

ACADIA MARCH

TERRY WHITE

(b. 1953)

FOR BEGINNING BAND

Instrumentation

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

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ABOUT THE COMPOSER

Terry White is a retired music educator with over 35 years of instrumental music teaching experience. Currently, he writes for groups across the country and has had his music performed at the Midwest Clinic, Illinois Music Educators Conference, and other venues. He is the brass arranger for the Colt Cadets DCI Drum Corps in Dubuque, IA, and writes for the Portland (OR) Jazz Orchestra. Terry received a B.M. in composition from the Berklee College of Music and a M.S. in music education from the University of New Hampshire.

PROGRAM NOTES

A bright march will set the tone for any concert. Get the feet tapping early and the audience is in your band's grasp the entire evening. Set the right tone with this melodic bauble.

PERFORMANCE SUGGESTIONS

March style is an important facet of every student's training. It is always best to begin early and reinforce often over the years. Have your students strive for a detached style, with no note touching the next note. Make articulations clean and precise with an accurate subdivision of the beat underlying everything. Balance should always be toward the melody and tuning always from the lowest instrument being played.

ACADIA MARCH

Terry White

Allegro ♩ = 120

Flute

Oboe

Bassoon

1
B♭ Clarinet

2

B♭ Bass Clarinet

1
E♭ Alto Saxophone

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1
B♭ Trumpet

2

F Horn

Trombone

Euphonium

Tuba

Orchestra Bells

Snare Drum Triangle
S. D.

Crash Cymbals
Cr. Cym.

Bass Drum
B. D.

Fl. *f*

Ob. *f*

Bsn. *mf*

1 *f*

2 *f*

B. Cl. *mf*

1

2

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

6 7 8 9 10 11

1

2

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Bells *f*

S. D. Tri. *f*

Cr. Cym. *f*

B. D. *f*

12

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

12 13 14 15 16 17 18

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Bells

S. D. Tri.

Cr. Cym. B. D.

19

Fl. *mf*

Ob. *mf*

Bsn.

1
B^b Cl.

2

B. Cl.

1
A. Sax. *mf*

2
mf

T. Sax.

Bar. Sax.

19

20 21 22 23 24

1
Tpt. *mf*

2
mf

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Bells *mf*

S. D. Tri. *mf*

Cr. Cym. B. D. *mf*

27

25

Fl. *mp*

Ob. *mp*

Bsn. *p*

1 *mp*

2 *mp*

B. Cl. *p*

1 *mp*

2 *mp*

A. Sax.

T. Sax.

Bar. Sax.

25 26 27 28 29 30

1

2

Tpt.

Hn.

Tbn.

Euph.

Tba.

Bells

S. D. Tri. *Tri. mp*

Cr. Cym. B. D.

31 35

Fl.

Ob.

Bsn.

1
B^b Cl.

2

B. Cl.

1
A. Sax.

2

T. Sax.

Bar. Sax.

mp *f*

31 32 33 34 35 36

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Bells

S. D. Tri.

Cr. Cym.
B. D.

mp *mf* *f*

S. D. *mf* *f*

mf *f*

mf *f*

37

Fl.

Ob.

Bsn.

1
B^b Cl.

2

B. Cl.

1
A. Sax.

2

T. Sax.

Bar. Sax.

37 38 39 40 41 42

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Bells

S. D.
Tri.

Cr. Cym.
B. D.

43

Fl. *mp*

Ob. *mp*

Bsn. *p* *mp*

1 *mp*

B^b Cl. *mp*

2 *mp*

B. Cl. *p* *mp*

1 *p* *mp*

A. Sax. *p* *mp*

2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

43

44 45 46 47 48

1 *mp*

Tpt. *mp*

2 *mp*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Bells *p* *mp*

S. D. Tri.

Cr. Cym. B. D.

49 51

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 B^b Cl. *mf* *f*

2 B^b Cl. *mf* *f*

B. Cl. *mf* *f*

1 A. Sax. *mf* *f*

2 A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

49 50 51 52 53 54

1 Tpt. *mf* *f*

2 Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Bells *mf* *f*

S. D. Tri. *mf* *f*

Cr. Cym. *mf* *f*

B. D. *mf* *f*

