

FULL SCORE

Flexible Band



CARL FISCHER

PERFORMANCE  
SERIES

Grade 3

# Ides of March

Sean O'Loughlin

XPS10  
INSTRUMENTATION

Full Score .....	1
<b>Part 1</b>	
Flute .....	8
Clarinet in B♭ / Trumpet in B♭ .....	4
Oboe / Violin .....	2
<b>Part 2</b>	
Clarinet in B♭ / Trumpet in B♭ .....	4
Alto Saxophone in E♭ .....	2
Violin .....	3
<b>Part 3</b>	
Clarinet in B♭ / Tenor Saxophone in B♭ .....	2
Alto Saxophone in E♭ .....	2
Horn in F .....	2
Violin .....	2
Viola .....	2
<b>Part 4</b>	
Tenor Saxophone in B♭ .....	2
Horn in F .....	2
Trombone / Euphonium / Bassoon / Cello .....	4
Euphonium T.C. in B♭ .....	2
<b>Part 5</b>	
Bass Clarinet in B♭ / Euphonium T.C. in B♭ .....	3
Trombone / Euphonium / Bassoon / Cello .....	4
Baritone Saxophone in E♭ .....	2
Tuba .....	4
Bass .....	1
Mallet Percussion .....	2
Bells, Chimes .....	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum .....	
Percussion 2 .....	7
Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal, Tambourine, Claves, China Cymbal .....	
Keyboard (opt.) .....	1

CARL FISCHER®

## About the Composition

Pulse pounding and haunting are two very distinct characteristics of *The Ides of March*. This dramatic composition celebrates my love of modern film music and is an exercise in economy of musical material. This economy is often referred to as minimalism, although I would not go so far as to include this composition in that world. This version is scored for a flexible ensemble to give your music program many options.

"The Ides of March" is a phrase that first appeared in the play *Julius Caesar* by William Shakespeare and represented the time when a coup d'état (or government overthrow) happened in the Roman government. "Et tu, Brute?" is the famous line recited by Julius Caesar at the climactic scene. The music reflects the heart-pounding pace of the events leading to the coup d'état.

The music starts with a three-note idea that permeates the entire composition. The first section of the piece from mm.1–35 is essentially one big crescendo. Different elements get added to the core three-note idea to increase its complexity. The swells in the low voices provide a grounding element to the rhythm above. The rhythm starts to break away from itself at m. 13 with the addition of a counter rhythm in the second and third parts. This counter rhythm becomes the main driving force at m. 21 with some melodic material introduced in the lower voices. The two eighth-note rhythmic ideas unite once again at m. 29 with a third rhythmic idea brought into the lower voices to provide the final push into m. 35.

The rhythmic cycle starts up again at m. 36, but this time it welcomes a lyrical line in the upper part. The staccato quarter notes in the low voices should have a light and spirited quality to them similar to pizzicato strings. A counter line joins the lyrical line at m. 46 with several intriguing moments of dissonance. The rhythm lets up a touch at m. 54, but quickly returns at m. 62 with the same three-note rhythm displaced by one beat between the flutes and oboes, and the clarinets and saxophones. A build-up follows that releases into the big lyrical and haunting moment of the piece at m. 74. The sound here should be broad, rich and triumphant. Bring out the eighth notes at mm. 80–81 while having the sustained notes pull back a bit. The soft dynamic at m. 90 signals a return to the rhythmic cycle. As before, layers of rhythms keep being added to increase the intensity of the moment. This crescendo finally releases itself at the end. Be mindful of the two beats of *tutti* rest in m. 121 that sets up the final climactic gesture in the following measure.

## About the Composer

Sean O'Loughlin (b.1972) is the Principal Pops Conductor of Symphoria, from Syracuse, NY. He is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria Symphony and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of *Sgt. Pepper Live* in Las Vegas featuring the band Cheap Trick. He has served as conductor for summer tours with Josh Groban, Sarah McLachlan and the Jerry Garcia Symphonic Celebration.

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Steven Tyler and Joe Perry, Kelly Clarkson, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...magnificent and colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, NY, Sean displayed a passion for music at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. For more information, please visit [www.seanoloughlin.com](http://www.seanoloughlin.com)

**Full Score**

Commissioned by North Hills High School Bands, North Hills, PA, Leonard Lavelle, director

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**The Ides of March****SEAN O'LOUGHLIN****Part 1**

Flute

Clarinet in B $\flat$  /  
Trumpet in B $\flat$ 

Violin / Oboe

**Part 2**Clarinet in B $\flat$  /  
Trumpet in B $\flat$ Alto Saxophone in E $\flat$ 

Violin

**Part 3**Clarinet in B $\flat$  /  
Tenor Saxophone in B $\flat$ Alto Saxophone in E $\flat$ 

Horn in F

Violin

Viola

**Part 4**Tenor Saxophone in B $\flat$  /  
Euphonium T.C. in B $\flat$ 

Horn in F

Trombone /  
Euphonium /  
Bassoon / Cello**Part 5**Bass Clarinet in B $\flat$  /  
Euphonium T.C. in B $\flat$ Trombone /  
Euphonium /  
Bassoon / Cello  
Tuba / Bass /  
(Baritone)  
Saxophone in E $\flat$ )Mallet  
Percussion  
(Chimes, Bells)Timpani  
(G, A $\flat$ , C, E $\flat$ )(Snare Drum,  
Bass Drum)**Percussion**(Crash Cymbals,  
Tam-tam, Triangle,  
Suspended Cymbal,  
Tambourine, Claves,  
China Cymbal)Keyboard  
(opt.)**Allegro**  $\text{♩} = 138$ 

1      2      3      4      5      6

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**Part 1**

Fl.

Cl. in B $\flat$  /  
Tpt. in B $\flat$ Vln. /  
Ob.**Part 2**Cl. in B $\flat$  /  
Tpt. in B $\flat$ A. Sax.  
in E $\flat$ 

Vln.

**Part 3**Cl. in B $\flat$  /  
T. Sax.  
in B $\flat$ A. Sax.  
in E $\flat$ 

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B $\flat$  /  
Euph. in B $\flat$ 

Hn. in F

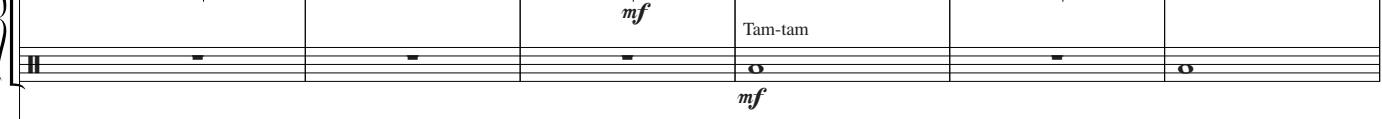
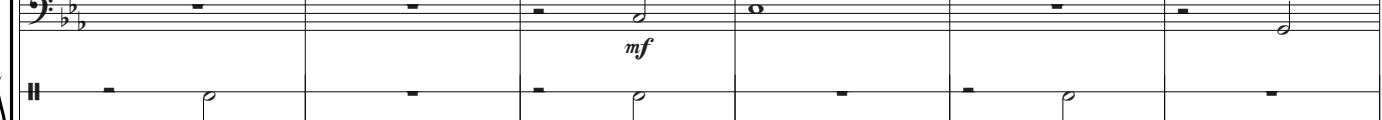
Tbn. / Euph.  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B $\flat$  /  
Euph. in B $\flat$ Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )Mall.  
Perc.

Timp.

Perc.

Kbd.

9

Chimes *mf*Chimes *mf*

Tam-tam



**Part 1**

Fl.

Musical score for Part 1 featuring five staves. The first staff is for Flute (Fl.). The second staff is for Clarinet in B♭ (Cl. in B♭) and Trombone in B♭ (Tpt. in B♭). The third staff is for Violin (Vln.) and Oboe (Ob.). The fourth staff is for Alto Saxophone in E♭ (A. Sax. in E♭). The fifth staff is for Violin (Vln.). All staves are in common time and key signature of B♭ major.

**Part 2**

Cl. in B♭ /

Tpt. in B♭

Musical score for Part 2 featuring two staves. The first staff is for Clarinet in B♭ (Cl. in B♭) and the second staff is for Trombone in B♭ (Tpt. in B♭). Both staves are in common time and key signature of B♭ major.

**A. Sax.  
in E♭**

Musical score for Part 2 featuring one staff for Alto Saxophone in E♭ (A. Sax. in E♭). The staff is in common time and key signature of B♭ major.

**Vln.**

Musical score for Part 2 featuring one staff for Violin (Vln.). The staff is in common time and key signature of B♭ major.

**Part 3**

Cl. in B♭ /

T. Sax.  
in B♭

Musical score for Part 3 featuring two staves. The first staff is for Clarinet in B♭ (Cl. in B♭) and the second staff is for Tenor Saxophone in B♭ (T. Sax. in B♭). Both staves are in common time and key signature of B♭ major.

**A. Sax.  
in E♭**

Musical score for Part 3 featuring one staff for Alto Saxophone in E♭ (A. Sax. in E♭). The staff is in common time and key signature of B♭ major.

**Hn. in F**

Musical score for Part 3 featuring one staff for Horn in F (Hn. in F). The staff is in common time and key signature of B♭ major.

**Vln.**

Musical score for Part 3 featuring one staff for Violin (Vln.). The staff is in common time and key signature of B♭ major.

**Vla.**

Musical score for Part 3 featuring one staff for Cello/Violoncello (Vla.). The staff is in common time and key signature of B♭ major.

**Part 4**T. Sax.  
in B♭ /

Euph. in B♭

Musical score for Part 4 featuring two staves. The first staff is for Tenor Saxophone in B♭ (T. Sax. in B♭) and the second staff is for Euphonium in B♭ (Euph. in B♭). Both staves are in common time and key signature of B♭ major.

**Hn. in F**

Musical score for Part 4 featuring one staff for Horn in F (Hn. in F). The staff is in common time and key signature of B♭ major.

**Tbn. / Euph.  
Bsn. / Vc.**

Musical score for Part 4 featuring two staves. The first staff is for Bassoon (Tbn.) and the second staff is for Euphonium (Euph.). Both staves are in common time and key signature of B♭ major.

**Part 5**Bs. Cl.  
in B♭ /

Euph. in B♭

Musical score for Part 5 featuring two staves. The first staff is for Bassoon Clarinet in B♭ (Bs. Cl. in B♭) and the second staff is for Euphonium in B♭ (Euph. in B♭). Both staves are in common time and key signature of B♭ major.

**Tbn. / Euph.  
Bsn. / Vc.**

Musical score for Part 5 featuring two staves. The first staff is for Bassoon (Tbn.) and the second staff is for Euphonium (Euph.). Both staves are in common time and key signature of B♭ major.

**Tba. / Bs. /  
(Bar. Sax.  
in E♭)**

Musical score for Part 5 featuring two staves. The first staff is for Double Bass (Tba.) and the second staff is for Baritone Saxophone in E♭ (Bs. / Bar. Sax. in E♭). Both staves are in common time and key signature of B♭ major.

**Mall.  
Perc.**

Musical score for Part 5 featuring one staff for Marimba (Mall.) and Percussion (Perc.). The staff is in common time and key signature of B♭ major.

**Timp.**

Musical score for Part 5 featuring one staff for Timpani (Timp.). The staff is in common time and key signature of B♭ major.

**Perc.**

Musical score for Part 5 featuring one staff for Percussion (Perc.). The staff is in common time and key signature of B♭ major.

*p***Kbd.**

Musical score for Part 5 featuring one staff for Keyboard (Kbd.). The staff is in common time and key signature of B♭ major.



**Part 1**

Fl.

Musical score for Part 1. The score consists of three staves. The top staff is for Flute (Fl.), the middle staff is for Clarinet in B♭ / Trombone in B♭ (Cl. in B♭ / Tpt. in B♭), and the bottom staff is for Violin / Oboe (Vln. / Ob.). The music is in common time, key signature is B♭ major (two flats). The page number 7 is in the top right corner.

**Part 2**Cl. in B♭ /  
Tpt. in B♭A. Sax.  
in E♭

Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

Musical score for Part 3. The score consists of five staves. The top staff is for Clarinet in B♭ / Trombone in B♭ (Cl. in B♭ / T. Sax. in B♭), the second staff is for Alto Saxophone in E♭ (A. Sax. in E♭), the third staff is for Bassoon in F (Hn. in F), the fourth staff is for Violin (Vln.), and the bottom staff is for Cello / Bass (Vla.). The music is in common time, key signature is B♭ major (two flats).

