

FIELD AYRES

Three Camps, Downfall of Paris,
Hell on the Wabash

Arranged by Douglas Richard
Drum parts edited by Eric Sheffler

Instrumentation

- | | |
|----------------------------------|---------------------------|
| 1 — Conductor Score | 3 — 1st B \flat Trumpet |
| 1 — Piccolo | 3 — 2nd B \flat Trumpet |
| 5 — 1st Flute | 3 — 3rd B \flat Trumpet |
| 5 — 2nd Flute | 1 — 1st F Horn |
| 1 — 1st Oboe | 1 — 2nd F Horn |
| 1 — 2nd Oboe | 1 — 3rd F Horn |
| 1 — 1st Bassoon | 1 — 4th F Horn |
| 1 — 2nd Bassoon | 2 — 1st Trombone |
| 4 — 1st B \flat Clarinet | 2 — 2nd Trombone |
| 4 — 2nd B \flat Clarinet | 2 — 3rd Trombone |
| 4 — 3rd B \flat Clarinet | 2 — Euphonium |
| 2 — B \flat Bass Clarinet | 1 — Euphonium T.C. |
| 2 — 1st E \flat Alto Saxophone | 4 — Tuba |
| 2 — 2nd E \flat Alto Saxophone | Percussion — 2 players: |
| 2 — B \flat Tenor Saxophone | 4 — Field Drum |
| 1 — E \flat Baritone Saxophone | 1 — Bass Drum |

World Parts

available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st E \flat Horn
- 2nd E \flat Horn
- 3rd E \flat Horn
- 4th E \flat Horn
- 1st Trombone in B \flat T.C.
- 2nd Trombone in B \flat T.C.
- 3rd Trombone in B \flat T.C.
- 1st Trombone in B \flat B.C.
- 2nd Trombone in B \flat B.C.
- 3rd Trombone in B \flat B.C.
- Euphonium in B \flat B.C.
- Tuba in B \flat T.C.
- Tuba in B \flat B.C.
- Tuba in E \flat T.C.
- Tuba in E \flat B.C.
- String Bass



Finally a chance for your drummers to shine! Not just ANY drummers, but your musicians who have taken the time to learn the essential vocabulary (the rudiments) of drumming.

Field Ayres celebrates the rich heritage of rudimental drumming through the performance of three traditional drum solos that were written over the course of America's growth as a nation. While the history of rudimental drumming goes back to the mid-1300s when the Swiss used drums to signal during battle, it was Baron Friedrich von Stueben who, 400 years later, wrote *Regulations*, a manual that specified drum signals for American Soldiers during the Revolutionary War. This exacting style of drumming continued to develop, and by the mid-twentieth century was the basis for contests organized by the American Legion for drum and bugle corps.

While the music was originally written for drums and fifes, this setting allows for more than one drummer to be in front of the band and still be heard. It should ideally be performed on rope tension (field) drums. A very dry (non-ringing) bass drum would allow for the greatest clarity.

11 "2nd Camp"

Picc.

Fls. 1/2

Obs. 1/2 *mf* *a2*

Bsns. 1/2

Cls. 1/2/3 *a2*

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D.

B.D.

10 L R L R L *simile* 12 13



Picc. *mf*

Fls. 1/2

Obs. 1/2 *a2* *mf*

Bsns. 1/2 *a2* *mf*

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D. *>*

B.D. *simile*

Picc. *ff*

Fls. 1/2 *ff*

Obs. 1/2 *ff*

Bsns. 1/2 *f*

Cls. 1 *ff*

2/3

B. Cl. *ff*

A. Saxes 1/2 *f* (*f*)

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *f*

2/3

Hns. 1/2 *f*

3/4

Trbs. 1 *f*

2/3 *a2* *f*

Euph. *f*

Tuba *f*

F.D. *f*

B.D.

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Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D.

B.D.

R L R L R L simile R L R L R L R L R R L R L L

R L R L R L simile R L L R L L R L R R L R L L

44 45 46 47 48 49



51

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

F.D.

B.D.

R L R L R R R L L L R L R L R L simile

R R L R R R L L L R L R L R L simile



Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D.

B.D.

55 56 57 58 59

59

59

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39638S

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D.

B.D.

60 61 62 63 64

simile

simile

R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L



Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

F.D.

B.D.

83

mf

mf

p

p

p

p

7

7

15

15

R L R L

R L R L

R L R R L R L L

R L R L

R L

R L

R

L

L

R

L

L

R L R R L R L L

R R L L

R

L

R

L

R

L

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123

Picc. *cresc.* *ff*

Fls. 1 2 *a2 a2 (etc.) cresc.* *ff*

Obs. 1 2 *cresc.* *ff*

Bsns. 1 2 *fp* *f*

Cls. 1 2 3 *a2 a2 (etc.) cresc.* *ff*

B. Cl. *fp* *f*

A. Saxes 1 2 *a2 a2 (etc.) cresc.* *ff*

T. Sax. *fp* *f*

Bar. Sax. *fp* *f*

Tpts. 1 2 3 *fp*

Hns. 1 2 3 4 *f* *fp*

Trbs. 1 2 3 *f* *a2*

Euph. *f*

Tuba *f*

F.D. *f* 7

B.D.

39638S

123 124 125 126 127 128

R LLR R RRL L LLR R RRL L LLR R RRL R L R L R L R R L R L L R L R R L R L L R L R R L R L L

R R L L L



147

Picc. *pp* *f*

Fls. 1 2 *pp* *f*

Obs. 1 2 *pp* *f*

Bsns. 1 2 *pp* *f*

Cls. 1 2 3 *pp* *f*

B. Cl. *pp* *f*

A. Saxes 1 2

T. Sax. *pp* *f*

Bar. Sax. *pp* *f*

147

Tpts. 1 2 3 *fp* *cresc.*

Hns. 1 2 3 4 *fp* *cresc.*

Trbs. 1 2 3 *fp* *cresc.*

Euph. *fp* *cresc.*

Tuba *fp* *cresc.*

F.D. *pp* *ff*

B.D. *pp* *ff*

R LLR LLR L R R L RRL RRL R L L R LLR LLR L R R L RRL RRL R L L R LLR LLR L R R L RRL RRL R L L

R L R L R R L R L L L R L R L R R L R L R L L R L R L R R L R L L L

