Featuring exceptional musical works for bands requiring flexible instrumentation

March from SUITE in E♭

by Gustav Holst

Arranged by
Scott Stanton

Catalog No.: 026-4370-00 • Grade 3.5
Complete Band with Conductor Score: $50.00
Extra Conductor Score: 026-4370-01: $6.00

C.L. BARNHOUSE COMPANY

Build-A-Band Series

For reference only.
Not valid for performance.

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March from SUITE in E♭

by Gustav Holst
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Build-A-Band Series Instrumentation

1 Full Conductor Score
4 C Instruments Part 1.....Flute, Piccolo, Violin
4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet

3 C Instruments Part 2.....Flute, Oboe, Violin
4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
2 Eb Instruments Part 2.....Eb Alto Sax, Eb Horn
2 F Horn Part 2.....F Horn

2 F Horn Part 3.....F Horn
2 Viola Part 3.....Viola
3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Baritone T.C., Bb Trombone T.C., Bb Bass Clarinet
2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Baritone Sax, Eb Horn

4 Bass Clef Part 3.....Trombone, Baritone B.C., Cello, Bassoon
2 Bb Instruments Part 4.....Bb Baritone T.C., Bb Bass Clarinet, Bb Contrabass Clarinet, Trombone T.C.
2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet, Eb Contralto Clarinet, Eb Tuba T.C.
4 Bass Clef Part 4.....Trombone, Baritone B.C., Cello, Bassoon
3 Bass Part 4.....String Bass, Bass Guitar, Keyboard Bass
2 Tuba Part 4.....Tuba

2 Mallet Percussion.....Xylophone, Marimba, Orchestra Bells, Vibraphone
2 Keyboard.....Piano, Electric Piano, Synthesizer, Organ, Accordion
1 Guitar.....Guitar, Mandolin
3 Percussion.....Cymbals, Snare Drum, Triangle (cues), Bass Drum
1 Timpani.....Timpani, Triangle

About the Arranger

Scott Stanton is a professional educator, musician, and administrator with experience in public and private music instruction at all levels including the community college and university settings. As Director of Fine Arts at William Penn University and Department Chair at the College of Eastern Utah, he has taught music theory, music history, music technology, and directed bands, orchestras, choirs and synthesizer ensembles. His transcriptions of Mannheim Steamroller's music for synthesizer ensemble are published by Dots and Lines Ink, Omaha, NE. His original jazz and concert band compositions are published by C. L. Barnhouse Co., Oskaloosa, IA.

In addition to writing and performing with his jazz trio, "Jazz Between Friends", he is active as an adjudicator, clinician, and guest artist. Scott is the founder of Pro Musica, a community music school in Price, Utah. He holds a Bachelor of Arts in Music from Monmouth College, Monmouth Illinois and a Master's of Music Education from VanderCook College of Music, Chicago. He is a member of many professional organizations including; ASCAP, American Choral Directors Association, Music Educators National Conference, and the International Association of Jazz Educators.

How to use the *Build-A-Band* Series

The ***Build-A-Band Series*** provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the ***Build-A-Band Series*** have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

Special Notes About Distributing Parts:

The ***Build-A-Band Series*** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discression. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexiblity in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part,** so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

For reference only.
Not valid for performance

Full Score
026-4370-00

March from SUITE in Eb

MARCH (Third Movement)

Music by Gustav Holst
Arranged by Scott Stanton

Tempo di Marcia ♩=106

Trill for Woodwinds Only

C Instruments Part 1
Bb Instruments Part 1
Eb Instruments Part 1
C Instruments Part 2
Bb Instruments Part 2
Eb Instruments Part 2
F Horn Part 2
F Horn Part 3
Viola Part 3
Bb Instruments Part 3
Top Notes Bari Sax
Eb Instruments Part 3
Lower Notes Alto Clar.
Bass Clef Part 3
High Notes Bari / Tenor Sax
Bb Instruments Part 4
Lower Notes Bass Clar.
Eb Instruments Part 4
Bass Clef Part 4
Bass Part 4
Tuba Part 4
Mallets
Keyboards
Guitar
Cymbals
Snare Drum
Triangle
Bass Drum
Timpani

5

melody cues only

r.h.
l.h.

Eb Fm7 B♭7 Cm Gm7 Cm Eb

Cr.

1 2 3 4 5 6 7 8

For reference only.
Not valid for performance.

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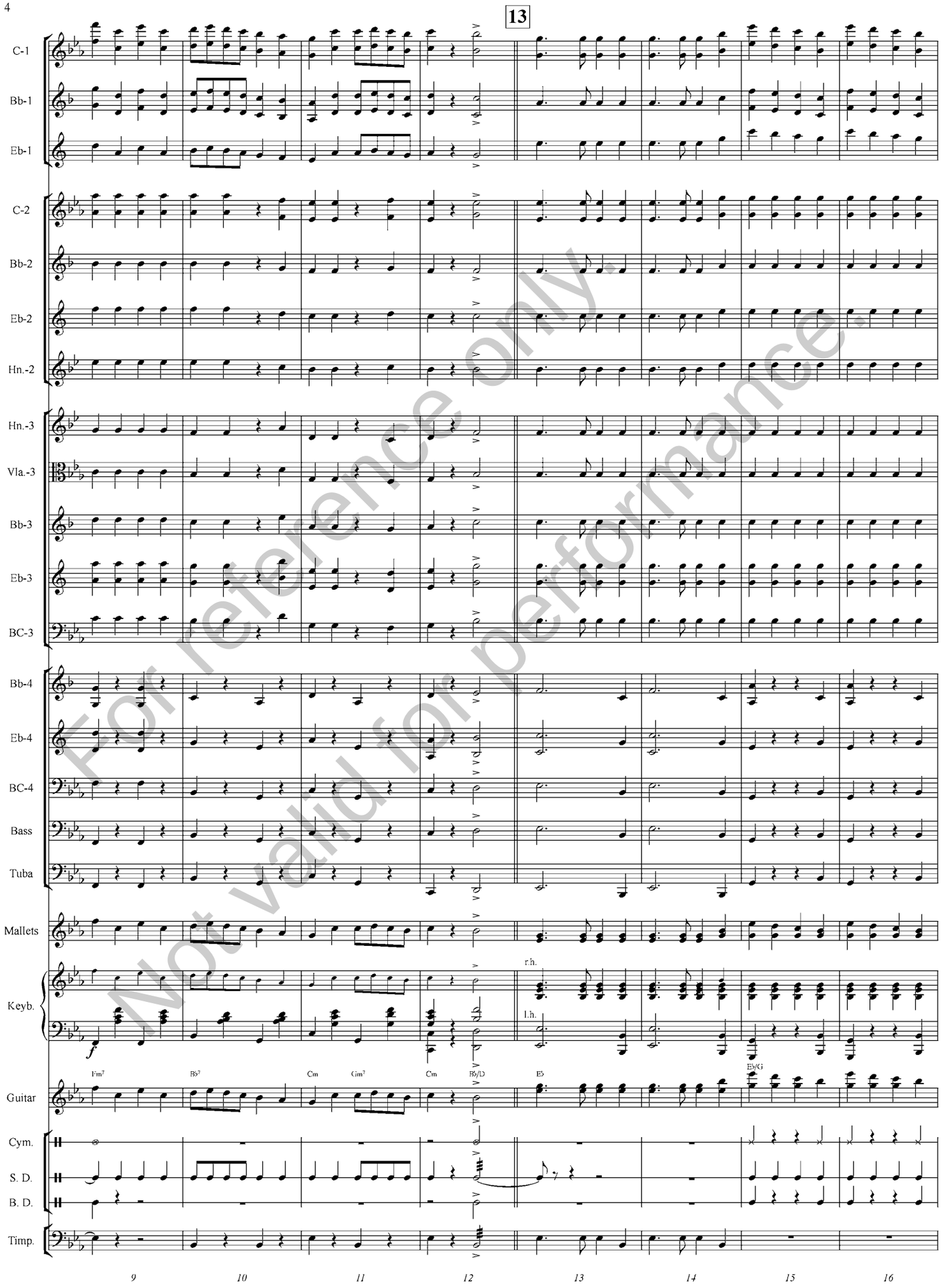