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.

Musical score for Part 4. The score consists of three staves. The top staff is for Tenor Saxophone in B♭ / Euphonium in B♭ (T. Sax. in B♭ / Euph. in B♭), the middle staff is for Bassoon in F (Hn. in F), and the bottom staff is for Bassoon / Tuba / Euphonium / Bassoon / Voice (Tbn. / Euph. Bsn. / Vc.). The music is in common time, key signature is B♭ major (two flats).

**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Tambourine  
T.-tam

China Cym.

Kbd.

Musical score for Part 5. The score consists of six staves. The top staff is for Bassoon in B♭ / Clarinet in B♭ / Euphonium in B♭ (Bs. Cl. in B♭ / Euph. in B♭), the second staff is for Bassoon / Euphonium / Bassoon / Voice (Tbn. / Euph. Bsn. / Vc.), the third staff is for Bassoon / Tuba / Bassoon / Voice (Tba. / Bs. / Bar. Sax. in E♭), the fourth staff is for Marimba / Percussion (Mall. Perc.), the fifth staff is for Timpani (Timp.), and the bottom staff is for Keyboard (Kbd.). The score includes dynamic markings such as > and >>. The page number 25 is at the bottom left, and 29 is at the bottom right.

Part 1

Fl.

A page of musical notation for a band or orchestra, featuring ten staves of music. The notation includes various rhythmic patterns, dynamic markings like ff (fortissimo), and a prominent red diagonal watermark reading "Printed by Noteflight".

**Part 1**

Fl.

Cl. in B $\flat$  /  
Tpt. in B $\flat$ Vln. /  
Ob.**Part 2**Cl. in B $\flat$  /  
Tpt. in B $\flat$ A. Sax.  
in E $\flat$ 

Vln.

**Part 3**Cl. in B $\flat$  /  
T. Sax.  
in B $\flat$ A. Sax.  
in E $\flat$ 

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B $\flat$  /  
Euph. in B $\flat$ 

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B $\flat$  /  
Euph. in B $\flat$ Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )Mall.  
Perc.

Timp.

Perc.

Kbd.

36

Soli

mp

Soli

mp

mp

p

p

p

p

p

p

p

p

p

36

p

Bells

p

Triangle

p

mp

## Part 1

Fl.

Cl. in B<sub>b</sub> /  
Tpt. in B<sub>b</sub>

Vl  
Ob

Part 2

## **Part 2**

### **Cl. in B<sub>b</sub> / Tpt. in B<sub>b</sub>**

A. Sax.  
in E♭

Vln.

Part 3

## **Part 5**

A. Sax.  
in E<sub>b</sub>

Hg in E

Vln

VII-

Part 4

T. Sax.  
in B<sub>b</sub> /  
Euph. in B<sub>b</sub>

Hg in E

Tbn. / Euph.  
Bsn. / Vc.

## Part 5

Bs. Cl.  
in B $\flat$  /  
Euph. in B $\flat$

Tbn. / Euph.  
Bsn. / Vc.

Tba. / Bs.  
(Bar. Sax.  
in E $\flat$ )

Mall.  
Perc.

Timp.

Perc.

46

46

46

Sus. Cym.

*pp* ————— *mn*

XPS10F

**Part 1**

Fl.

Musical score for Part 1. The score consists of three staves: Flute (top), Clarinet in B♭/Bassoon (middle), and Violin/Oboe (bottom). The key signature is B♭ major (two flats). The music starts with a dynamic of forte (f) and includes various note heads and stems.

**Part 2**

Cl. in B♭ /

Tpt. in B♭

A. Sax.  
in E♭

Vln.

**Part 3**

Cl. in B♭ /

T. Sax.

in B♭

A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

Musical score for Part 3. The score consists of six staves: Clarinet in B♭ (top), Tenor Saxophone (second), Alto Saxophone (third), Horn in F (fourth), Violin (fifth), and Cello (bottom). The key signature is B♭ major. The music features eighth-note patterns throughout the staves.

**Part 4**

T. Sax.

in B♭ /

Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.

Musical score for Part 4. The score consists of four staves: Tenor Saxophone (top), Horn in F (second), Bassoon/Euphonium (third), and Bassoon/Violoncello (bottom). The key signature is B♭ major. The music consists of rests throughout the staves.

