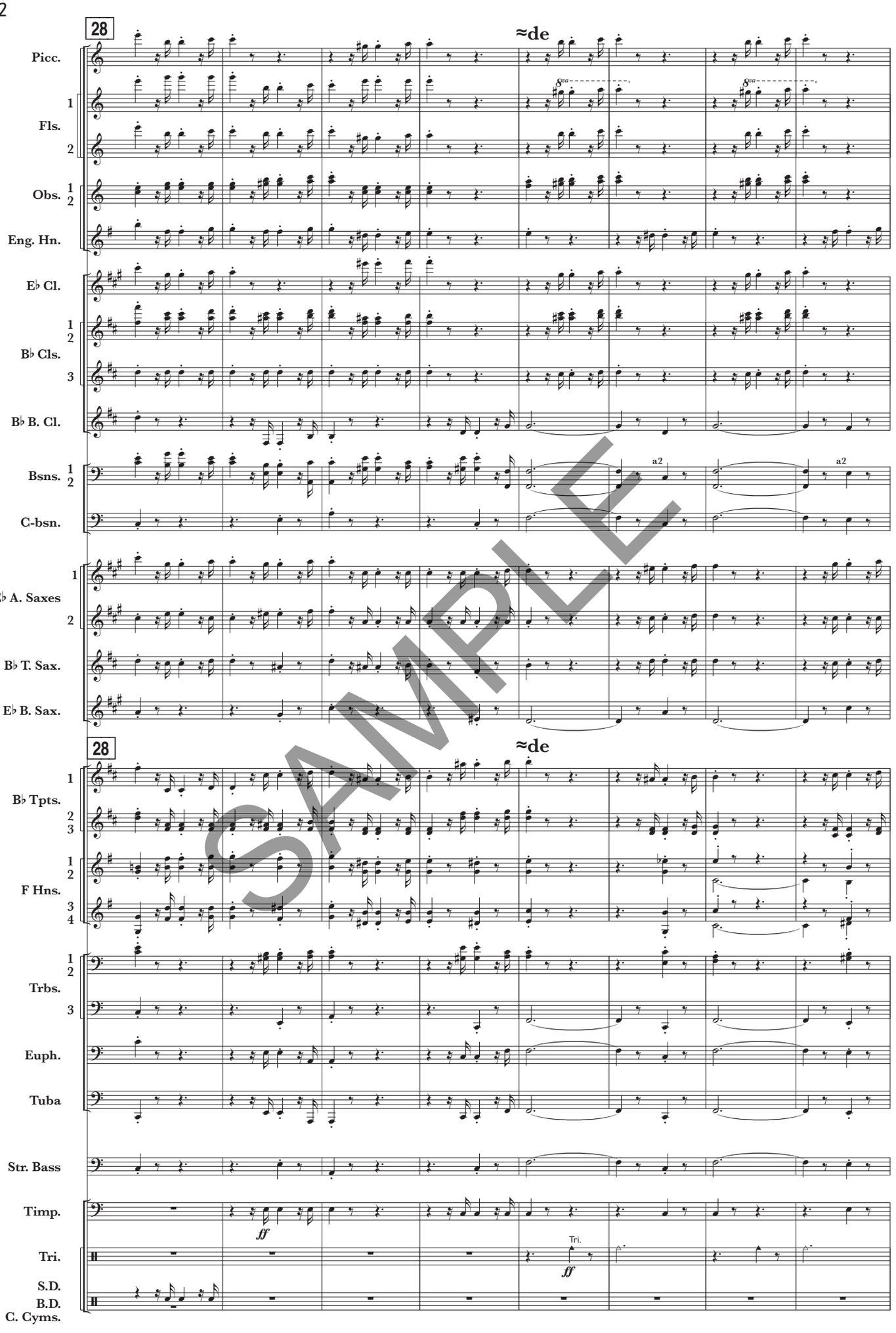
28
≈de
Picc.
1
Fls.
2
Obs. 1 2
Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
a2
a2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
28
≈de
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
Str. Bass
Timp.
ff
Tri.
Tri.
ff
S.D.
B.D.
C. Cyms.
247
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251
252
253
254

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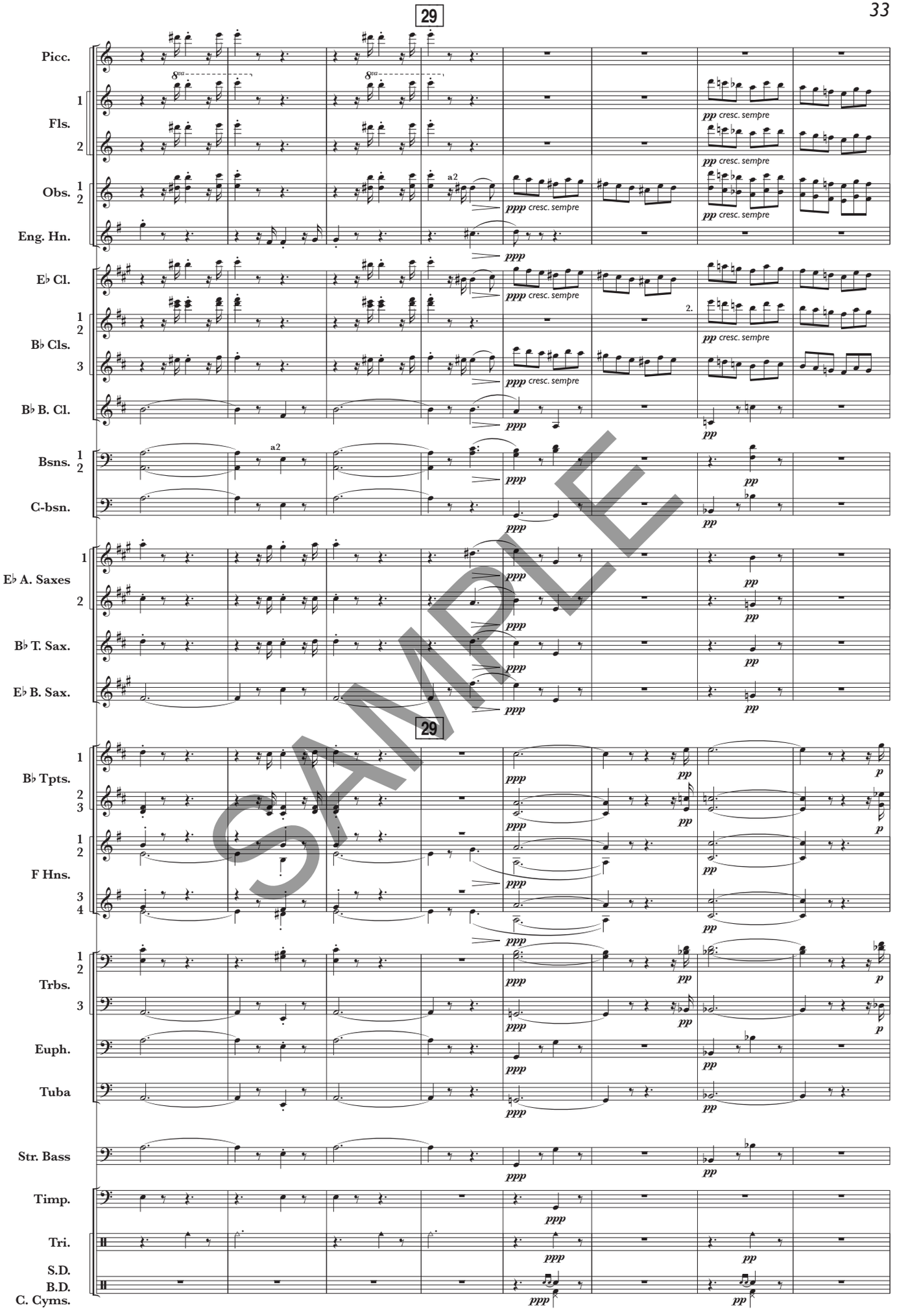
