



Nobles of the Mystic Shrine

JOHN PHILIP SOUSA

Arranged by JACK BULLOCK (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st C Flute/Piccolo
- 3 2nd C Flute
- 2 Oboe
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 1 E $\flat$ Alto Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 Bassoon
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet

- 2 1st Horn in F
- 2 2nd Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Mallet Percussion (Bells)
- 1 Timpani
- 2 Percussion I (Snare Drum, Bass Drum)
- 1 Percussion II (Crash Cymbals)
- 2 Percussion III (Triangle, Tambourine)

WORLD PARTS

- 2 1st Horn in E $\flat$
- 2 2nd Horn in E $\flat$
- 2 1st Trombone in B $\flat$ Bass Clef
- 2 2nd Trombone in B $\flat$ Bass Clef
- 2 1st Trombone in B $\flat$ Treble Clef
- 2 2nd Trombone in B $\flat$ Treble Clef
- 2 Baritone in B $\flat$ Bass Clef
- 2 Tuba in E $\flat$ Bass Clef
- 2 Tuba in E $\flat$ Treble Clef
- 2 Tuba in B $\flat$ Bass Clef
- 2 Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

This wonderful Sousa march contains strong melodies and a martial style, which is characteristic of the composer, but it is different in several ways.

First, it contains both a triangle and tambourine part, unusual instrumentation for a march. Sousa, a Shriner, wrote this piece as a tribute to the organization and included these parts to emulate the sounds of the Shrine bands, which were popular during the last century. (Note the first strain and the loud passages in measures 7–8 and 11–12 after the low brass and woodwind entrance.) The original also contains an optional harp part, which was not included in this arrangement.

Second, although the form is similar to most of Sousa's marches, the orchestration is different. Although we are accustomed to theme and countermelodies playing upon one another in his compositions (some of those countermelodies could be used as a main theme), this piece relies on melody played by the majority of the band personnel with a strong rhythm from horns and percussion and the usual interesting bass line. Here the trombones, baritones, tenor sax, and bassoon join the soprano instruments for a rousing finish. (See rehearsal number 87.)

The arrangement is marked with an abundance of articulation and dynamic signs that when performed will give the desired martial effect. Note the difference in the lyrical style given to the final theme (measure 39) and the stirring, contrasting approach in the final strain (measure 87). True Sousa magic.

Jack Bullock

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CONDUCTOR

NOBLES OF THE MYSTIC SHRINE

JOHN PHILIP SOUSA
Arranged by JACK BULLOCK

March tempo (♩ = 120)

5

(Piccolo) 1

C Flutes 2

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

March tempo (♩ = 120)

B♭ Trumpets 1 2 3

Horns in F 1 2

Trombones 1 2

Baritone

Tuba

Mallet Percussion (Bells)

Timpani

Percussion I (Snare Drum, Bass Drum)

Percussion II (Crash Cymbals)

Percussion III (Triangle, Tambourine)

1 2 3 4 5 6

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BDM01041C

1 Fls. *ff* *mf*

2 Ob. *ff* *mf*

1 Cls. 2 *ff* *mf*

3 A. Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

1 A. Saxes. *ff* *mf* *ff*

2 T. Sax. *ff* *mf* *ff*

Bar. Sax. *ff* *mf* *ff*

1 Tpts. 2 *ff* *mf* *ff*

3 Hns. *ff* *mf* *ff*

1 Tbns. *ff* *mf* *ff*

2 Bar. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Mlt. Perc. *ff* *mf* *ff*

Timp. *ff* *mf* *ff*

Perc. I *ff* *mf* *ff*

Perc. II *ff* *mf* *ff*

Perc. III *ff* *mf* *ff*

Tgl. *ff* *mf* *ff*

Tamb. *ff* *mf* *ff*

7 8 9 10 11 12

13

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

13

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

13 14 15 16 17 18

1. 2. 22

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

1. 2. 22

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

19 20 21 22 23 24

1 Fls. 2 Fls. Ob. 1 Cls. 2 Cls. 3 Cls. A. Cl. B. Cl. Bsn. 1 A. Saxes. 2 A. Saxes. T. Sax. Bar. Sax. 1 Tpts. 2 Tpts. 3 Tpts. 1 Hns. 2 Hns. 1 Tbns. 2 Tbns. Bar. Tuba Mlt. Perc. Timp. Perc. I Perc. II Perc. III

25 26 27 28 29 30

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

31 32 33 34 35 36

Fls.

Ob.

Cls. 2

A. Cl.

B. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts. 2

Hns.

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

43 44 45 46 47 48

1 Fls. 2 Ob. 1 Cls. 2 3 A. Cl. B. Cl. Bsn. 1 A. Saxes. 2 T. Sax. Bar. Sax. 1 Tpts. 2 3 Hns. 1 2 Tbns. Bar. Tuba Mlt. Perc. Timp. Perc. I Perc. II Perc. III

49 50 51 52 53 54

Legal Use Required

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

3 Cls. *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mf*

55 1 Tpts. *mf*

2 Tpts. *mf*

3 Tpts. *mf*

1 Hns. *mf*

2 Hns. *mf*

1 Tbps. *mp*

2 Tbps. *mp*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *p*

Timp. *p*

Perc. I *p*

Perc. II *p*

Perc. III *p*

55 56 57 58 59 60

63

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

63

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

61 62 63 64 65 66

1 Fls. 2 Fls. Ob. 1 Cls. 2 Cls. 3 Cls. A. Cl. B. Cl. Bsn. A. Saxes. 2 T. Sax. Bar. Sax. 1 Tpts. 2 Tpts. 3 Tpts. 1 Hns. 2 Hns. 1 Tbns. 2 Tbns. Bar. Tuba Mlt. Perc. Timp. Perc. I Perc. II Perc. III

71 72

BDM01041C

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

73 74 75 76 77 78

1 Fls.

2 Ob.

1 Cls. 2

3 A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 T. Sax.

Bar. Sax.

1 Tpts. 2

3 Hns. 1

2 Tbns. 1

2 Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

79 80 81 82 83 84

1 Fls.

2 Ob.

1 Cls. 2

3 A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 T. Sax.

Bar. Sax.

1 Tpts. 2

3 Hns.

1 Tbns.

2 Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

85 86 87 88 89 90

1 Fls. 2 Fls. Ob. 1 Cls. 2 Cls. 3 Cls. A. Cl. B. Cl. Bsn. 1 A. Saxes. 2 A. Saxes. T. Sax. Bar. Sax. 1 Tpts. 2 Tpts. 3 Tpts. 1 Hns. 2 Hns. 1 Tbns. 2 Tbns. Bar. Tuba Mlt. Perc. Timp. Perc. I Perc. II Perc. III

91 92 93 94 95 96

1 Fls. 2

Ob.

1 Cls. 2 3

A. Cl.

B. Cl.

Bsn.

1 A. Saxes. 2

T. Sax.

Bar. Sax.

1 Tpts. 2 3

1 Hns. 2

1 Tbns. 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

97 98 99 100 101 102

103

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

103

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

103 104 105 106 107 108

111

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

111

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

109 110 111 112 113 114

1. 2.

Fls. 1 2

Ob. 1 2

Cls. 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1. 2.

Tpts. 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

115 116 117 118 119 120

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