**Part 5**

Bs. Cl.

in B♭ /

Euph. in B♭

Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Tri.

2

p

Kbd.

Musical score for Part 5. The score consists of eight staves: Bassoon/Clarinet (top), Bassoon/Euphonium (second), Bassoon/Violoncello (third), Bass Trombone/Baritone Saxophone (fourth), Marimba/Percussion (fifth), Timpani (sixth), Percussion (seventh), and Triangle (eighth). The key signature changes to B major (no sharps or flats). The music includes eighth-note patterns and dynamics like forte (f) and piano (p).

**Part 1**

Fl.

Cl. in B♭ /  
Tpt. in B♭Vln. /  
Ob.**Part 2**Cl. in B♭ /  
Tpt. in B♭A. Sax.  
in E♭

Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**54**

Musical score for measures 54-59. The score includes four staves: Flute (top), Clarinet/Bassoon (second), Violin/Oboe (third), and Alto Saxophone/E♭ Saxophone (bottom). The music consists of eighth-note patterns with various dynamics and slurs.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**54**

Musical score for measures 54-59. The score includes four staves: Tenor Saxophone/Bassoon (top), Horn in F (second), Trombone/Euphonium (third), and Bassoon/Violoncello (bottom). The music features eighth-note patterns with dynamic markings like *p*, *mf*, and *p*.

**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.

Musical score for measures 54-59. The score includes four staves: Bass Clarinet/Euphonium (top), Trombone/Euphonium (second), Bass/Tuba/Bassoon (third), and Bassoon/Violoncello (bottom). The bassoon part includes dynamic markings *p*, *mf*, and *p*.



**Part 1**

Fl.

Cl. in B♭ /  
Tpt. in B♭Vln. /  
Ob.**Part 2**Cl. in B♭ /  
Tpt. in B♭A. Sax.  
in E♭

Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

*cresc.*  
*cresc.*  
*cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*cresc.*  
*cresc.*  
*cresc.*

*cresc.*  
*cresc.*  
*cresc.*

Chimes *bring out*

*p* — *mf cresc.*  
on head  
*cresc.*

*cresc.*



**Part 1**

Fl.

Cl. in B♭ /  
Tpt. in B♭Vln. /  
Ob.**Part 2**Cl. in B♭ /  
Tpt. in B♭A. Sax.  
in E♭

Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

The musical score for page 16 is organized into five distinct parts (Part 1 through Part 5). Each part contains multiple staves representing different instruments. The instruments listed on the left side of the score include Flute, Clarinet in B♭, Oboe, Violin, Alto Saxophone in E♭, Trombone/Euphonium in B♭, Bassoon/Violoncello, Bass/Tuba/Baritone Saxophone in E♭, Mall. Perc., Timpani, Percussion (2 sets), and Keyboard. The score features various musical markings such as dynamics (mf, f, p), performance instructions like 'mf', and specific note heads. The music is presented in measures numbered 78 through 83 at the bottom of the page.

**Part 1**

Fl.

Musical score for Part 1. The score consists of five staves. The first staff is for Flute (Fl.). The second staff is for Clarinet in B♭ and Trombone in B♭ (Cl. in B♭ / Tpt. in B♭). The third staff is for Trombone in B♭ and Bassoon in B♭ (Tpt. in B♭). The fourth and fifth staves are for Violin and Oboe (Vln. / Ob.). The music is in common time, key signature of B♭ major (two flats).

**Part 2**

Cl. in B♭ /

Tpt. in B♭

A. Sax.  
in E♭

Vln.

**Part 3**

Cl. in B♭ /

T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax.

in B♭ /

Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**Part 5**

Bs. Cl.

in B♭ /

Euph. in B♭

Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

2

Kbd.

Musical score for Part 5. The score consists of eight staves. The first staff is for Bassoon in B♭, Clarinet in B♭, and Euphonium in B♭ (Bs. Cl. in B♭ / Euph. in B♭). The second staff is for Trombone in B♭, Euphonium in B♭, Bassoon in B♭, and Bassoon in C (Tbn. / Euph. Bsn. / Vc.). The third staff is for Bass Trombone in B♭, Bass Trombone in C, Bassoon in B♭, and Bassoon in C (Tba. / Bs. / Bar. Sax. in E♭). The fourth staff is for Marimba (Mall. Perc.) and Timpani (Timp.). The fifth staff is for Percussion 1 (Perc. 1). The sixth staff is for Percussion 2 (Perc. 2). The seventh staff is for Keyboard (Kbd.). The music is in common time, key signature of B♭ major (two flats). Measure numbers 84 through 89 are indicated at the bottom of the page.