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Picc.
1
Fls.
2
Obs.
1
2
Eng. Hn.
E♭ Cl.
1
2
B♭ Cls.
3
B♭ B. Cl.
Bsns.
1
2
C-bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
29
B♭ Tpts.
1
2
3
F Hns.
1
2
3
4
Trbs.
1
2
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
8va
a2
2.
ppp cresc. sempre
pp cresc. sempre
ppp
pp
p
255
256
257
258
259
260
261
262

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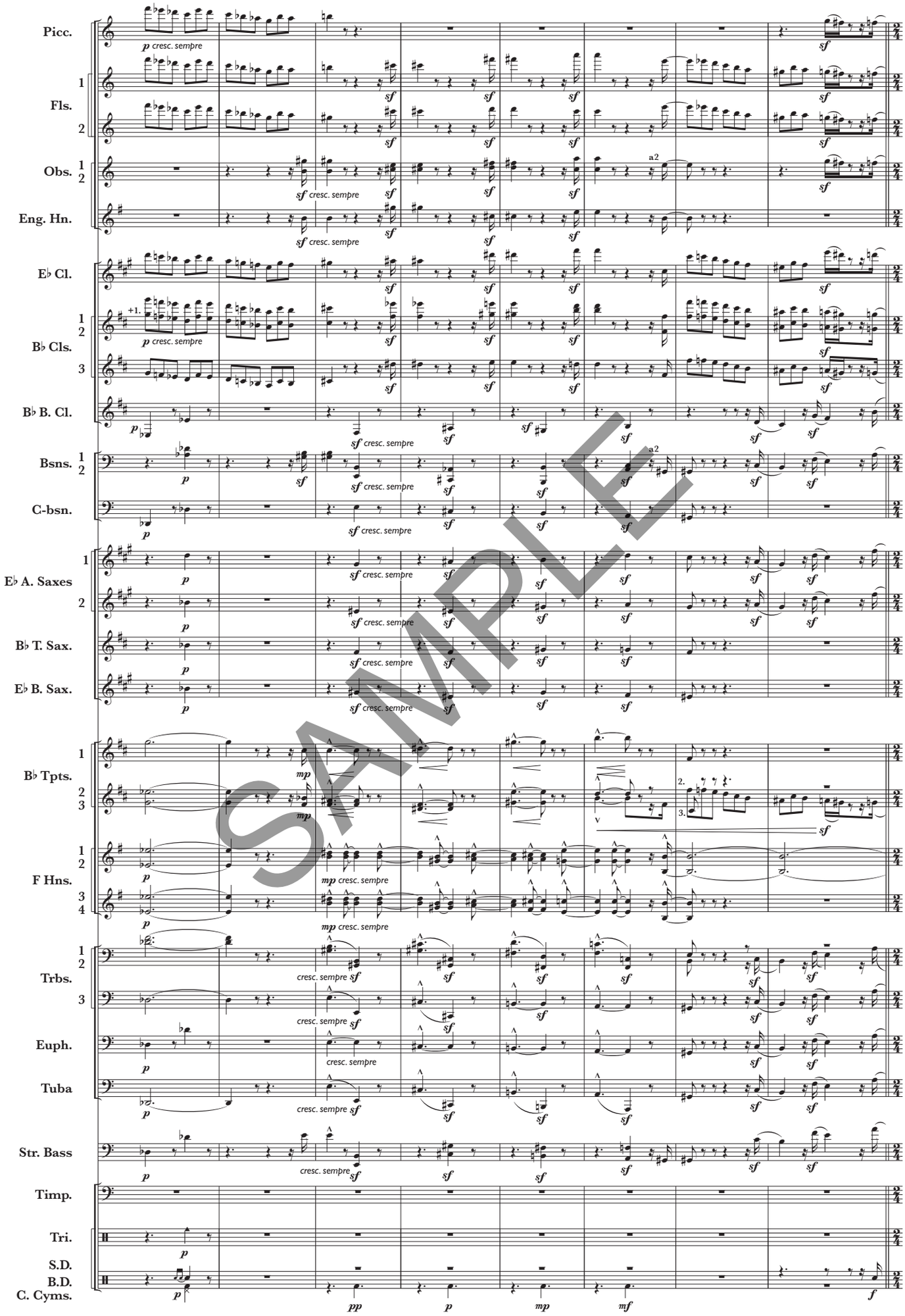
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Eng. Hn.