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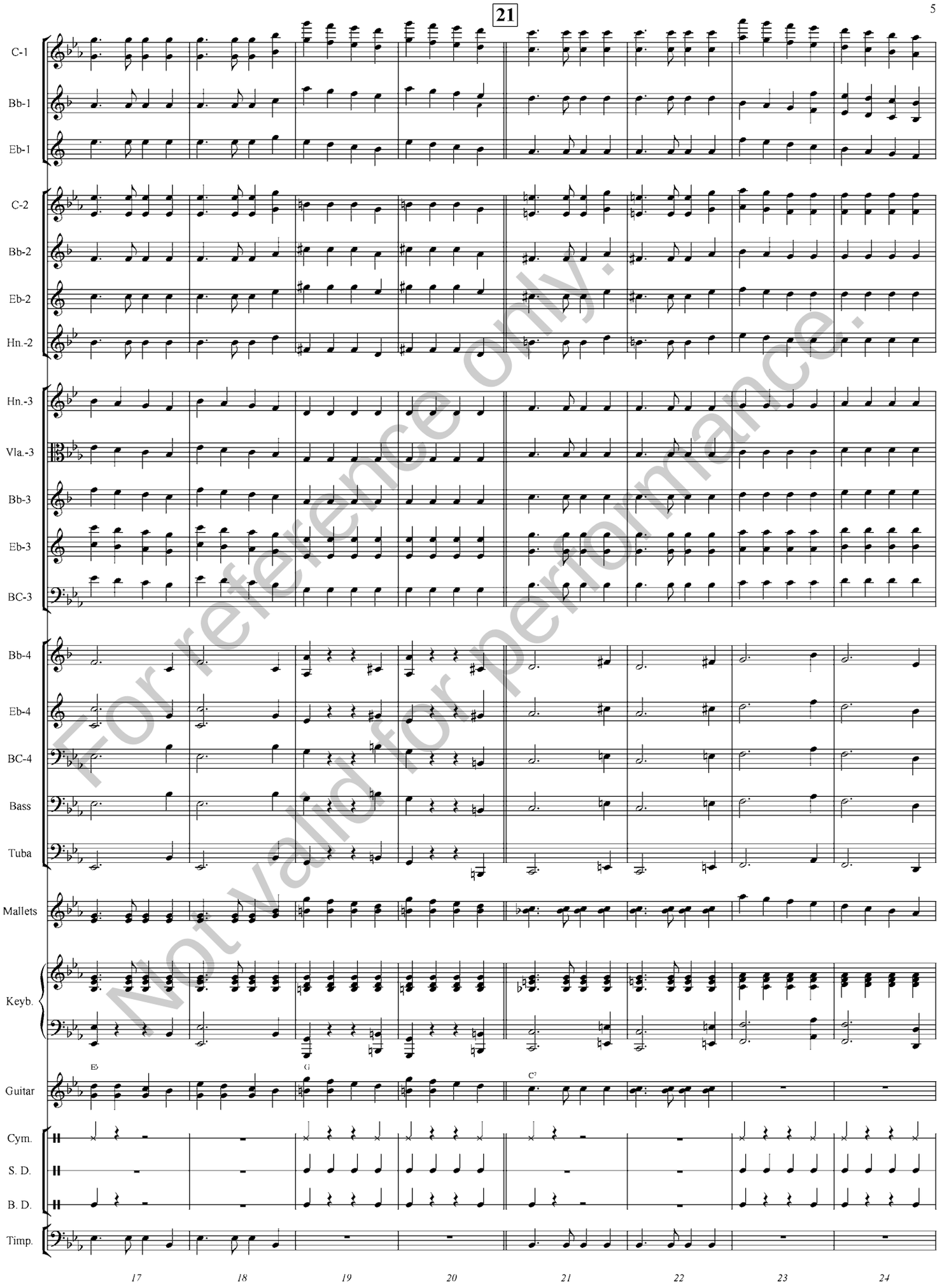

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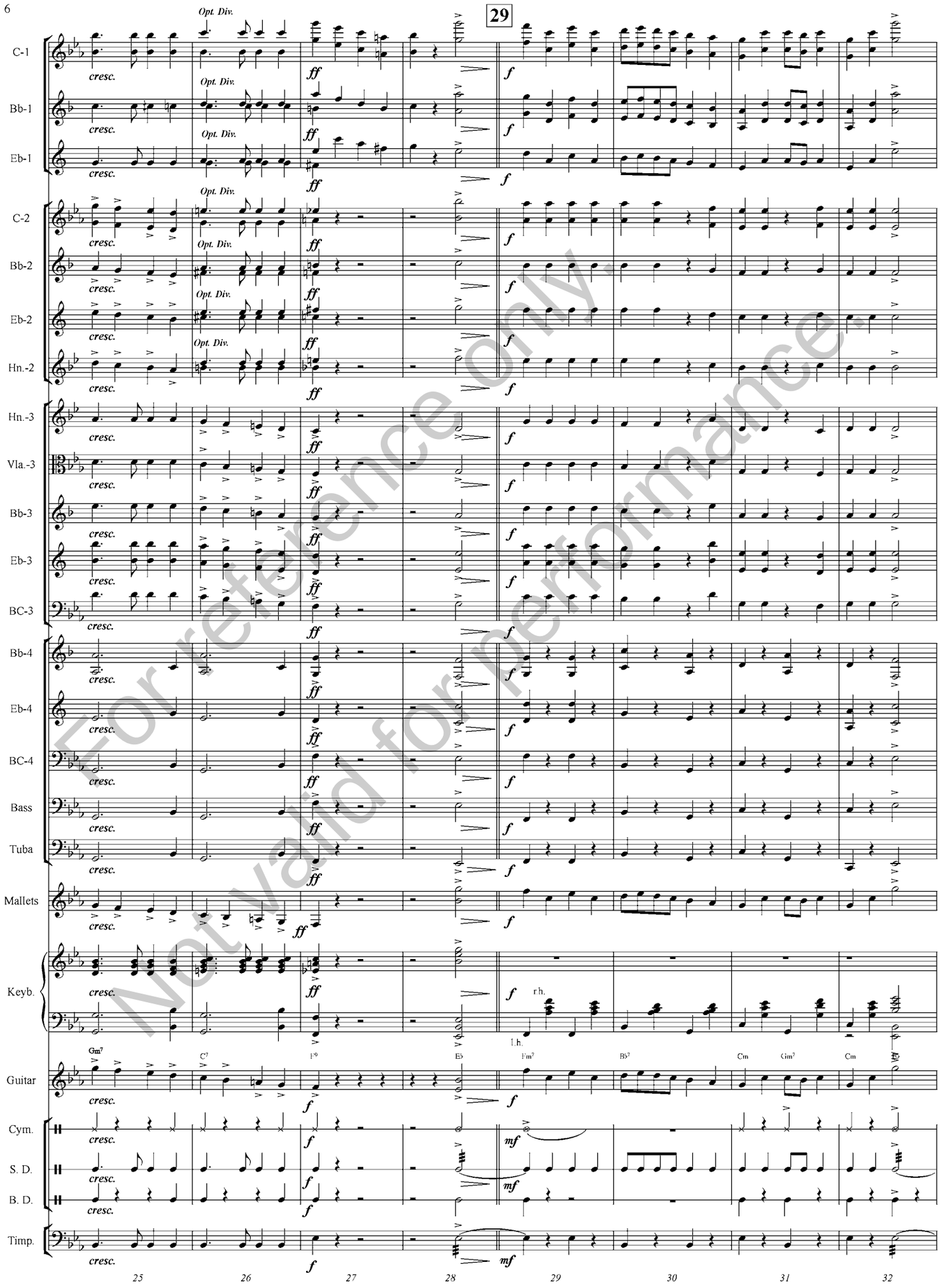

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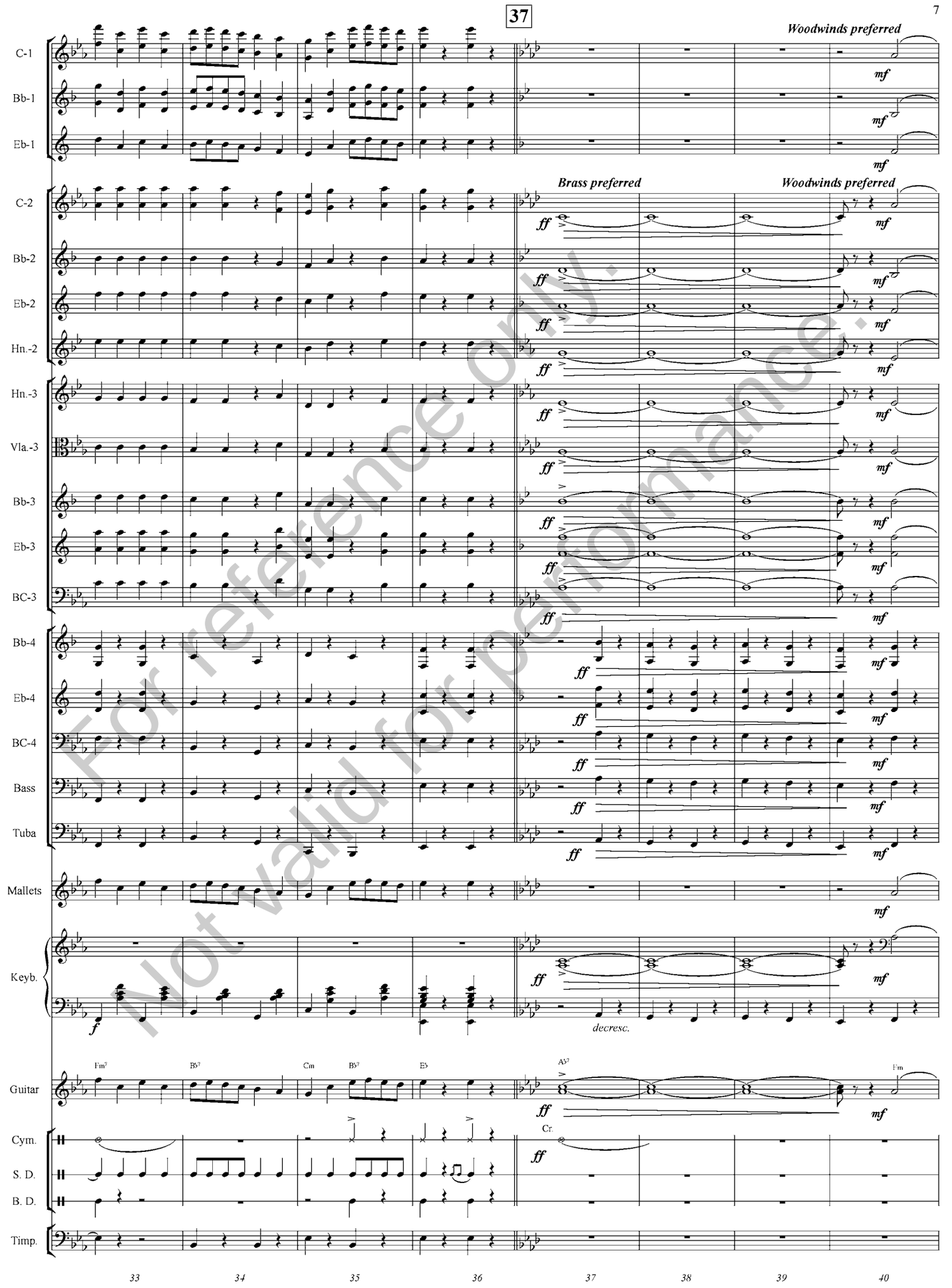

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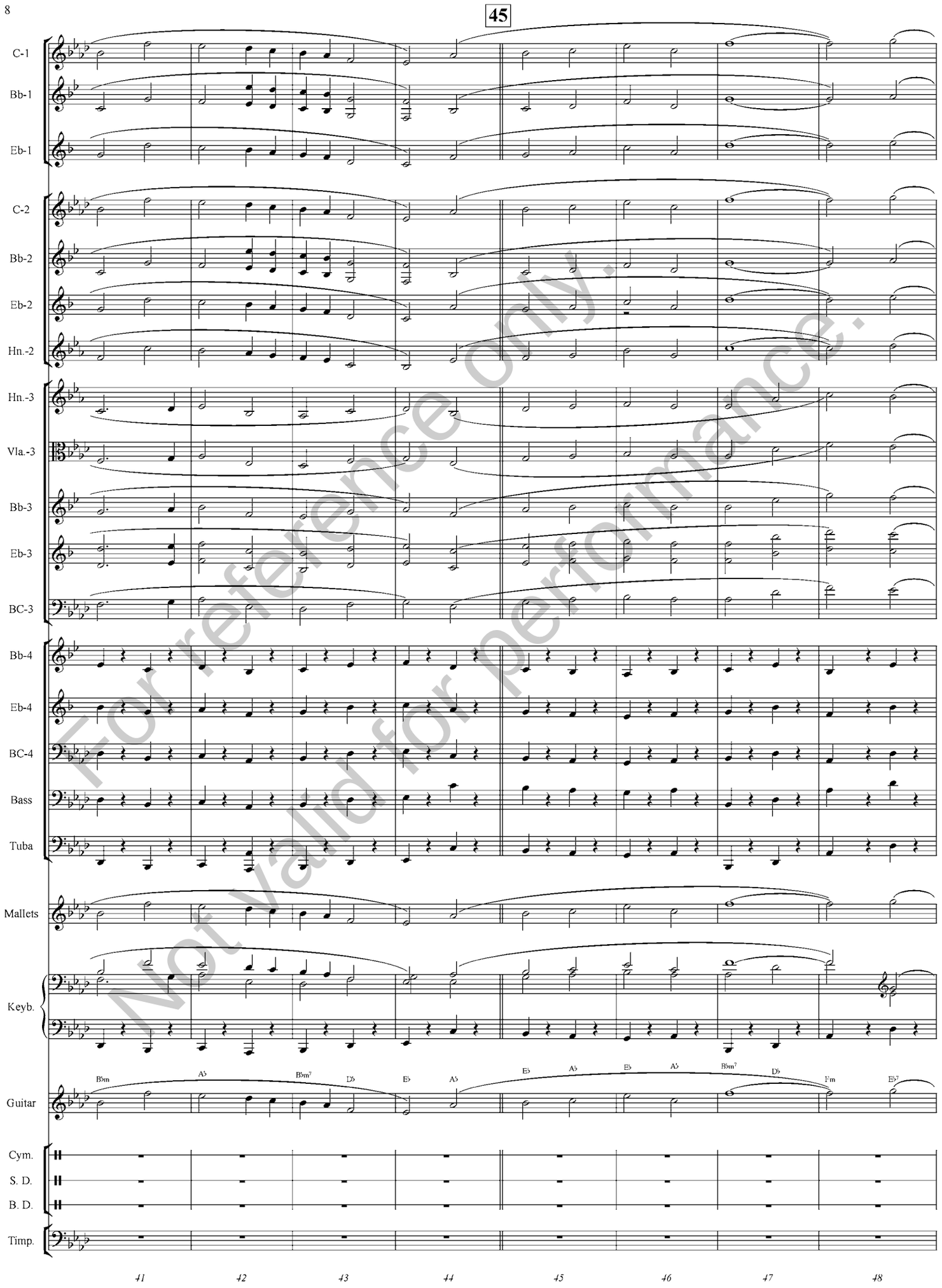

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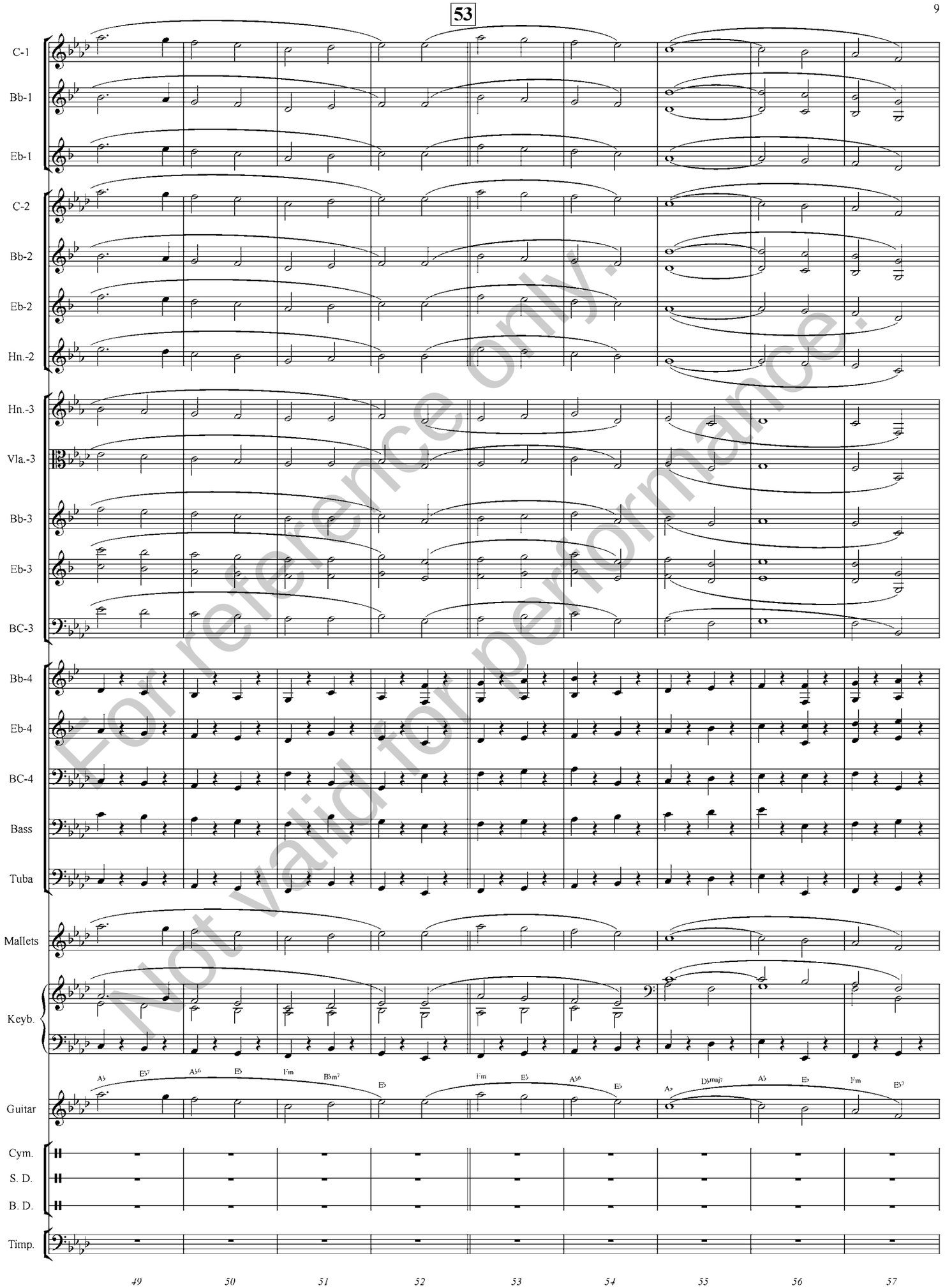
53



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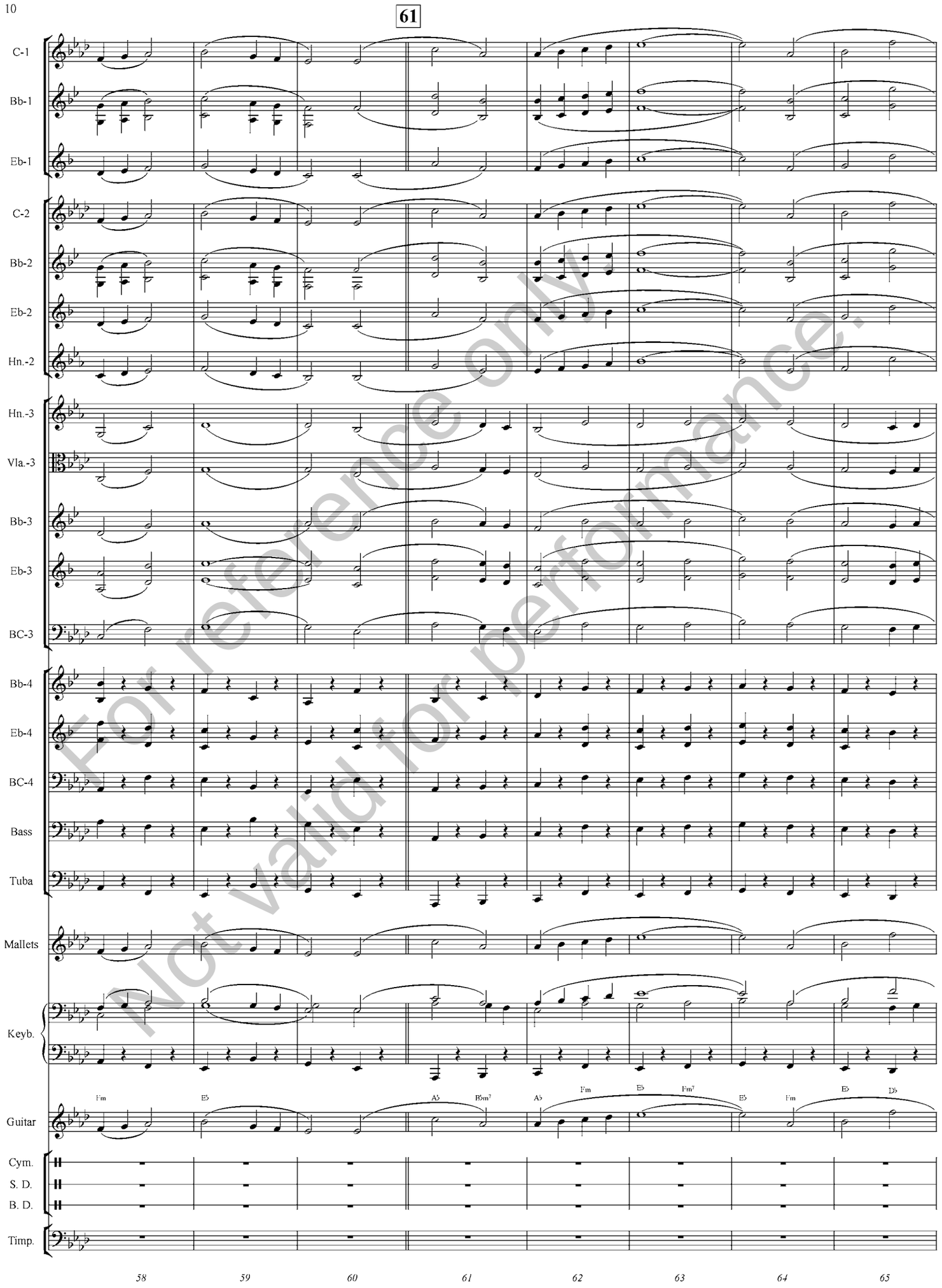

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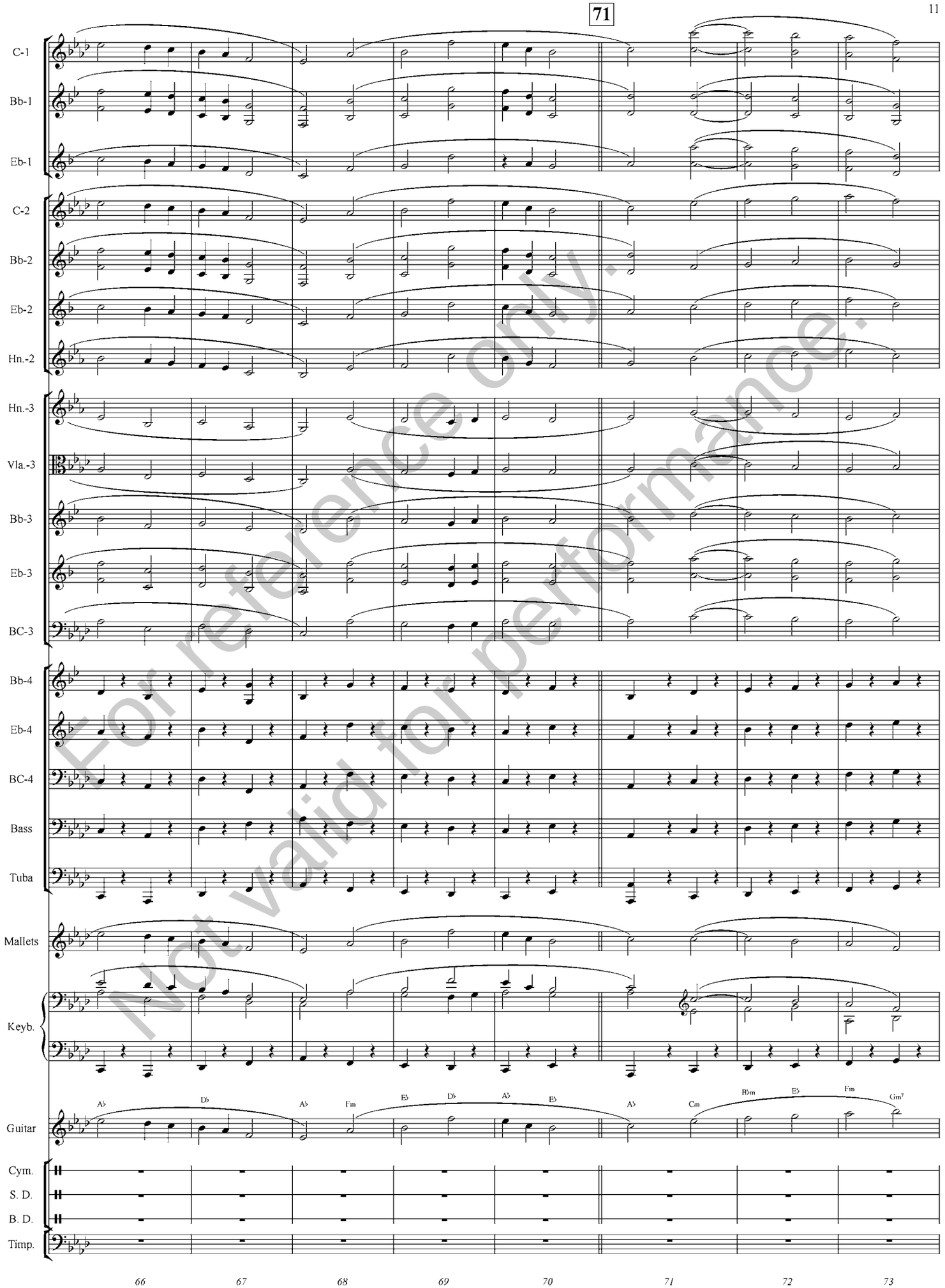
71



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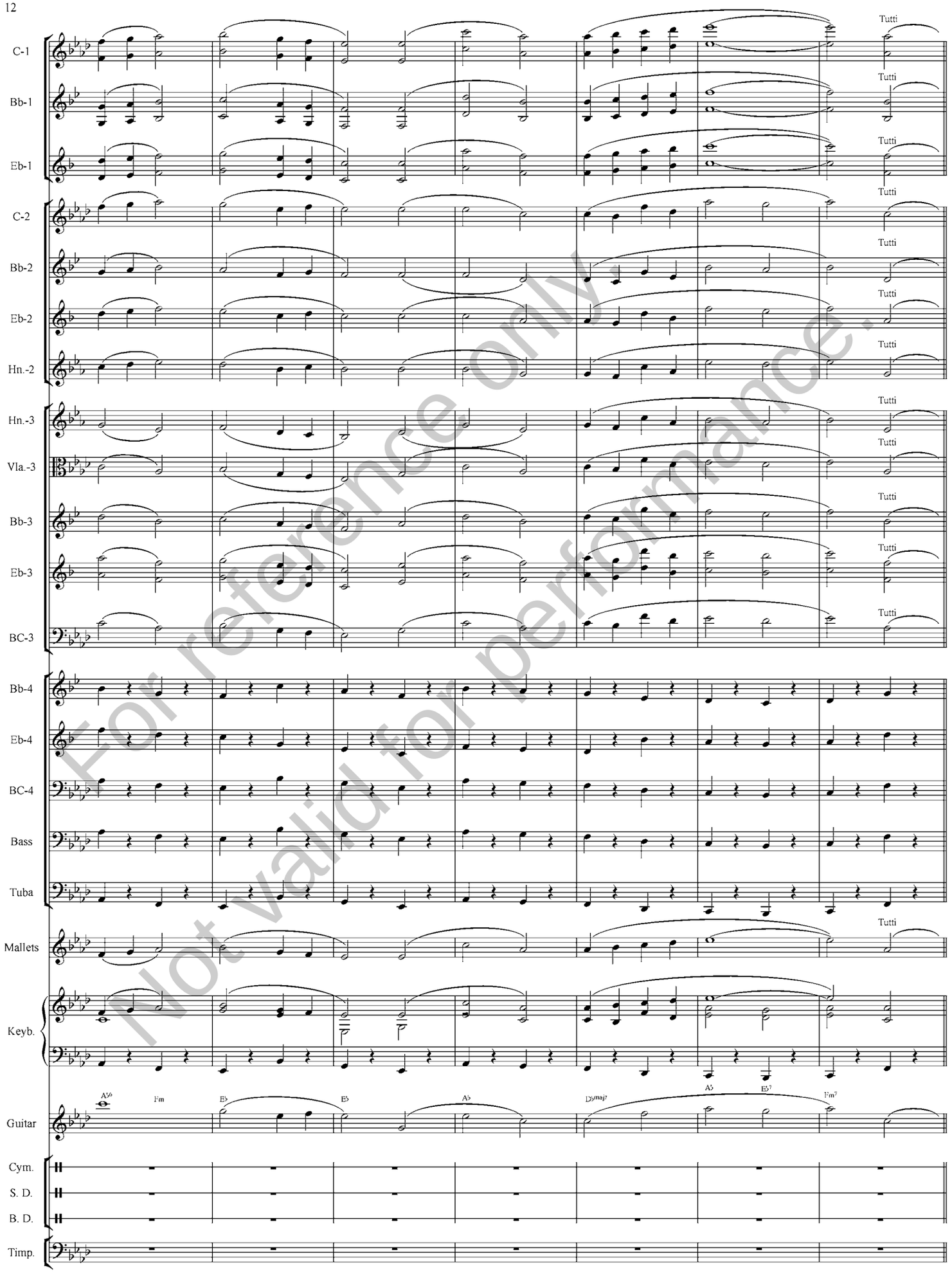

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81

Woodwinds preferred

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn.-2
Hn.-3
Vla.-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Tuba
Mallets
Keyb.
Guitar
Cym.
S. D.
B. D.
Timp.

Eb7 Ab Bbm Ab Fm Eb7 Ab Eb Ab Ab

81 82 83 84 85 86 87 88

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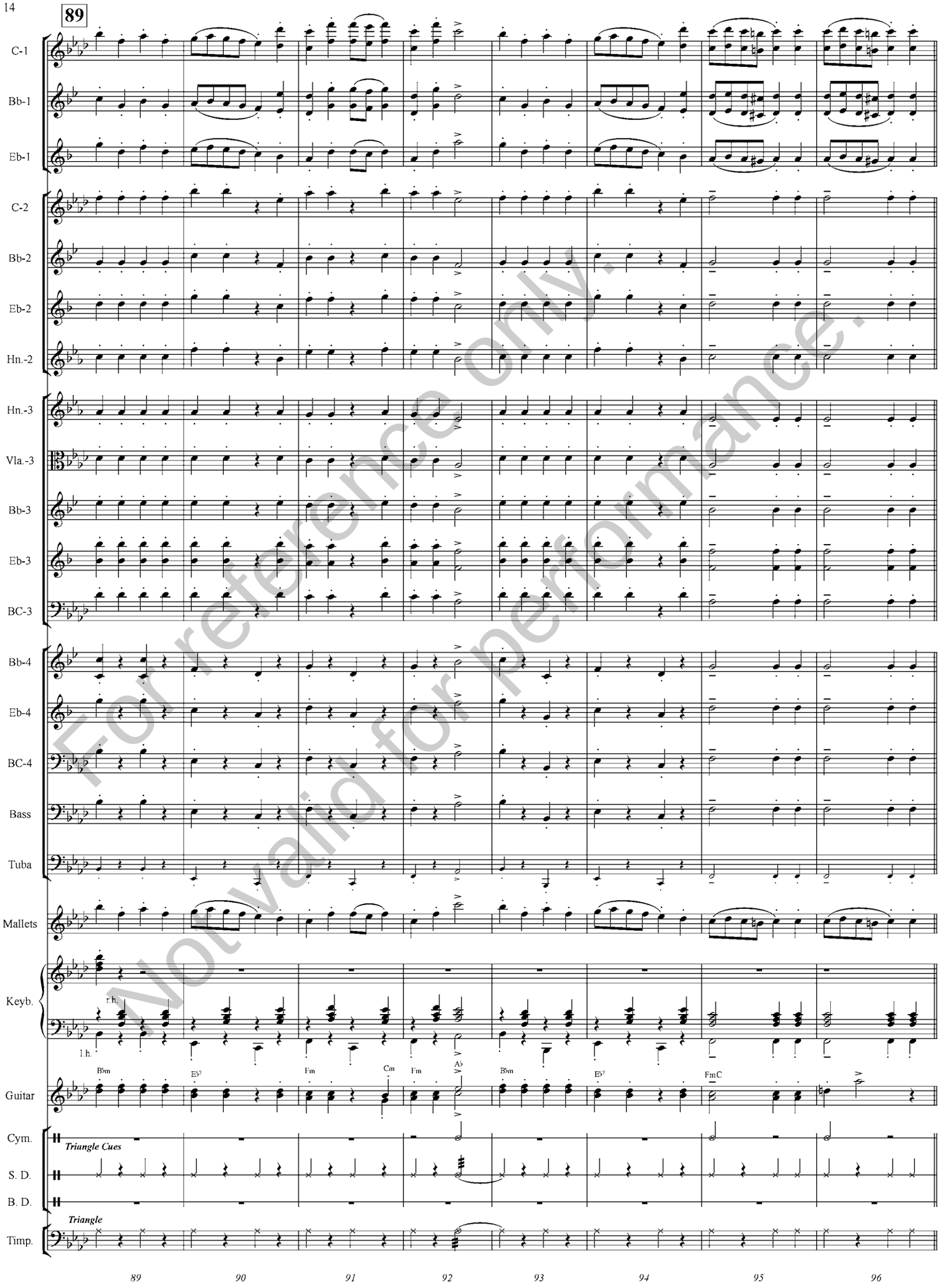

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97 ***Brass preferred - Opt. Div.***

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn.-2
Hn.-3
Vla.-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Tuba
Mallets
Keyb.
Guitar
Cym.
S. D.
B. D.
Timp.

pp

(opt. div.)

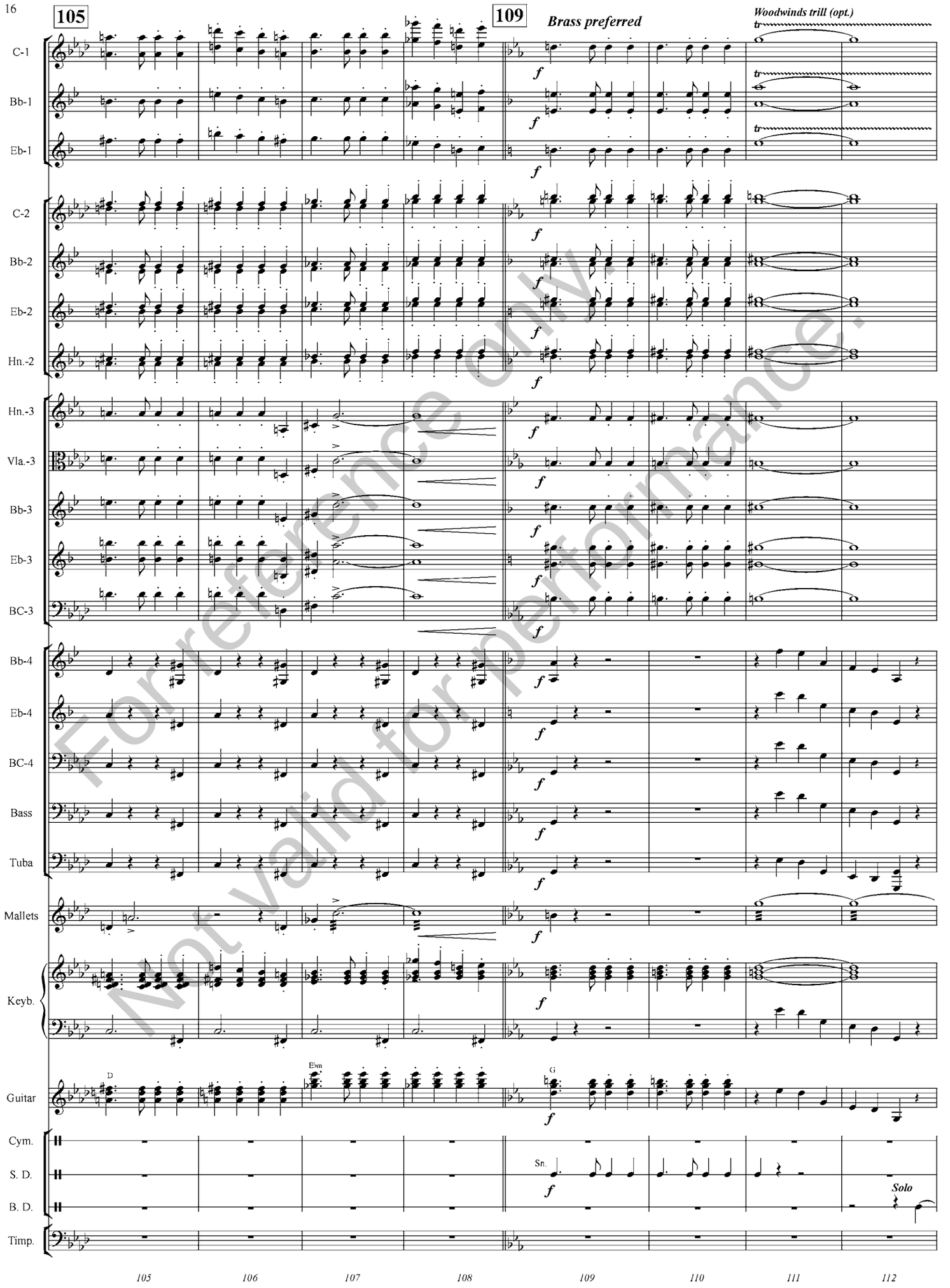
C

Dm

B.D.

For reference only.
Not valid for performance.

97 98 99 100 101 102 103 104



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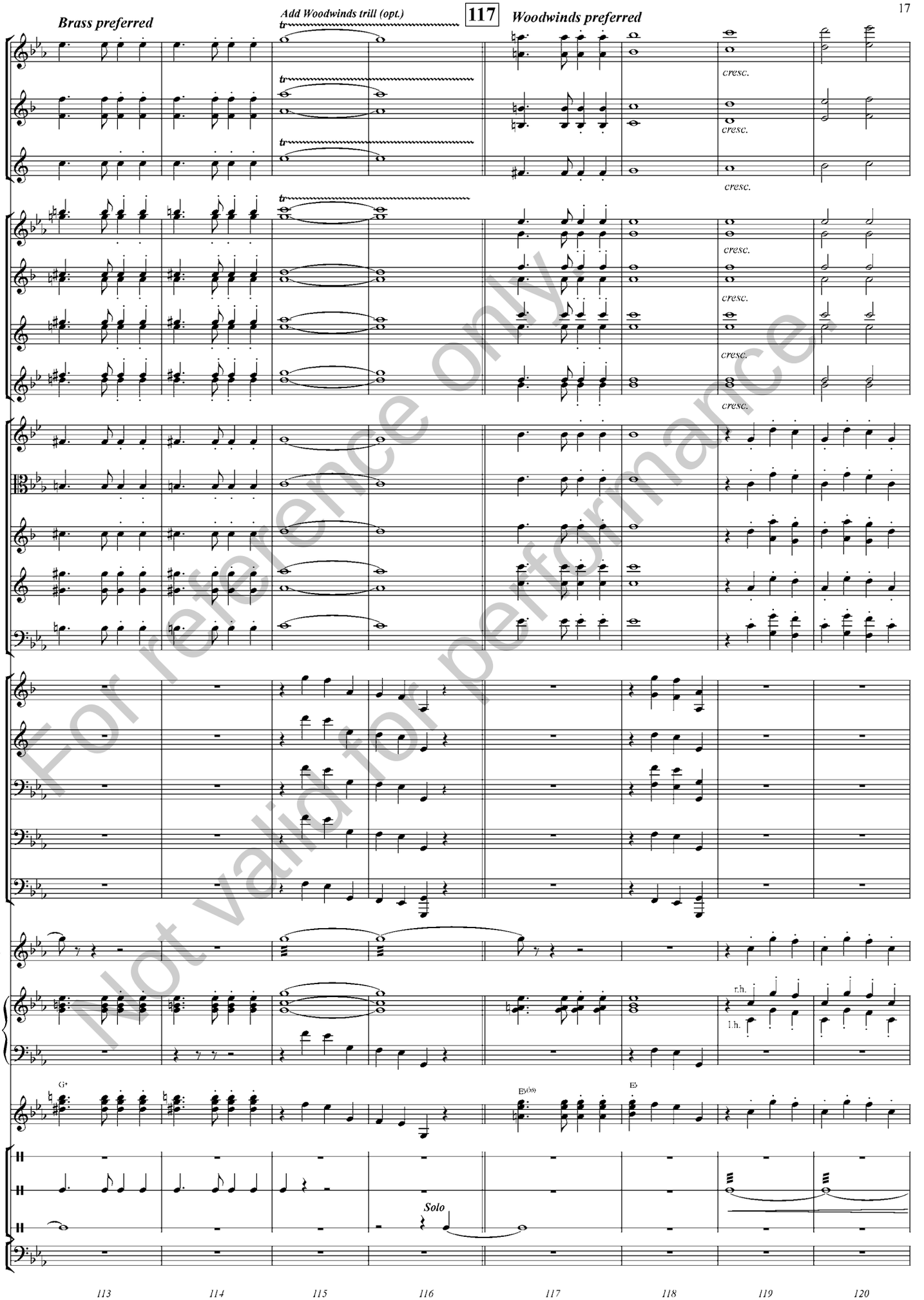

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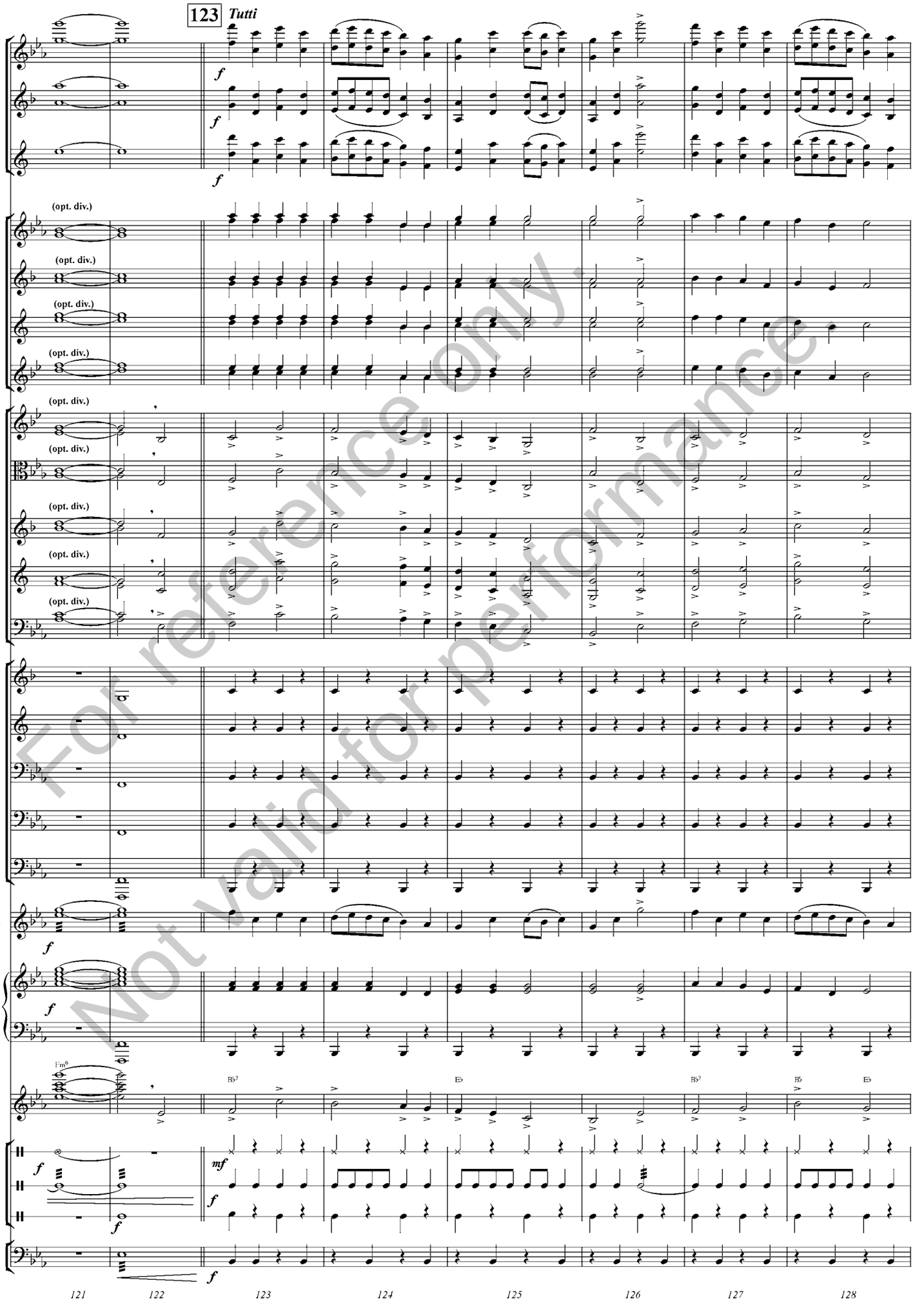

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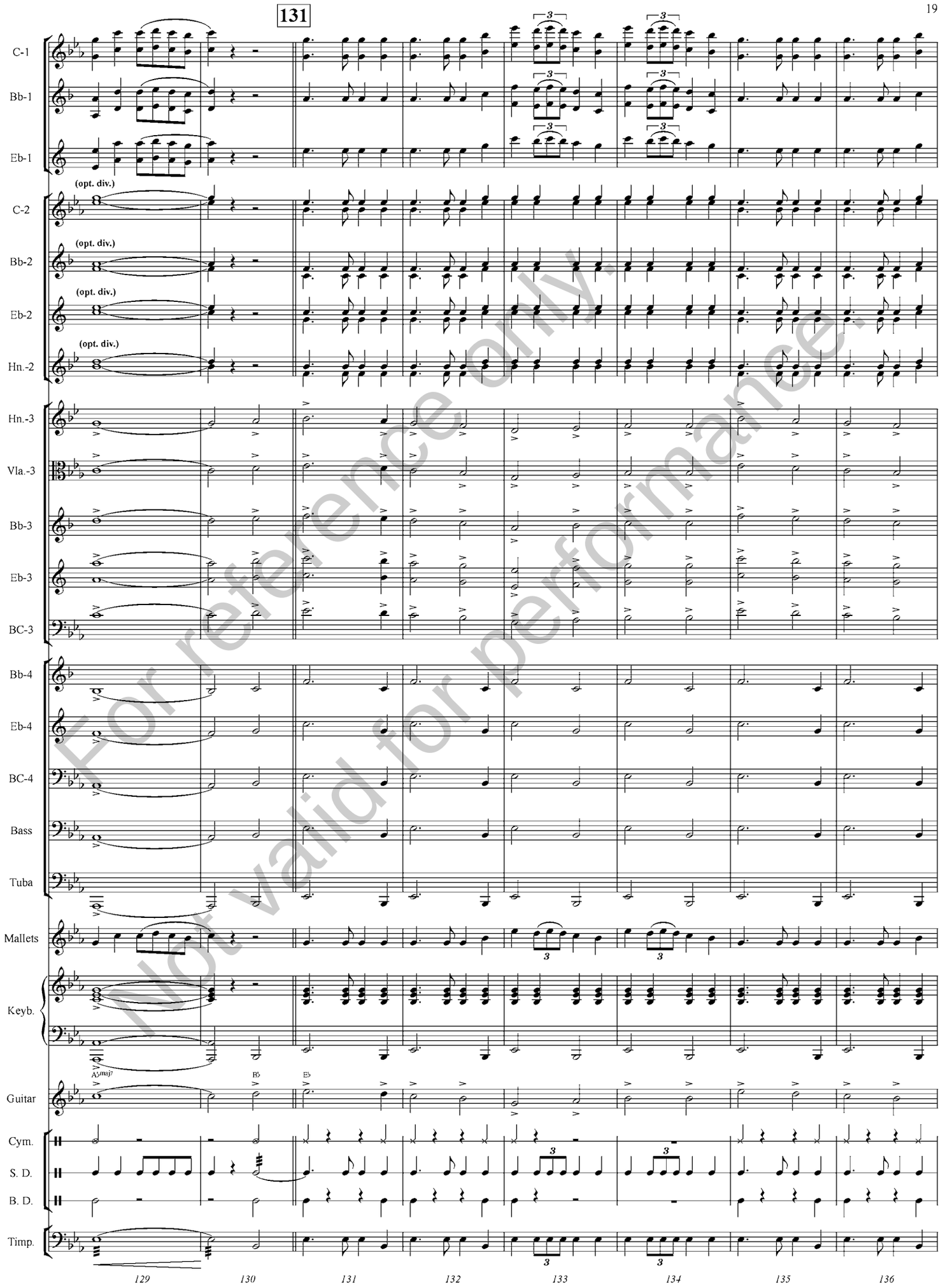

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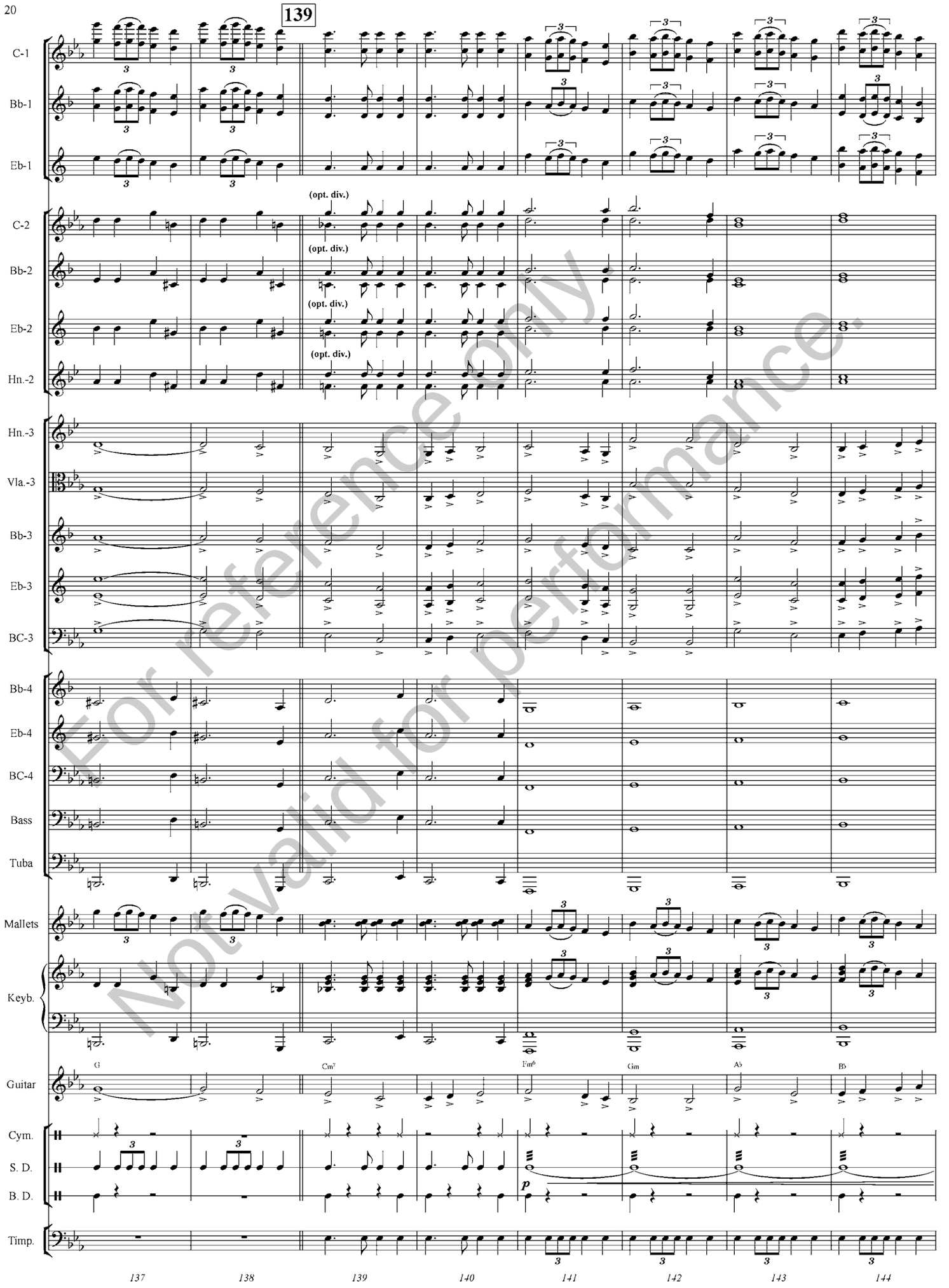

For reference only.
Not valid for performance.

147 *Woodwinds preferred*

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn.-2
Hn.-3
Vla.-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Tuba
Mallets
Keyb.
Guitar
Cym.
S. D.
B. D.
Timp.

(opt. div.)

Cm B♭ N.C. Fm7 B♭7 E♭ A♭ E♭ A♭ Fm B♭

145 146 147 148 149 150 151 152

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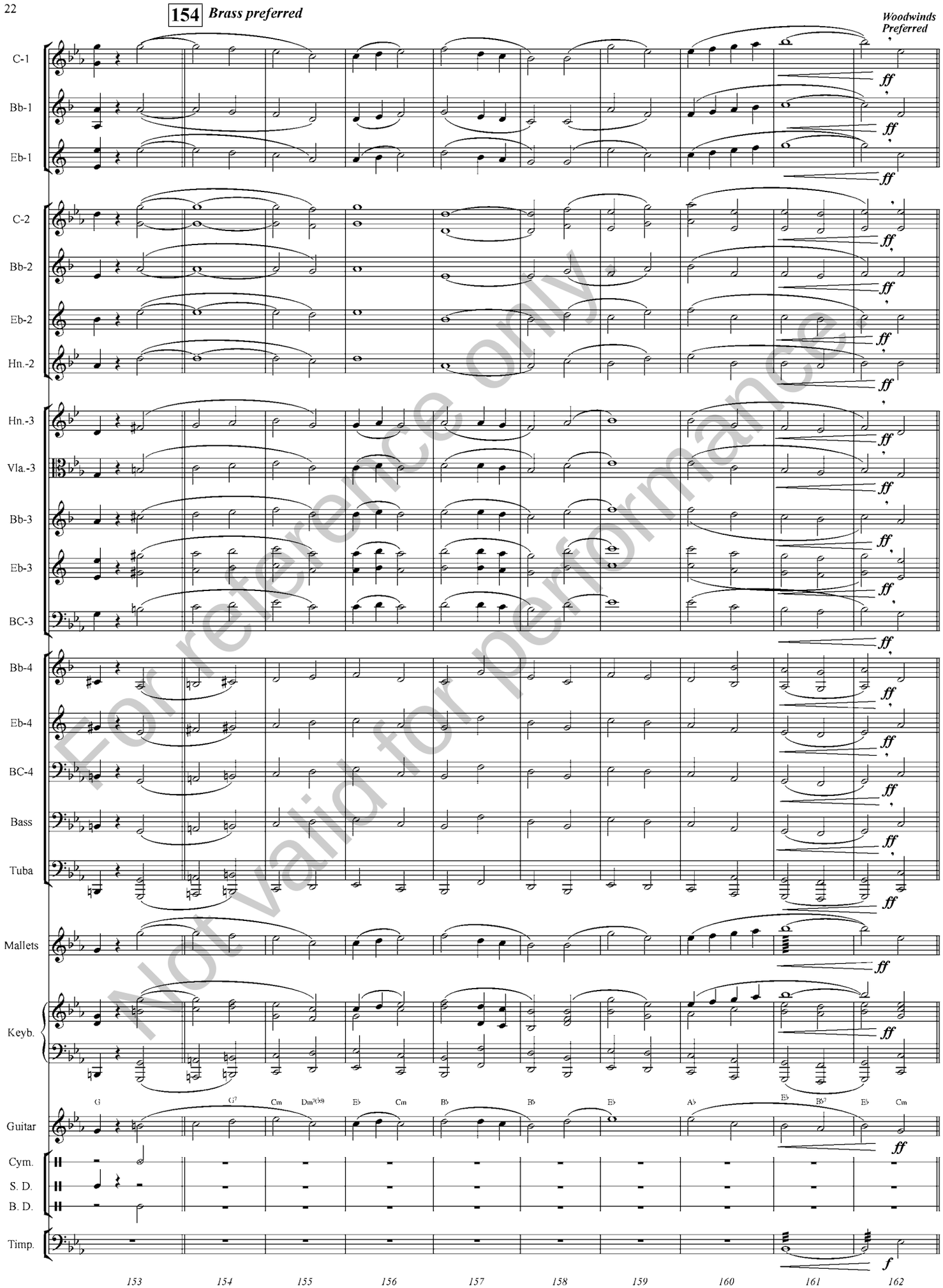

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163 **Meno mosso**

169 **Più mosso**

Woodwinds only Trill

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn.-2
Hn.-3
Vla.-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Tuba
Mallets
Keyb.
Guitar
Cym.
S. D.
B. D.
Timp.

All Play

B♭ E♭ A♭ E♭ Cm Fm E♭ B♭/C E♭ A♭6

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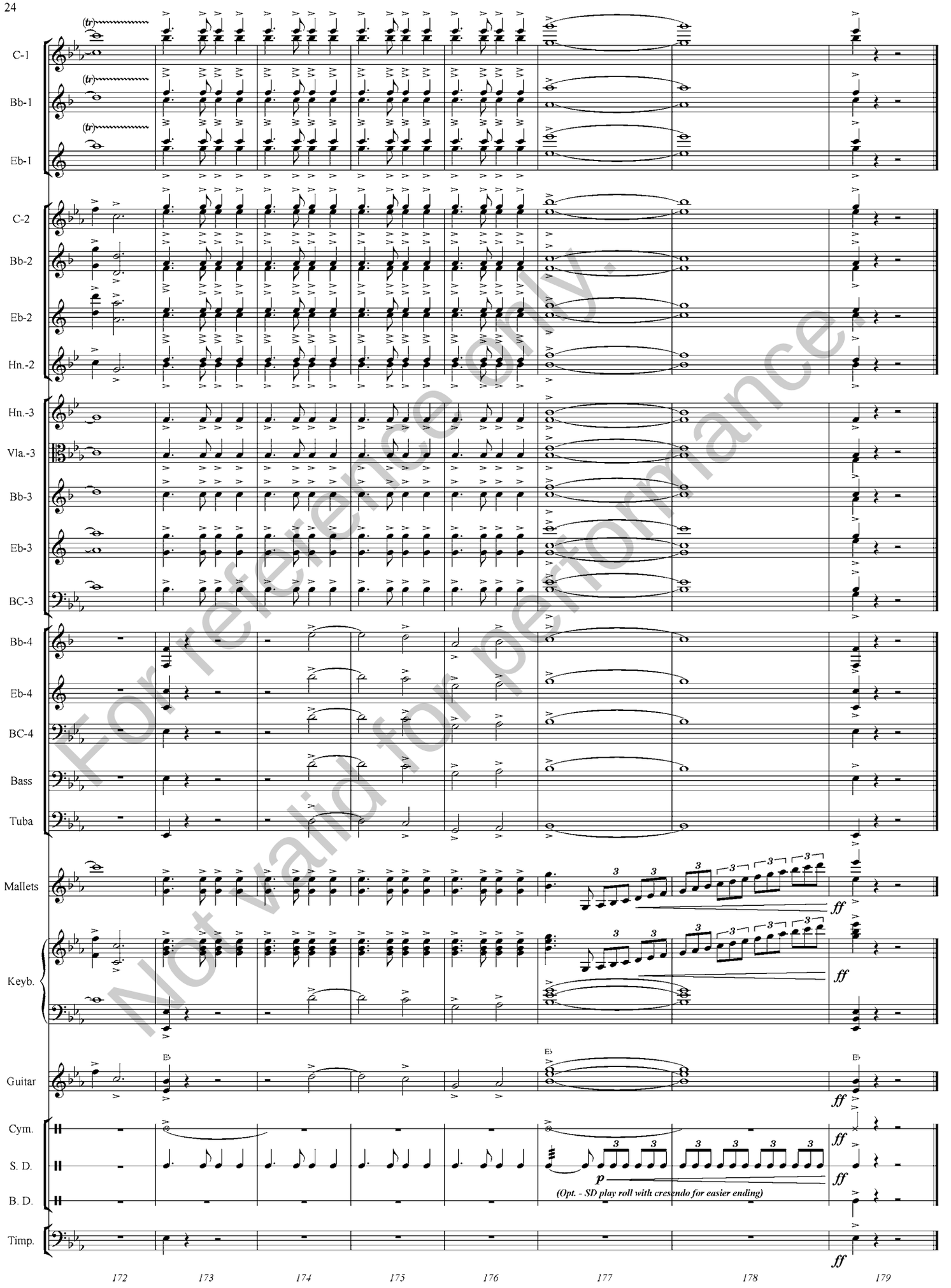
163 164 165 166 167 168 169 170 171



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