**Part 1**

Fl.

Cl. in B♭ /  
Tpt. in B♭Vln. /  
Ob.**Part 2**Cl. in B♭ /  
Tpt. in B♭A. Sax.  
in E♭

Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. / Euph.  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

**92**

Measures 90-91 (Part 1, 2, 3, 4):

- Flute:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Clarinet/Bassoon:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Oboe:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Violin:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Alto Saxophone/Euphonium:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Bassoon/Tuba:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Horn/French Horn:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Trombone/Euphonium/Bassoon/Voice/Cello:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Bass Clarinet/Euphonium:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.
- Bassoon/Voice/Cello:** Measures 90-91: *p*; Measure 92: *f*; Measure 93: *f*; Measure 94: *p*; Measure 95: *f*.

Measures 92-95 (Part 5):

- Mallory Percussion:** Measures 92-95: *p* (Measure 92), *f* (Measure 93), *p* (Measure 94), *f* (Measure 95).
- Timpani:** Measures 92-95: *p* (Measure 92), *f* (Measure 93), *p* (Measure 94), *f* (Measure 95).
- Percussion 1 (2 staves):** Measures 92-95: *p* (Measure 92), *f* (Measure 93), *p* (Measure 94), *f* (Measure 95).
- Percussion 2 (2 staves):** Measures 92-95: *p* (Measure 92), *f* (Measure 93), *p* (Measure 94), *f* (Measure 95).
- Keyboard:** Measures 92-95: *p* (Measure 92), *f* (Measure 93), *p* (Measure 94), *f* (Measure 95).

**Part 1**

Fl.

*mp*

**Cl. in B♭ /  
Tpt. in B♭**

*mp*

**Vln. /  
Ob.**

*mp*

**Part 2****Cl. in B♭ /  
Tpt. in B♭**

*mp*

**A. Sax.  
in E♭**

*mp*

Vln.

**Part 3****Cl. in B♭ /  
T. Sax.  
in B♭**

*mp*

**A. Sax.  
in E♭**

*mp*

**Hn. in F**

Vln.

*mp*

**Vla.**

*mp*

**Part 4****T. Sax.  
in B♭ /  
Euph. in B♭**

*mp*

**Hn. in F**

*mp*

**Tbn. / Euph.  
Bsn. / Vc.**

*mp*

**Part 5****Bs. Cl.  
in B♭ /  
Euph. in B♭**

*mp*

**Tbn. / Euph.  
Bsn. / Vc.**

*mp*

**Tba. / Bs. /  
(Bar. Sax.  
in E♭)**

*mf*

**Mall.  
Perc.**

*mf*

**Timp.**

*mf*

**Perc.**

*mf*

T-tam

*p*

Claves

*mf*

*p*

**Kbd.**

*mp*

Part 1

Fl.

A page of musical notation for orchestra, featuring ten staves of music. The top seven staves are in treble clef and the bottom three are in bass clef. The key signature is one flat. The music consists primarily of eighth-note patterns. A large red watermark reading "Downloaded exclusively for you or print" is diagonally across the page. Measure numbers 102 through 107 are at the bottom of each staff.

**Part 1**  
Fl.

**Cl. in B♭ /  
Tpt. in B♭**

**Vln. /  
Ob.**

**Part 2**  
**Cl. in B♭ /  
Tpt. in B♭**

**A. Sax.  
in E♭**

**Vln.**

**Part 3**  
**Cl. in B♭ /  
T. Sax.  
in B♭**

**A. Sax.  
in E♭**

**Hn. in F**

**Vln.**

**Vla.**

**Part 4**  
**T. Sax.  
in B♭ /  
Euph. in B♭**

**Hn. in F**

**Tbn. / Euph.  
Bsn. / Vc.**

**Part 5**  
**Bs. Cl.  
in B♭ /  
Euph. in B♭**

**Tbn. / Euph.  
Bsn. / Vc.**

**Tba. / Bs. /  
(Bar. Sax.  
in E♭)**

**Mall.  
Perc.**

**Timp.**

**Perc.**  
1  
2  
China Cym.  
Tamb.  
T-tam

**Kbd.**

21

**108**

**108**

**109**

**110**

**111**

**112**

XPS10F

**Part 1**  
Fl.

Cl. in B♭ /  
Tpt. in B♭

Vln. /  
Ob.