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
p cresc. sempre
sf cresc. sempre
mp cresc. sempre
cresc. sempre
a2
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268
269
270

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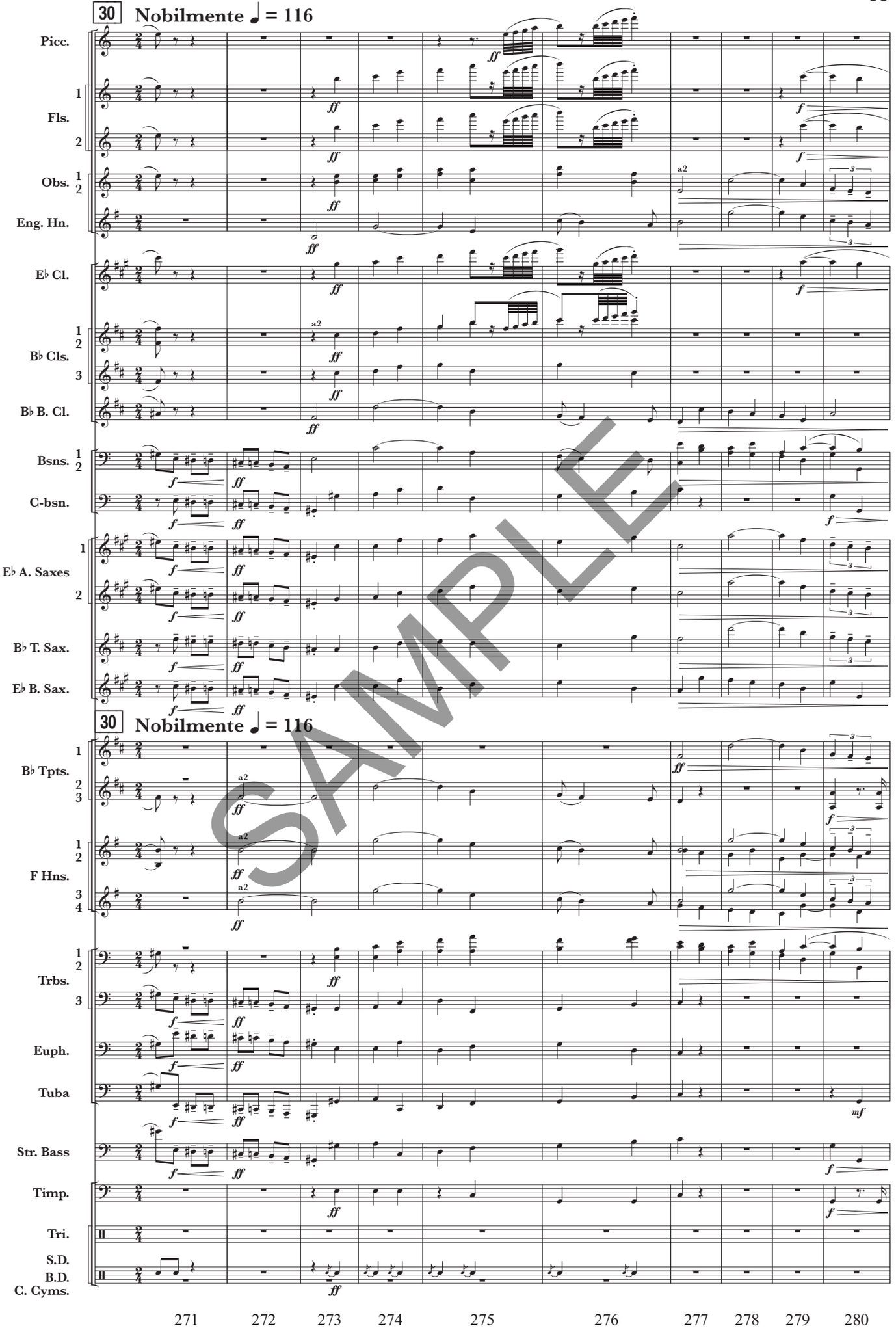
30
Nobilmente ♩ = 116
Picc.
Fls.
Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
30
Nobilmente ♩ = 116
