

FULL SCORE

Symphonic Band

Grade 4



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Them Basses

(March)

Getty H. Huffine

*Edited by*

**Van B. Ragsdale**

SPS57

## INSTRUMENTATION

Full Score	1
Piccolo	1
Flute	8
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 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 $\flat$	3
Trumpet 2 in B $\flat$	3
Trumpet 3 in B $\flat$	3
Horn 1 in F	2
Horn 2 in F	2
Horn 3 in F	2
Horn 4 in F	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	4
Timpani (optional)	1
Percussion	3
Snare Drum, Bass Drum, Crash Cymbals	

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## About the Composition

G. H. Huffine's most famous march was originally sub-titled *A March in which the Basses have the Melody throughout*. After an introduction by the trumpets, the march features all the low brass and low woodwinds from the first strain to the end. Written in the style of a spirited circus march with a minimum of parts, *Them Basses* has been one of the most popular marches world-wide since its first publication in 1924. Recorded by Frederick Fennell and the Eastman Wind Ensemble on its "Screamers" album, it has also appeared in several movies, most recently *Brassed Off* and *Drumline*.

## About the Composer

Born on August 25, 1889 in Bowling Green, Kentucky, Huffine was a self-taught musician. While working in an axe handle factory at the age of 18, and with no musical training whatsoever, he was accepted for membership in the newly formed Bowling Green town band with the stipulation that he learn to play the valve trombone. He ordered an instrument and instruction book, and within five years had taught himself to play the valve trombone and several other instruments as well as the fundamentals of music composition. In 1919 Huffine moved to Binghamton, New York and joined the Endicott-Johnson Shoe Factory band, playing tuba. Upon his death in Binghamton on February 12, 1947, the Endicott-Johnson band played *Them Basses* at his graveside.

## About the Arranger

Van B. Ragsdale was born in Pampa, Texas, in 1946. He received his Bachelor of Music Education and Master of Arts degrees from Eastern New Mexico University where he studied conducting with Floren Thompson, Jr. and composition with Doreen Grimes. A public school band director of 31 years in Texas and New Mexico, his bands have earned numerous national awards as well as Texas State Champion Honor Bands in two different school districts at two different levels: at Odessa's John B. Hood Junior High School in 1974, and at Midland's Robert E. Lee High School in 1979. An active composer, arranger, lecturer and conductor, he is listed in *The World's Who's Who of Musicians* and is presently serving as International Vice-President of Phi Beta Mu International Bandmaster's Fraternity. Along with colleague Cindy Bulloch, he is co-authoring a text, *The Art of Teaching Band: A Systematic and Practical Approach*.

# Them Basses March

GETTY H. HUFFINE  
Edited by Van B. Ragsdale

March Tempo (♩ = 120)

Flute/Piccolo

Oboe

Clarinet 1  
in B♭

Clarinet 2, 3  
in B♭

Bass  
Clarinet in B♭

Bassoon

Alto Saxophone  
in E♭

Tenor Saxophone  
in B♭

Baritone  
Saxophone in E♭

Trumpet 1  
in B♭

Trumpet 2, 3  
in B♭

Horn 1, 2  
in F

Horn 3, 4  
in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Timpani (opt.)  
(F, A, C, D)

Percussion  
(Snare Drum, Bass  
Drum, Crash Cymbals)

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'March Tempo (♩ = 120)'. The score includes parts for woodwinds (Flute/Piccolo, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Snare Drum, Bass Drum, Crash Cymbals). The woodwinds and brass sections have rests for most of the piece, with some instruments (Bass Clarinet, Bassoon, Tenor Saxophone, Baritone Saxophone, Trombone 1, 2, Euphonium, and Tuba) playing a short melodic phrase at the end of the piece, marked with a forte (f) dynamic. The percussion part is mostly empty, with some rests. A large red watermark 'FOR PROMOTIONAL USE ONLY' is overlaid diagonally across the score.

1 2 3 4 5 6 7 8

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Fl./Picc. *f*

Ob. *f*

Cl. 1 in B $\flat$  *f*

Cl. 2, 3 in B $\flat$  *f*

B. Cl. in B $\flat$  *f*

Bsn. *f*

A. Sax. in E $\flat$  *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

9

Tpt. 1 in B $\flat$  *f*

Tpt. 2, 3 in B $\flat$  *f*

Hn. 1, 2 in F *f*

Hn. 3, 4 in F *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. *f*

S.D.  
B.D. and  
Cr. Cym. *f*

9 10 11 12 13 14 15

FL./Picc.  
Ob.  
Cl. 1 in B $\flat$   
Cl. 2, 3 in B $\flat$   
B. Cl. in B $\flat$   
Bsn.  
A. Sax. in E $\flat$   
T. Sax. in B $\flat$   
Bar. Sax. in E $\flat$   
Tpt. 1 in B $\flat$   
Tpt. 2, 3 in B $\flat$   
Hn. 1, 2 in F  
Hn. 3, 4 in F  
Tbn. 1, 2  
Tbn. 3  
Euph.  
Tuba  
Timp.  
Perc.

16 17 18 19 20 21 22

FL./Picc. 1. 2. 26

Ob. *ff*

Cl. 1 in B $\flat$  *ff*

Cl. 2, 3 in B $\flat$  *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

Tpt. 1 in B $\flat$  1. 2. 26

Tpt. 2, 3 in B $\flat$  *ff*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

23 24 25 26 27 28 29

FL./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Hn. 3, 4  
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

30 31 32 33 34 35 36

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Hn. 3, 4  
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

37 38 39 40 41 42





Fl./Picc.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

50 51 52 53 54 55

Fl./Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Hn. 3, 4  
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

56 57 58 59 60 61



FL./Picc.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

69 70 71 72 73 74 75



FL/Picc.

Ob.

Cl. 1  
in B $\flat$

Cl. 2, 3  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2, 3  
in B $\flat$

Hn. 1, 2  
in F

Hn. 3, 4  
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

83 84 85 86 87 88 89

Fl./Picc.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

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