**Part 2**  
Cl. in B♭ /  
Tpt. in B♭

A. Sax.  
in E♭

Vln.

**Part 3**

Cl. in B♭ /  
T. Sax.  
in B♭

A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. / Euph.  
Bsn. / Vc.

**Part 5**

Bs. Cl.  
in B♭ /  
Euph. in B♭

Tbn. / Euph.  
Bsn. / Vc.

Tba. / Bs. /  
(Bar. Sax.  
in E♭)

Mall.  
Perc.

Timp.

Perc.

Kbd.

## Part 1

Pa  
EJ

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff (fortissimo) and ff > > > (fortissimo with accents). The page is numbered 23 at the top right. A large red diagonal watermark reading 'Digitized by Google' is overlaid across the page.

## Full Score

## Part 1

Flute

Clarinet in B<sup>b</sup>/Trumpet in B<sup>b</sup>

Oboe / Violin

## Part 2

Clarinet in B<sup>b</sup>/Trumpet in B<sup>b</sup>Alto Saxophone in E<sup>b</sup>

Violin

## Part 3

Clarinet in B<sup>b</sup>/Tenor Saxophone in B<sup>b</sup>Alto Saxophone in E<sup>b</sup>

Horn in F

Violin

Viola

## Part 4

Tenor Saxophone in B<sup>b</sup>

Horn in F

Trombone /

Euphonium /

Bassoon / Cello

Tuba / Bass /

Bass Saxophone in E<sup>b</sup>

Mallet Percussion (Bells)

Timpani

Snare Drum, Bass Drum)

Percussion

(Triangle, Crash Cymbals)

## Keyboard (opt.)

**Radetzky March**

JOHANN STRAUSS  
Arranged by Larry Clark

Alla Marcia  $\dot{\underline{\underline{100}}}$

**Fl.**      **Cl. in B<sup>b</sup>**      **Tpt. in B<sup>b</sup>**      **Ob. / Vln.**

**Part 2**

**Clarinet in B<sup>b</sup>**      **Trumpet in B<sup>b</sup>**

**Alto Saxophone in E<sup>b</sup>**

**Horn in F**

**Violin**

**Viola**

**Part 4**

**Tenor Saxophone in B<sup>b</sup>**

**Horn in F**

**Trombone /**

**Euphonium /**

**Bassoon / Cello**

**Tuba / Bass /**

**Bass Saxophone in E<sup>b</sup>**

**Mallet Percussion (Bells)**

**Timpani**

**Snare Drum, Bass Drum)**

**Percussion**

**(Triangle, Crash Cymbals)**

**Keyboard (opt.)**

**Radetzky March**

JOHANN STRAUSS  
Arranged by Larry Clark

Alla Marcia  $\dot{\underline{\underline{100}}}$

**Fl.**      **Cl. in B<sup>b</sup>**      **Tpt. in B<sup>b</sup>**      **Ob. / Vln.**

**Part 2**

**Clarinet in B<sup>b</sup>**      **Trumpet in B<sup>b</sup>**

**A. Sax. in E<sup>b</sup>**

**Vln.**

**Part 3**

**Cl. in B<sup>b</sup>**      **T. Sax. in B<sup>b</sup>**

**A. Sax. in E<sup>b</sup>**

**Hn. in F**

**Vln.**

**Vla.**

**Part 4**

**T. Sax. in B<sup>b</sup>**

**Hn. in F**

**Thm. / Euph. / Bsn. / Vcl.**

**Part 5**

**Bs. Cl. in B<sup>b</sup>**

**Thm. / Euph. / Bsn. / Vcl.**

**Tha. / Bs. / (Bar. Sax. in E<sup>b</sup>)**

**Mall. Perc.**

**Timp.**

**Perc.**

**Kbd.**

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