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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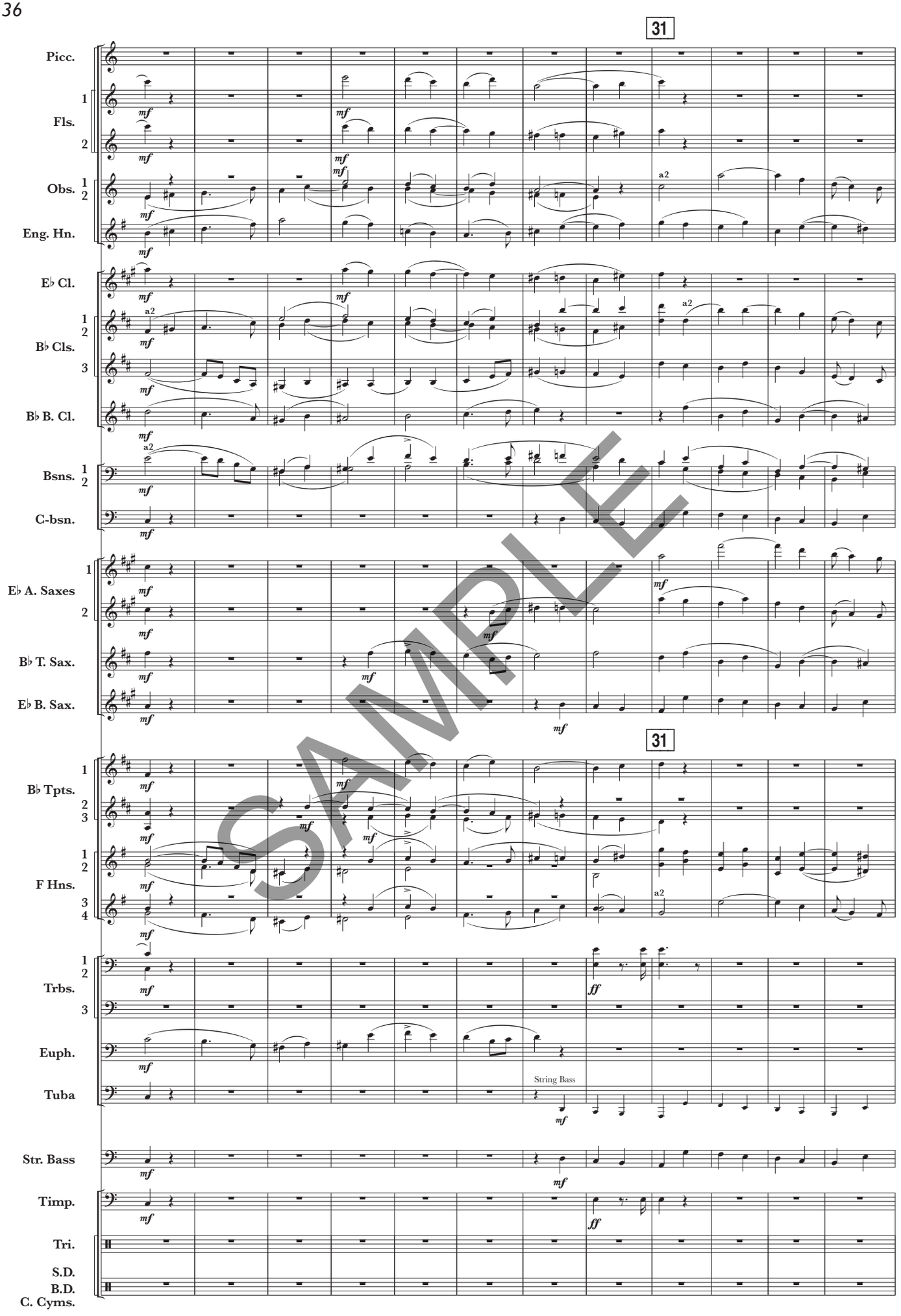

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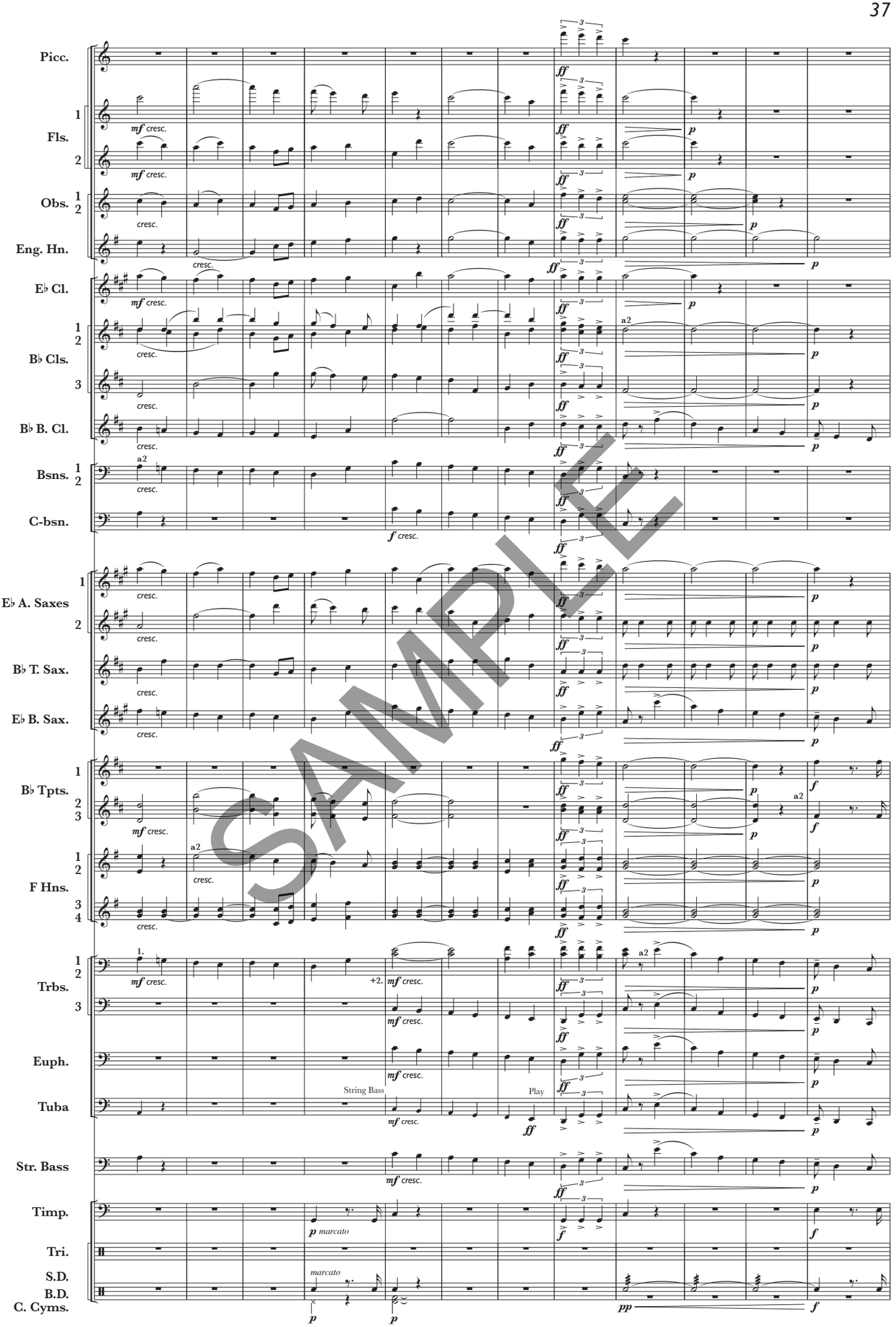
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B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
String Bass
Play
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294
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298
