

COUNTY LINE MARCH

DOUGLAS A. BRADLEY

(b. 1958)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 E \flat Alto Saxophone 1	4 Tuba
3 Flute 1	2 E \flat Alto Saxophone 2	2 Snare Drum, Bass Drum
3 Flute 2	2 B \flat Tenor Saxophone	2 Triangle, Crash Cymbals
2 Oboe	1 E \flat Baritone Saxophone	1 Chimes
1 Bassoon 1	4 B \flat Trumpet 1	1 Orchestra Bells
1 Bassoon 2	4 B \flat Trumpet 2	1 Xylophone
6 B \flat Clarinet 1	4 F Horn	1 Marimba
6 B \flat Clarinet 2	6 Trombone	1 Vibraphone
2 B \flat Bass Clarinet	2 Euphonium B.C.	
	2 Euphonium T.C.	

ABOUT THE COMPOSER

Douglas A. Bradley has been teaching middle school and elementary school bands since 1990 and has been teaching elementary band in the South Washington County Schools (Cottage Grove, MN) since 1999. Mr. Bradley earned his Master of Music Education degree from the VanderCook College of Music in Chicago, and has a Bachelor of Science with Distinction in Music Education from the University of Minnesota, Minneapolis, MN. While at the U of M, he studied band arranging with Dr. Barry Kopetz. He has also studied musical composition with Dr. John Eggert at Concordia University, St. Paul, MN.

Mr. Bradley was a guest conductor at the Southeastern Minnesota Middle School Honor Band

and has served as the trumpet section coach for the Minnesota Band Directors Association Middle Level Honor Band. As a performer, Mr. Bradley has played trumpet with many regional commercial and jazz bands and has served as the Musical Director for Bad Bob and the Bubonic Brass at the Minnesota Renaissance Festival. His professional affiliations include the Music Educators National Conference, Minnesota Music Educators Association, Minnesota Band Directors Association, the International Trumpet Guild and the American Composers Forum. His original compositions and arrangements have been performed by many bands and ensembles.

PROGRAM NOTES

Stately and dignified, *County Line March* is an excellent training piece, a superlative concert selection, and a viable alternative to other processional style marches. With some chromaticism, it is a wonderful work to introduce clarinets to

LH and RH fingerings of the same note. It has plenty of mallet parts for those large percussion sections. These are also of tremendous assistance when working on intonation.

PERFORMANCE SUGGESTIONS

Strive for a clean, *marcato* march style but without rushing the tempo. Concentrate on attacks rather than the ends of the notes to avoid clipping tones. The orchestration is not bottom heavy so remind students that the lowest instrument in use

is the one from which to build good intonation. It need not be the tuba. The bass clarinet, bassoon, trombone, euphonium, and baritone saxophone are just as good an option.

COUNTY LINE MARCH

Douglas A. Bradley

Allegretto ♩ = 112

5

1 2

Flute *f* *a2*

Oboe *f*

Bassoon *f* *a2* *mf*

B^b Clarinet *f* *mf*

B^b Bass Clarinet *f* *mf*

E^b Alto Saxophone *f* *a2* *mf*

B^b Tenor Saxophone *f*

E^b Baritone Saxophone *f*

B^b Trumpet *f* *a2* 1 2 3 4 5 6

F Horn *f* *mf*

Trombone *f* *mf*

Euphonium *f* *mf*

Tuba

S. D. *f* *mf* *mp*

B. D. *f* *mf* *mp*

Triangle *f*

Crash *f*

Cymbals *f* *Cr. Cym.*

Chimes *f*

Orchestra Bells *f* *mf*

Xylophone *mf*

Marimba *f* *mf*

Vibraphone *f* *mf*

7

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

7 8 9 10 11 12

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

mp

13

Fl. 1/2

Ob.

Bsn. 1/2 *mf*

B^b Cl. 1/2 *f*

B. Cl. *f*

A. Sax. 1/2 *f*

T. Sax.

Bar. Sax.

13

14

15

16

17

18

Tpt. 1/2

Hn. *f*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. D.
B. D.

Tri.
Cr. Cym. *mp*

Ch.

Bells

Xyl.

Mba.

Vib.

19

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

19 20 21 22 23 24

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

mp

mf

a2

mf

p

mf

mp

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

25 26 27 28 29 30

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

mf

mp

a2

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

31 32 33 34 35 36

37

Fl. 1/2 *f*

Ob. *f*

Bsn. 1/2 *a2* *f*

B♭ Cl. 1/2 *mf*

B. Cl. *f*

A. Sax. 1/2 *mf*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1/2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

S. D. *mf*

B. D. *mf*

Tri. Cr. Cym. *mf*

Ch. *mf*

Bells *mf*

Xyl. *f*

Mba. *f*

Vib. *mf*

38 39 40 41 42

43

Fl. 1/2 *a2* *ff*

Ob. *ff*

Bsn. 1/2 *ff*

B♭ Cl. 1/2 *ff*

B. Cl. *ff*

A. Sax. 1/2 *a2* *ff*

T. Sax. *ff*

Bar. Sax. *ff*

43 44 45 46 47 48

Tpt. 1/2 *a2* *ff*

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

S. D. B. D. *f*

Tri. Cr. Cym. *ff*

Ch.

Bells

Xyl. *ff*

Mba. *ff*

Vib.

53

49 *a2* *f* *a2*

Fl. 1 2

Ob.

Bsn. 1 2 *p*

B^b Cl. 1 2 *p*

B. Cl. *p*

A. Sax. 1 2 *a2* *a2* *p*

T. Sax. *p*

Bar. Sax. *p*

49 50 51 52 53 54

Tpt. 1 2 *a2* *p*

Hn. *p*

Tbn. *p*

Euph. *p*

Tba. *p*

S. D. B. D. *p*

Tri. Cr. Cym. *p*

Ch.

Bells *p*

Xyl. *f*

Mba. *p*

Vib. *p*

55

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

55 56 57 58 59 60

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

61

Fl. 1/2 *ff* *a2*

Ob. *f*

Bsn. 1/2 *f*

B♭ Cl. 1/2 *f*

B. Cl. *f*

A. Sax. 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1/2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

S. D. *mf*
B. D. *f*

Tri. *mf*
Cr. Cym.

Ch. *f*

Bells *f*

Xyl. *ff*

Mba. *f*

Vib. *f*

62 63 64 65 66

67

Fl. 1/2

Ob.

Bsn. 1/2

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

67 68 69 70 71 72

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Bells

Xyl.

Mba.

Vib.

ff *mf* *mf* *no ring*

no ring *ff* *mf* *no ring*

no ring *f* *no ring*

a2