

For The Villages Concert Band, Lady Lake, Florida
Dedicated to the Memory of James O. Pierce, Founder

TO THOSE WHO SERVE

JACK BULLOCK (ASCAP)

1 Conductor	3 1st B \flat Trumpet	WORLD PARTS Available for download from www.alfred.com/worldparts 1st Horn in E \flat 2nd Horn in E \flat 1st Trombone in B \flat Bass Clef 2nd Trombone in B \flat Bass Clef 3rd Trombone in B \flat Bass Clef 1st Trombone in B \flat Treble Clef 2nd Trombone in B \flat Treble Clef 3rd Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef
1 Piccolo	3 2nd B \flat Trumpet	
6 C Flute	3 3rd B \flat Trumpet	
2 Oboe	2 1st Horn in F	
2 Bassoon	2 2nd Horn in F	
3 1st B \flat Clarinet	2 1st Trombone	
3 2nd B \flat Clarinet	2 2nd Trombone	
3 3rd B \flat Clarinet	2 3rd Trombone	
1 E \flat Alto Clarinet	2 Euphonium	
2 B \flat Bass Clarinet	1 Baritone Treble Clef	
2 1st E \flat Alto Saxophone	4 Tuba	
2 2nd E \flat Alto Saxophone	2 Mallet Percussion (Chimes, Bells)	
1 B \flat Tenor Saxophone	1 Timpani	
1 E \flat Baritone Saxophone	2 Percussion I (Snare Drum, Bass Drum)	
	1 Percussion II (Crash Cymbals)	

PROGRAM NOTES

TO THOSE WHO SERVE is in the style of a concert march, but has a different "road map." Instead of the marches common to the "Sousa" era (introduction, first strain, second strain, trio, "dogfight" and return to the trio), this composition is in a more contemporary format. The main theme is introduced by horns and alto saxophones and proceeds with varied instrumental colors, through the related minor key and then back to the original theme with a flourish at the finish. It has rhythmical and melodic impact.

This composition is written for The Villages Concert Band in Lady Lake, Florida and dedicated to the memory of James O. Pierce, the founder of the band.

NOTES TO THE CONDUCTOR

Keeping the rhythms crisp and clean will insure the overall effect of this composition. The background rhythm parts found in the alto saxophone, horn, trombone and percussion parts are important for rhythmical security, but should play a secondary part in the interpretation.

Note the constant changes in dynamic levels which is intended to give the piece a variety of band colors. Change the levels to accommodate your ensemble, but make the changes throughout all sections to keep the levels in their original perspective. Save your loudest sounds for the final eight measures.

Jack Bullock

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CONDUCTOR

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March style $\text{♩} = 120$ 5

Piccolo *mf* *mp*

C Flute *mf* *mp*

Oboe *mf* *mp*

Bassoon *f* *mp*

1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

E♭ Alto Clarinet *f* *mp*

B♭ Bass Clarinet *f* *mp*

1 *ff*

2 *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

1 *ff*

2 *ff*

3 *ff*

Horns in F *ff*

1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Trombones *f* *mp*

1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Euphonium *f* *mp*

Tuba *f* *mp*

Mallet Percussion (Chimes, Bells) *f*

Timpani *f* *mp*

Percussion I (Snare Drum, Bass Drum) *f* *mp*

Percussion II (Crash Cymbals) *f* *mp*

1 2 3 4 5 6 7

Picc.

Fl.

Ob.

Bsn.

1
2
3
Cls.

A. Cl.

B. Cl.

1
2
A. Saxes.

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1
2
Hns.

1
2
3
Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

mp

mp

mp

13

To Coda

21

Picc.

Fl.

Ob.

Bsn.

mf

mf

mf

1

2

3

Cls.

A. Cl.

B. Cl.

mf

mf

mf

mf

1

2

A. Saxs.

T. Sax.

Bar. Sax.

mp

mp

mf

mp

To Coda

21

1

2

3

Tpts.

Hns.

mp

mp

1

2

3

Tbns.

Euph.

Tuba

mf

mp

Mlt. Perc.

Timp.

Perc. I

Perc. II

Bells

mf



Picc.
Fl.
Ob.
Bsn.

1
2
3
A. Cl.
B. Cl.

1
2
A. Sax.
T. Sax.
Bar. Sax.

1
2
3
Tpts.
1
2
Hns.

1
2
3
Tbns.
Euph.
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II



Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Cue: Tuba *mp*

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

Hns.

1 *mp*

2 *mp*

3

Tbns.

Euph. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. I *p*

Perc. II *f* *ch*

61

Picc.
Fl.
Ob.
Bsn.

1
2
3
A. Cl.
B. Cl.

1
2
A. Saxes.
T. Sax.
Bar. Sax.

61

1
2
3
Hns.

1
2
3
Tbns.
Euph.
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II

69

Picc.

Fl.

Ob.

Bsn.

1

2

3

Cls.

A. Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

69

1

2

3

Tpts.

1

2

Hns.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

D.C. al Coda

77

Picc.

Fl.

Ob.

Bsn.

1

2

3

Cls.

A. Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

D.C. al Coda

77

1

2

3

Tpts.

Hns.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Coda 87

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *mf*

1 *f*

Cls. 2 *f*

3 *f*

A. Cl. *mf*

B. Cl. *mf*

1 *f*

A. Saxes. 2 *f*

T. Sax. *mf*

Bar. Sax. *mf*

Coda 87

1

Tpts. 2

3

1 *mf*

Hns. 2 *mf*

1 *mp*

Tbns. 2 *mp*

3

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*



95

Picc. *ff*³

Fl. *ff*³

Ob. *ff*³

Bsn. *ff*

1 2 3

Cls. *ff*³

A. Cl. *ff*

B. Cl. *ff*

1 2

A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *ff*

95

1 2 3

Tpts. *ff*³

Hns. *f*

1 2 3

Tbns. *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *f*

Perc. I *ff*

Perc. II *ff*

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