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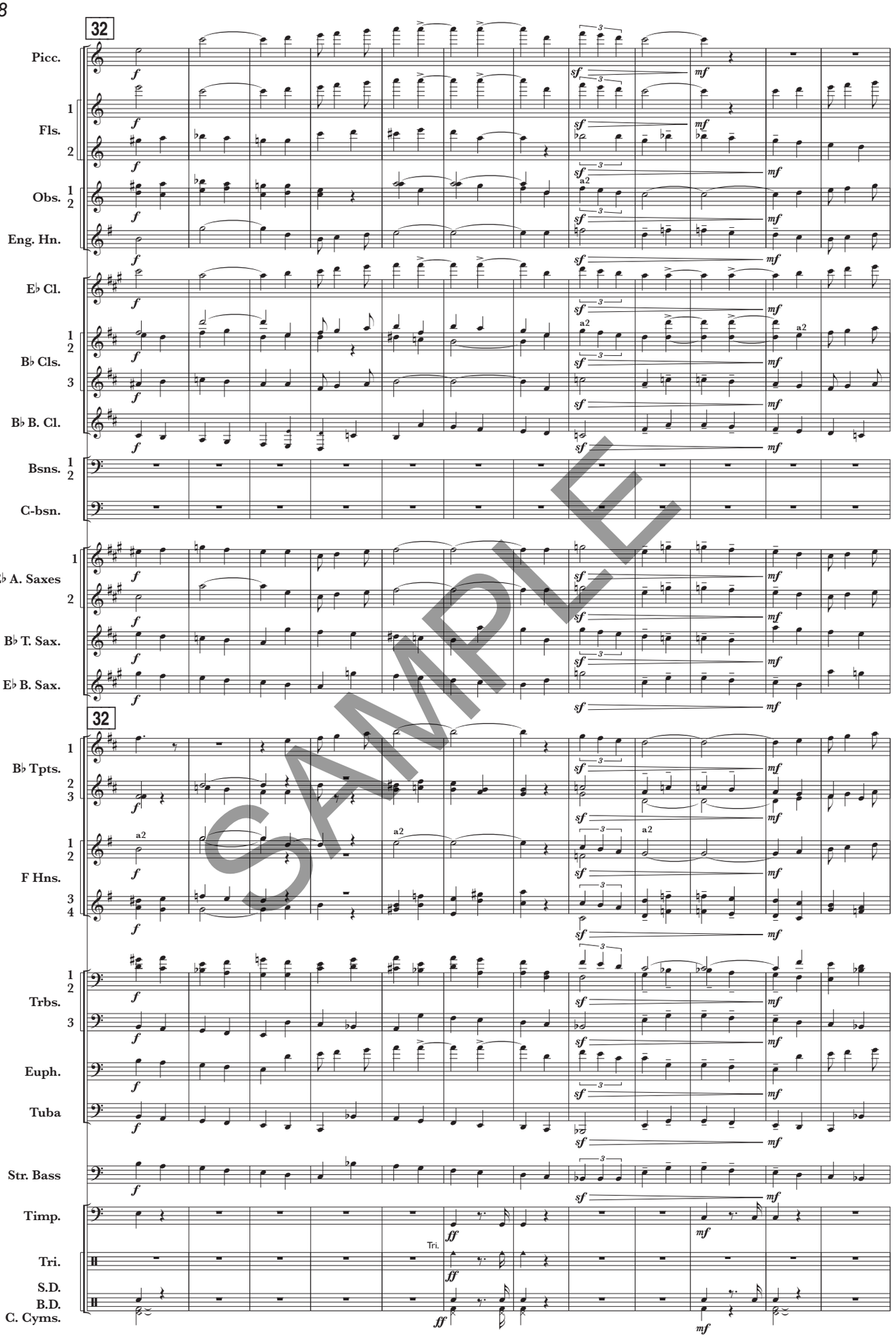
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
32
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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Tri.
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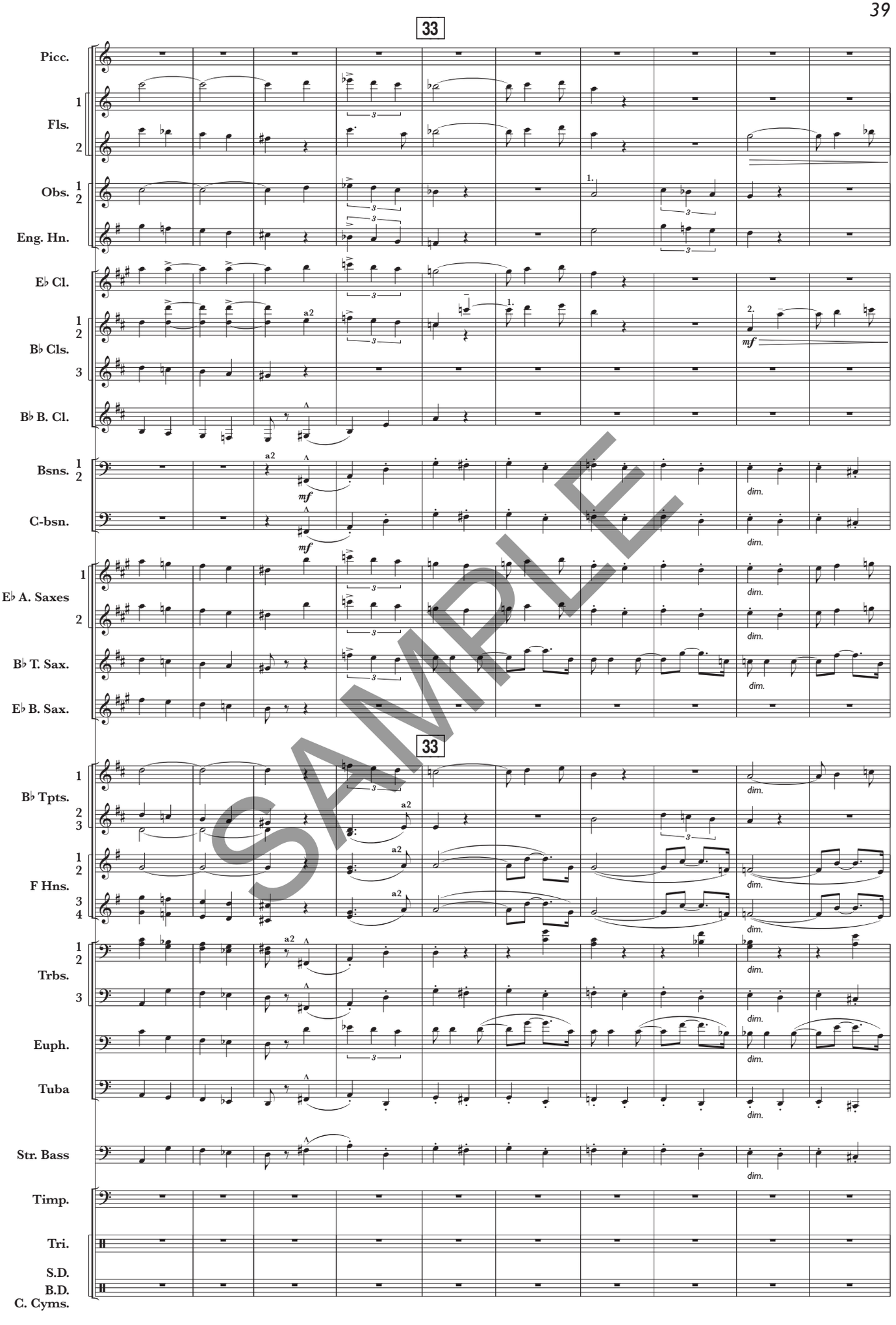
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Picc.
