

MARCH JUBILANTÉ

ELENA ROUSSANOVA LUCAS (ASCAP)

INSTRUMENTATION

1	Conductor	6	Trombone/Baritone/Bassoon	WORLD PARTS Available for download from www.alfred.com/worldparts Horn in E \flat Trombone/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
10	Flute	2	Baritone Treble Clef (World Part Trombone in B \flat Treble Clef)	
2	Oboe	4	Tuba	
10	B \flat Clarinet	2	Mallet Percussion (Xylophone/Bells)	
2	B \flat Bass Clarinet	3	Percussion (Snare Drum/Bass Drum/ Crash Cymbals)	
6	E \flat Alto Saxophone			
4	B \flat Tenor Saxophone			
2	E \flat Baritone Saxophone			
8	B \flat Trumpet			
4	F Horn			

PROGRAM NOTES

This light and lively march also has an elegant feel to it. I had fun writing this march for your beginning bands, and it is my hope that it will be fun for your students and audiences as well. It is reminiscent of Percy Grainger's style, as the music rolls along with a joyful gait.

NOTES TO THE CONDUCTOR

Although the tempo is marked at quarter note=160, it would be best to begin by rehearsing at quarter note≈112–120. As there are relatively few eighth-note passages, this should be an easily-learned piece. Once your students are comfortable with these eighth-note passages, gradually increase the tempo until quarter note=160 or, ideally, 176. The style and breathing will be much easier at these faster tempi.

While percussion parts are not overly extensive, they make an excellent contribution of colors and textures to your performance. Please be careful to have the snare drum blend with the ensemble, but the cymbal crash can be mighty!

The introduction is strong, followed by the 'A' theme, which is presented by the trumpets in measure 5. This should be full, but not forced. The woodwinds that join in measure 7 should blend with the trumpet color. The first two notes of this theme are answered initially by the woodwinds and later by the bells.

At measure 21, the woodwinds take over with the 'B' theme melody before evolving into a fuller sound.

At measure 36, the low brass section reintroduces the 'A' theme. I have suggested some helpful slide positions to help the trombones in measures 36 through 38 and measures 44 through 46.

At measure 52, the ensemble plays very soft, yet spiritedly, in a short new 'C' theme, before evolving into a restatement of the 'B' theme at measure 60. A full and rousing recap of the 'A' theme in measure 67 (with the mighty cymbal crash!) brings the music to a stirring end (no *ritardando*). Enjoy!

Elena Roussanova Lucas

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

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March Jubilanté

CONDUCTOR SCORE
Approx. Duration - 2:00

Elena Roussanova Lucas (ASCAP)

Bright March ♩ = 176

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Xylophone/Bells)

Percussion
(Snare Drum/Bass Drum/
Crash Cymbals)

The musical score is arranged in a standard orchestral format with 12 staves. The top section includes Flute, Oboe, B♭ Clarinet, and B♭ Bass Clarinet. The middle section includes E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The bottom section includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, and Tuba. The Mallet Percussion staff is divided into Xyl. and Bells, and the Percussion staff is divided into S.D. and B.D. The score is in 4/4 time with a tempo of 176. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score. A box with the number '5' is located above the Flute staff in the fifth measure. Dynamics include *f*, *mf*, and *mp*. The score is numbered 1 through 6 at the bottom.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Perc.

mf

7 8 9 10 11 12 13

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Trb./Bar./Bsn.
Tuba
Mlts.
Perc.

The musical score is arranged in a standard orchestral format with 13 staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Baritone (Trb./Bar./Bsn.), Tuba, Mellophone (Mlts.), and Percussion (Perc.). The score spans measures 14 to 20. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written in smaller red text below it.

14 15 16 17 18 19 20

Musical score for woodwinds, brass, and percussion. The score is divided into two systems, each starting at measure 21. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trumpet/Baritone/Bassoon (Trb./Bar./Bsn.), Tuba, Mallets (Mlts.), and Percussion (Perc.). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

29

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

B. Cl. *f* *mf* *f* *mf*

A. Sax. *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

Bar. Sax. *f* *mf* *f* *mf*

29

Tpt. *mf* *f* *mf* *f*

Hn. *mf* *f* *mf*

Trb./Bar./Bsn. *mf* *f* *mf*

Tuba *f* *mf* *f* *mf*

Mlts. Bells *f* Xyl. *ff*

Perc. *mp* *mf* *mp*

28 29 30 31 32 33 34

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Trb./Bar./Bsn. *f*

Tuba *mp*

Mlts.

Perc.

35 36 37 38 39 40 41

Fl. 44

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 44

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Perc.

mf

42 43 44 45 46 47 48

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *p*

A. Sax. *pp*

T. Sax. *pp*

Bar. Sax. *p*

Tpt. *pp*

Hn. *pp*

Trb./Bar./Bsn. *pp*

Tuba *p*

Mlts. Bells *mp*

Perc. *pp*

52

52

49 50 51 52 53 54 55

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Trb./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *ff*

Perc. *mp* *mf*

60

60

56 57 58 59 60 61 62

68

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

68

Tpt. *f* *mf* *f*

Hn. *f*

Trb./Bar./Bsn. *f*

Tuba *f*

Mlts. Xyl. *f* Bells Xyl. *ff*

Perc. *mf* *f* Cr. Cyms. S.D. blend with ensemble

63 64 65 66 67 68 69

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Perc.

76

76

70 71 72 73 74 75 76

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Perc.

77 78 79 80 81 82 83

f Cr. Cyms. *ff*

Xyl.

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