

BAND EXPRESSIONS™ SERIES

Correlated to Band Expressions™ Book One

Holiday March

A Concert March for the Holiday Season

Arranged by ROBERT W. SMITH (ASCAP)
and MICHAEL STORY (ASCAP)

INSTRUMENTATION

1	Conductor	5	Trombone/Baritone	WORLD PARTS	
10	C Flute	2	Baritone Treble Clef (World Part Trombone in B \flat Treble Clef)	4	Horn in E \flat
2	Oboe			5	Trombone/Baritone in B \flat Bass Clef
10	B \flat Clarinet	4	Tuba	2	Tuba in E \flat Bass Clef
2	B \flat Bass Clarinet	1	Mallet Percussion (Bells)	2	Tuba in E \flat Treble Clef
2	Bassoon	2	Percussion I (Snare Drum, Bass Drum)	2	Tuba in B \flat Bass Clef
6	E \flat Alto Saxophone	2	Percussion II (Crash Cymbals, Sleigh Bells, Tambourine)	2	Tuba in B \flat Treble Clef
4	B \flat Tenor Saxophone				
2	E \flat Baritone Saxophone				
8	B \flat Trumpet				
4	Horn in F				

PROGRAM NOTES

Holiday March was written and conceived as a December celebration march for the beginning band. Featuring two holiday favorites, arrangers Robert W. Smith and Michael Story have crafted a bright march in a traditional style allowing the students to experience this musical “Americana” in the early stages of study. Inspired by the compositions of John Philip Sousa, *Holiday March* invites you to tap your toes and clap along as the band wishes you and yours the happiest of holiday seasons.

NOTES TO THE CONDUCTOR

Holiday March is correlated to Unit 15 of *Band Expressions Book One*. One, and it was written as an option to the holiday material included in the core lessons. In addition, it is suitable for any concert program featuring musicians in the early stages of study.

The introduction should be as exuberant as possible. The decrescendo in the tuba/low woodwinds beginning in measure 3 should be evenly performed to set up the first melodic statement in measure 5. The sleigh bells with the eighth-note figures should be prominent in the balance of the band. Feel free to double the sleigh bells if personnel and equipment permits.

Measure 13 provides a unique teaching opportunity at this early stage of development. The contrast in style from the traditional march to the smooth and flowing descending lines should be brought to the student’s attention and reinforced as necessary. The accented quarter notes beginning in measure 17 provide another opportunity for stylistic contrast.

As the melody to *Jingle Bells* begins in measure 29, we have another opportunity for contrast. Please draw the students’ attention to the dynamic markings and the melody in the clarinets. All members of the band should clearly hear the clarinet section as they perform the trio of the march. Please reinforce the clarinets’ mezzo forte against the rest of the band’s notated mezzo piano. In addition, please pay particular attention to the performance of the flams in the snare drum and reinforce proper technique as introduced in *Band Expressions Book One*.

From a content standpoint, the main melodic material is drawn from *Hark! The Herald Angels Sing* and *Jingle Bells*. As appropriate for the classroom setting, you may wish to point out these melodies as well as the *Oh Hanukkah* quotes in the trio beginning at measure 29.

The percussion section is featured beginning at measure 45. Strive for the most rhythmically precise performance as possible with care given to the multiple bounce roll technique. In addition, please draw the student’s attention to the traditional “roll off” that introduces the grandioso. This is their moment to shine!

The grandioso combines the two main melodies. As an option, the trombones may stand as they present the countermelody. The last four measures provide another teaching opportunity in dynamic contrast. The subito piano will require consistent reinforcement to ensure its effect at the final performance.

We hope that you, the band and audience enjoy *Holiday March* and find it to be a valued addition to your holiday concert program. Happy Holidays to all!

*Robert W. Smith
and Michael Story*

CONDUCTOR

Correlated to Band Expressions™ Book One

Holiday March

A Concert March for the Holiday Season

March ♩ = 108 (Opt. up to m.m. 120 if appropriate)

Arranged by ROBERT W. SMITH (ASCAP)
and MICHAEL STORY (ASCAP)

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

Trombone/Baritone

Tuba

Mallet Percussion (Bells)

Percussion I (Snare Drum, Bass Drum)

Percussion II (Crash Cymbals, Sleigh Bells, Tambourine)

Cr. Cyms. *f*

z = multiple bounce roll

Sleigh Bells

f

5

Musical score for woodwinds, brass, and percussion. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar. (Trombone/Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is marked with a **mf** (mezzo-forte) dynamic throughout. A **Soli** marking is present for the Tbn./Bar. part. The percussion parts are marked with **mp** (mezzo-piano) and **mf**. The score is divided into measures 5, 6, 7, 8, and 9.

13

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Tbn./Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Perc. I *mf*

Perc. II *mf*

Solo (Soli if multiple players) - - - - -

This musical score is for a conductor, covering measures 15 through 18. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpet (Tpt.)
- Horn (Hn.)
- Tuba/Euphonium (Tbn./Bar.)
- Tuba
- Multiple Percussion (Mlt. Perc.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The percussion parts (Perc. I and Perc. II) begin in measure 17. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line at the end of measure 18.

This page contains the musical score for the woodwind, brass, and percussion sections of a symphony. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone (Tbn./Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play a melodic line with slurs and ties. The brass section (Tbn./Bar., Tuba) provides a rhythmic accompaniment. The Mallet Percussion part has a dynamic marking of *mf* and a 'Solo' instruction with a dashed line indicating its duration. Percussion I and II are marked with vertical lines and 'x' marks respectively. A large red watermark 'Preview Only' is overlaid diagonally across the page.

25

This page contains the musical score for a full orchestra, starting at measure 25. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone (Tbn./Bar.), Tuba, Milt. Perc. (Milt. Perc.), Perc. I, and Perc. II. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. A large red watermark reading "Preview Only" is overlaid diagonally across the page. A second measure number "25" is located above the Tuba staff.

29

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

29

Tpt. *mp*

Hn. *mp*

Tbn./Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. I *mp*

Perc. II *mp*

Tambourine *mf*

This musical score is for a conductor and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar. (Tenor Trombone/Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It spans measures 33 to 36. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score.

37

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

mf

mf

mf

mf

mf

mf

mf

mf

37

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Perc. I

Perc. II

mf

mf

mf

mf

mf

mf

mf

mf

This page contains a musical score for a conductor, spanning measures 41 to 44. The score is written for a full orchestra and includes the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar. (Trombone/Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "41" is located at the bottom center, with "42", "43", and "44" indicating the continuation of the score on the following pages.

45

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

45

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Cr. Cyms.

Soli

f

51 Majestic

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

51 Majestic

Tpt.

Hn.

(Opt. stand) Soli

Tbn./Bar.

Tuba

Soli

Mlt. Perc.

Perc. I

Perc. II

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Legal Use Requires Purchase

This musical score is for a conductor, covering pages 60 through 64. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar. (Trombone/Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

This musical score is for a conductor, covering measures 65 through 68. It features a variety of instruments, each with its own staff. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Tuba/Euphonium (Tbn./Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics are indicated by *p* (piano), *f* (forte), and *ff* (fortissimo). The music shows a progression from a quiet *p* dynamic in measure 65 to a very loud *ff* dynamic by measure 68. A large red watermark reading "Preview Only" is overlaid diagonally across the entire score.

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase