

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Military Escort

(March)

Harold Bennett

Arranged by

Larry Clark

YPS136

INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Crash Cymbals, Triangle	

CARL FISCHER®

About the Composition

Military Escort is one of the most popular marches written by Harold Bennett (aka Henry Fillmore). Even when it was first written, it was so popular that John Philip Sousa was quoted as wishing he had penned this delightful little march. High praise from the march king himself! It has been my endeavor over the past fourteen years to breathe new life into the Bennett marches. Fillmore was a master of the march form and his tunes are just so good. I have avoided this famous gem until now, because there were other editions of this piece readily available at the time that I started this venture fourteen years ago. That is not the case anymore and so I felt it was time to bring the piece back to the attention of band directors and bandsmen everywhere.

These little marches are great for teaching younger students the march style and form. It does have the standard modulation to the subdominant at the Trio. All that I have done with this march is to edit the instrumentation to better fit the needs of today's young bands. The march is in its original keys. I have provided some suggestions for orchestration changes at the trio with indications of optional brass tacet, but get creative and change the orchestration to fit your musical tastes. Fillmore liked his marches fast and fun. I hope you will play it that way!

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—LARRY CLARK
Lakeland, FL 2014

About the Arranger

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com.

March Tempo

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YPS136F

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

16 17 18 19 20

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and reeds (Saxophones) are in the upper staves, while the brass (Trumpets, Horns, Trombones, Euphonium, Tuba) and percussion (Mallet Percussion, Timpani, and other Percussion) are in the lower staves. The key signature is B-flat major (two flats). The score shows a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. A large red watermark is overlaid diagonally across the center of the page.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for multiple instruments, including woodwinds, brass, and percussion. The key signature has one flat (B-flat), and the time signature is 4/4. The music features complex rhythmic patterns and dynamics such as fortissimo (ff) and piano (p). A large, diagonal red watermark reading "For Promotional Use Only" is overlaid across the center of the page. The instruments listed on the left include Fl., Ob., Cl. in Bb, B. Cl. in Bb, Bsn., A. Sax. in Eb, T. Sax. in Bb, Bar. Sax. in Eb, Tpt. in Bb, Hn. in F, Tbn., Euph., Tuba, Mall. Perc., Timp., and Perc. The score is divided into measures by vertical bar lines, with repeat signs and first/second endings indicated at the end of the section shown.

YPS136F

YPS136F

43 Trio
Opt. 2nd x only

Fl.
p-ff

Ob.
Opt. 2nd x only
p-ff

Cl. in Bb
1 *p-ff*
2 *p-ff*

B. Cl. in Bb
p-ff

Bsn.
p-ff

A. Sax. in Eb
p-ff

T. Sax. in Bb
p-ff

Bar. Sax. in Eb
p-ff

43 Trio
Opt. 2nd x only

Tpt. in Bb
1 *p-ff*
2 Opt. 2nd x only *p-ff*

Hn. in F
Opt. 2nd x only
p-ff

Tbn.
Opt. Bsn only 1st x
p-ff

Euph.
p-ff

Tuba
p-ff

Mall. Perc.
p-ff

Timp.
p-ff

Perc.
1 *p-ff*
2 *p-ff* Tri.

p-ff 43 44 45 46 47

Cym. opt. 2nd x only

Fl.

Ob.

Cl. in B $\flat$
1
2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

48 49 50 51 52

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

53

54

55

56

57

YPS136F

59

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

59

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

8

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

64 65 66 67 68 69

1. 2.

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1. 2.

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

70 71 72 73 74 75

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