Fls.
Obs.
Eng. Hn.
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
33
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
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1.
2.
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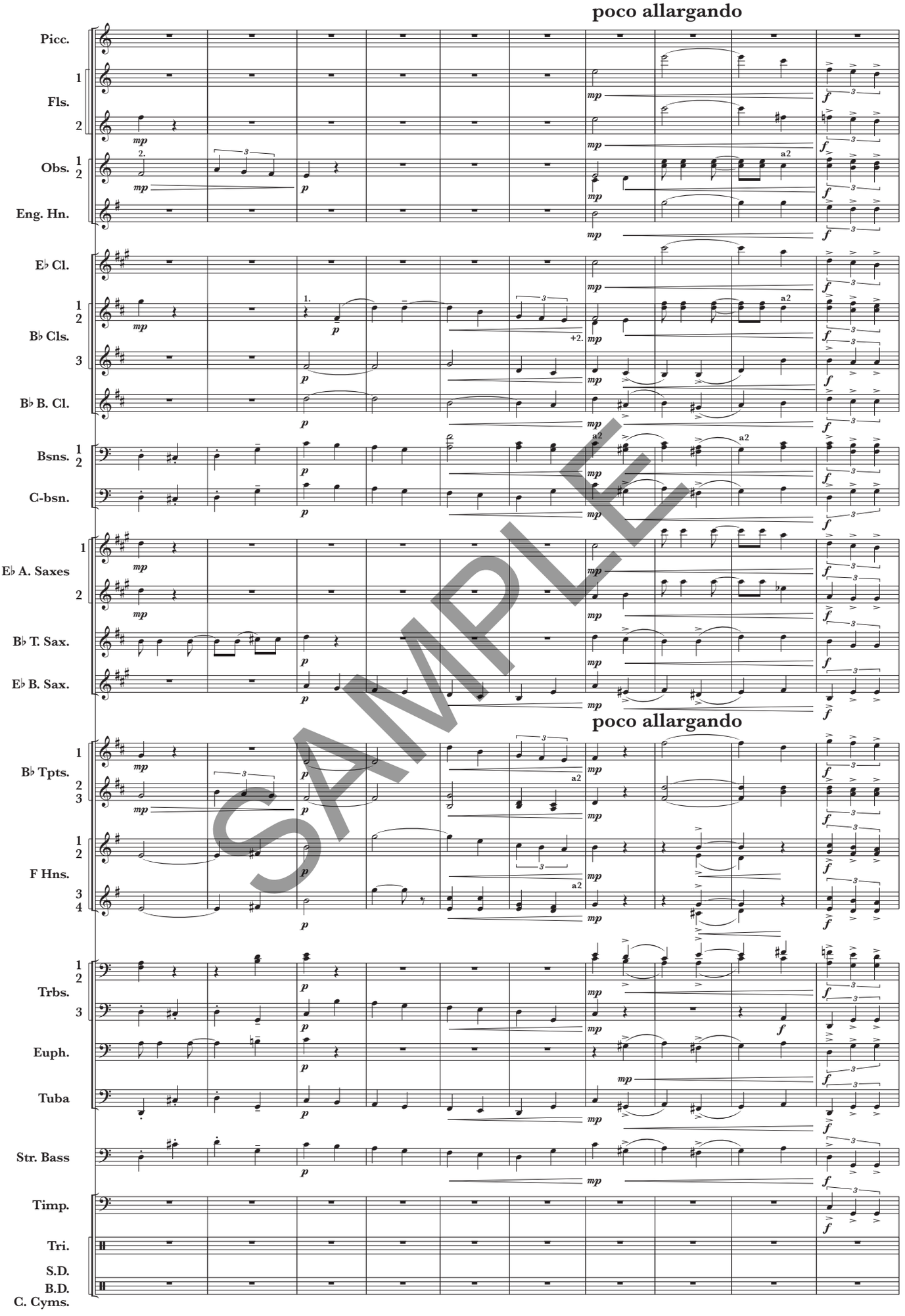
poco allargando
Picc.
Fls.
Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
poco allargando
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
+2.
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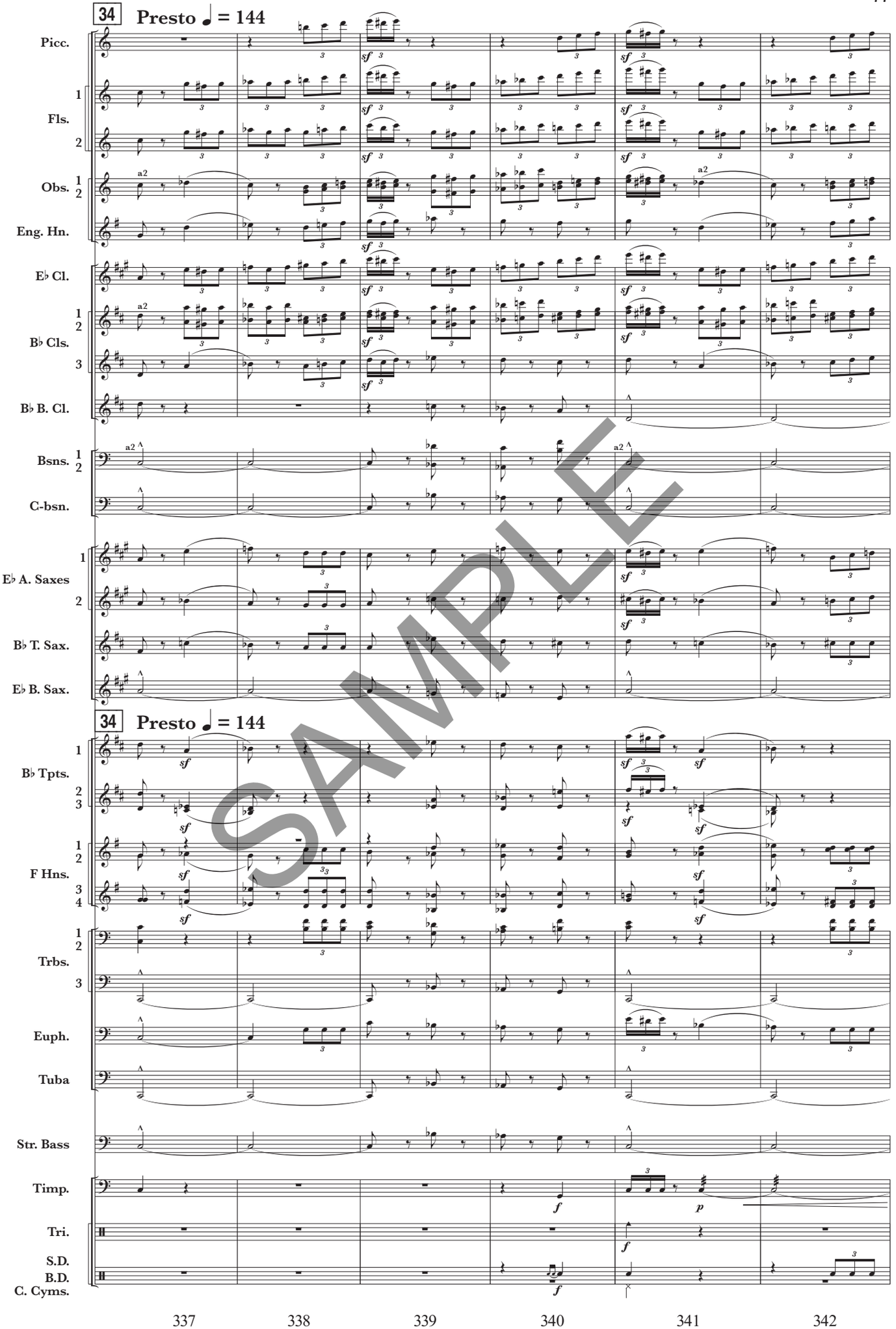
336

SAMPLE


34
Presto ♩ = 144
Picc.
1
Fls.
2
Obs. 1 2
Eng. Hn.
E♭ Cl.
1 2
B♭ Cls.
3
B♭ B. Cl.
Bsns. 1 2
C-bsn.
1
E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
34
Presto ♩ = 144
1
B♭ Tpts.
2 3
1 2
F Hns.
3 4
1 2
Trbs.
3
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
337
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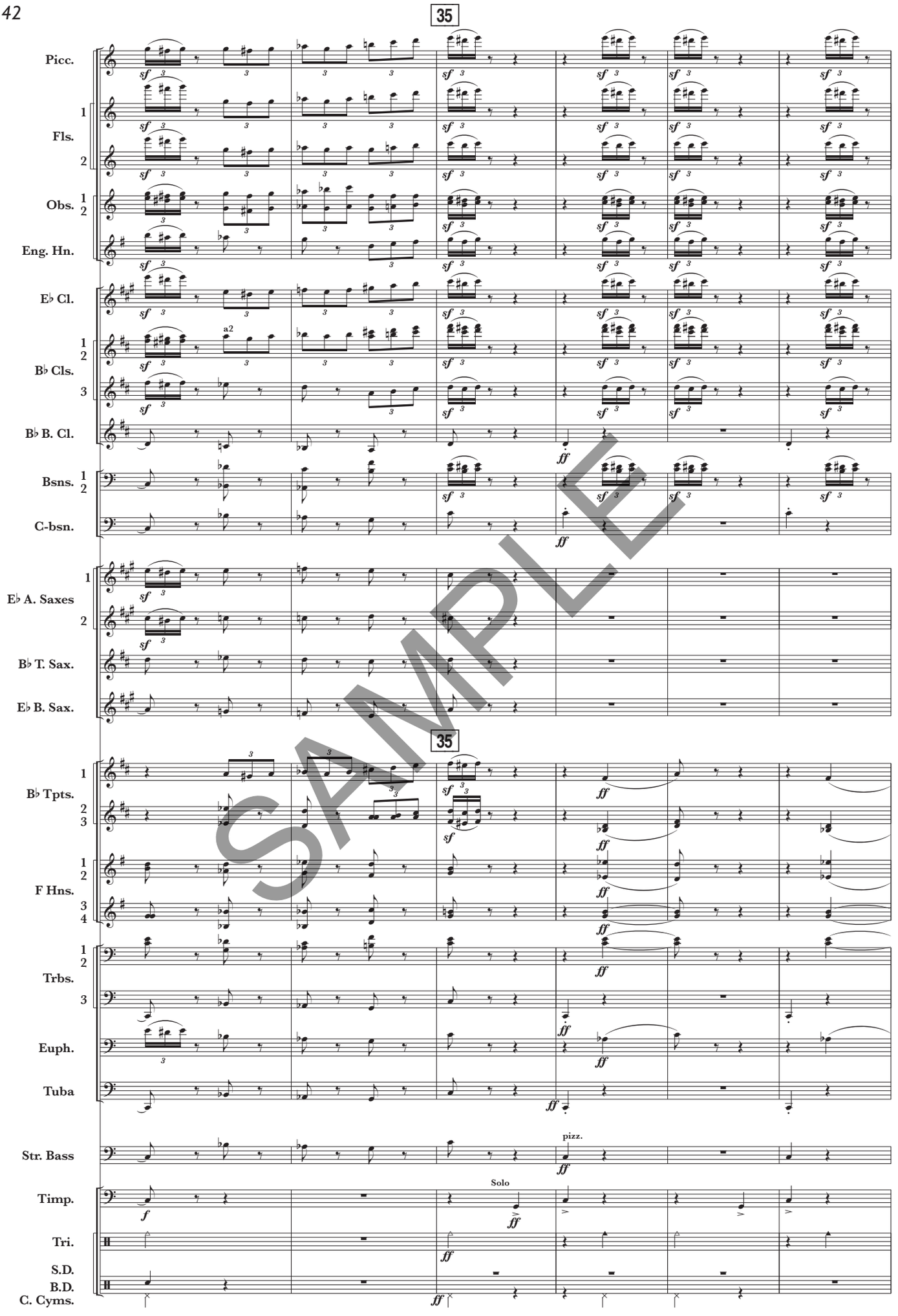
342

SAMPLE


35
Picc.
Fls.
Obs.
Eng. Hn.
E♭ Cl.
B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
35
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
Timp.
Tri.
S.D.
B.D.
C. Cyms.
a2
pizz.
Solo
343
344
345
346
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348

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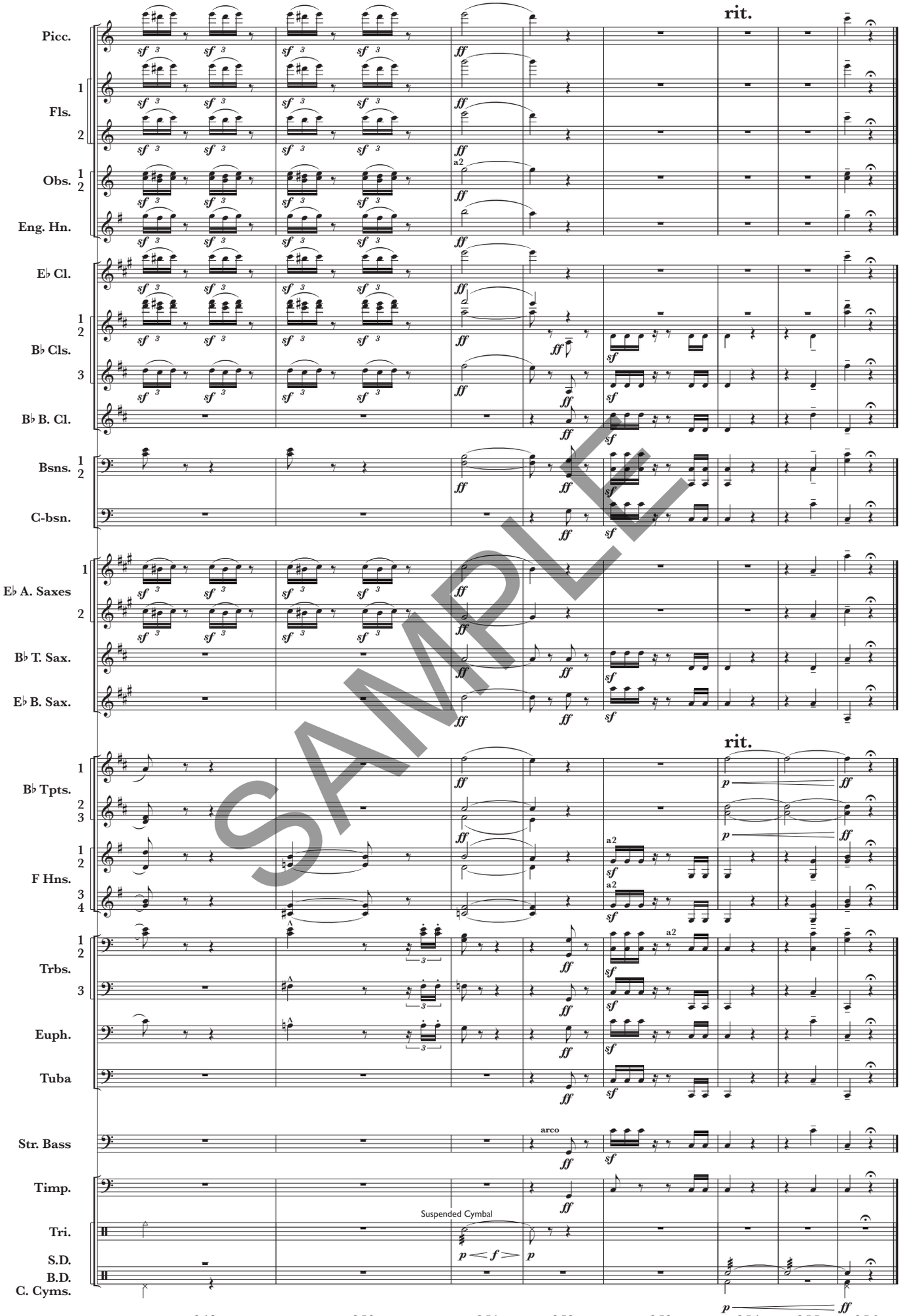
rit.
Picc.
Fls.
Obs.
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B♭ Cls.
B♭ B. Cl.
Bsns.
C-bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
rit.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Str. Bass
arco
Timp.
Suspended Cymbal
Tri.
S.D.
B.D.
C. Cyms.
a2
349
350
351
352
353
354
355
356

SAMPLE

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Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

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