

American Revolutionary War Medley

Traditional

Arranged by Jari Villanueva
for Concert Band

Instrumentation

1 Full Score	1 E \flat Alto Clarinet	2 Trombone 1
3 Flute 1	2 B \flat Bass Clarinet	2 Trombone 2
3 Flute 2	2 E \flat Alto Saxophone 1	2 Trombone 3
1 Piccolo	2 E \flat Alto Saxophone 2	1 Euphonium T.C.
1 Oboe 1	2 B \flat Tenor Saxophone	2 Euphonium B.C.
1 Oboe 2	1 E \flat Baritone Saxophone	4 Tuba
1 Bassoon 1	3 B \flat Trumpet 1	1 String Bass
1 Bassoon 2	3 B \flat Trumpet 2	1 Timpani
1 E \flat Clarinet	3 B \flat Trumpet 3	1 Orchestra Bells
4 B \flat Clarinet 1	1 F Horn 1	1 Snare Drum
4 B \flat Clarinet 2	1 F Horn 2	3 Percussion
4 B \flat Clarinet 3	1 F Horn 3	(Crash Cymbals, Bass Drum, Triangle, Suspended Cymbal)
	1 F Horn 4	

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ABOUT THE ARRANGER

Jari Villanueva spent 23 years with the United States Air Force Band in Washington, D. C. A ceremonial trumpeter, he participated in over 5,000 ceremonies at Arlington National Cemetery and served as an assistant drum major with the United States Air Force Ceremonial Brass.

PROGRAM NOTES

Three marches bear the title of *Washington's March*. Used in this arrangement is the second of the three (possibly the oldest), which is also known as *Washington's March at the Battle of Trenton*.

The Girl I Left Behind (Me) has been traced to Elizabethan times. It was purportedly sung when soldiers left for war or when a naval vessel prepared to sail. It may have come to America as *Brighton Camp*.

My Country, 'Tis of Thee, or America, uses the same melody as the national anthem of the United Kingdom (*God Save the Queen*). Patriotic Americanized lyrics were written by Samuel Francis Smith.

A traditional marching song of British and Canadian troops whose badge of identification

features a grenade, *The British Grenadiers* was an immensely popular tune during the early years of American colonization.

William Billings was an early American composer. He wrote the patriotic anthem *Chester* around 1770. The curious title simply reflects the common practice of labeling tunes independently so different words could be sung to specific melodies without confusion.

The actual tune for *Yankee Doodle* is much older than the well-known lyrics. Sung by British troops as a disparagement of colonial soldiers, the tune proved so popular that the Yankees (Americans) began using it themselves as a song of defiance.

PERFORMANCE SUGGESTIONS

Transitions require that the band pay close attention to the conductor for smooth tempo changes while carefully observing accidentals and key changes. These areas are always the most problematic for players and should be rehearsed carefully and often. Give melodic lines preference

in regards to balance. The melodies are the principal reason behind a medley and must be treated accordingly. Many of the song melodies are martial in nature and should be played in a style that reflects this.

AMERICAN REVOLUTIONARY WAR MEDLEY

Traditional
arranged Jari Villanueva

Stately $\text{♩} = 92$

The musical score is arranged for a full orchestra and includes the following parts:

- Flute:** Part 1 and 2, starting with a forte (*ff*) dynamic.
- Piccolo:** Part 1 and 2, starting with a forte (*ff*) dynamic.
- Oboe:** Part 1 and 2, starting with a forte (*ff*) dynamic.
- Bassoon:** Part 1 and 2, starting with a forte (*ff*) dynamic.
- E♭ Clarinet:** Part 1, starting with a forte (*ff*) dynamic.
- B♭ Clarinet:** Parts 1, 2, and 3, starting with a forte (*ff*) dynamic.
- E♭ Alto Clarinet:** Part 1, starting with a forte (*ff*) dynamic.
- B♭ Bass Clarinet:** Part 1, starting with a forte (*ff*) dynamic.
- E♭ Alto Saxophone:** Parts 1 and 2, starting with a forte (*ff*) dynamic.
- B♭ Tenor Saxophone:** Part 1, starting with a forte (*ff*) dynamic.
- E♭ Baritone Saxophone:** Part 1, starting with a forte (*ff*) dynamic.
- B♭ Trumpet:** Parts 1, 2, and 3, starting with a forte (*ff*) dynamic.
- F Horn:** Parts 1, 2, 3, and 4, starting with a forte (*ff*) dynamic.
- Trombone:** Parts 1, 2, and 3, starting with a forte (*ff*) dynamic.
- Euphonium:** Part 1, starting with a forte (*ff*) dynamic.
- Tuba:** Part 1, starting with a forte (*ff*) dynamic.
- String Bass:** Part 1, starting with a forte (*ff*) dynamic.
- Timpani:** Part 1, starting with a forte (*ff*) dynamic.
- Orchestra Bells:** Part 1, starting with a forte (*ff*) dynamic.
- Snare Drum:** Part 1, starting with a forte (*ff*) dynamic.
- Percussion:** Part 1, starting with a forte (*ff*) dynamic.

The score includes various musical notations such as dynamics (*ff*, *sfz*), articulation (*acc*, *stacc*), and performance instructions like *a2* (second octave) and *B. D.* (Bass Drum).

8 10

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp *f* *mf* *a2*

8 9 10 11 12 13 14

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

mp *f* *mf* *a2* *p*

15

Fl. 1 2 *mp* *f* *a2*

Picc.

Ob. 1 2 *mp* *f* *a2*

Bsn. 1 2 *mp* *f* *a2*

E♭ Cl.

B♭ Cl. 1 2 3 *mp* *f* *a2*

Alt. Cl. *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax.

15 16 17 18 19 20 21

Tpt. 1 2 3 *f*

Hn. 1 2 3 4 *mp*

Tbn. 1 2 3 *f*

Euph. *mp* *f*

Tba. *f*

St. B. *f*

Timp. *mf*

Bells

S. D. *f*

Perc. Tri. *mp* *f* B. D. *f*

45

Fl. 1 2 *a2* *mp*

Picc. *mp*

Ob. 1 2 *a2* *mp*

Bsn. 1 2

E♭ Cl. *mp*

B♭ Cl. 1 2 3

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 2 3 *a2*

Hn. 1 2 3 4

Tbn. 1 2 3 *mf*

Euph. *mf*

Tba. *mf*

St. B. *mf*

Timp.

Bells *p*

S. D. *mf*

Perc. *mf*

46 47 48 49 50 51 52

72 Slowly, with feeling

78

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

72 73 74 75 76 77 78 79 80 81

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

82 ^{a2} 87

Fl. 1 2 *mf* *ff marcato*

Picc. *mf* *ff marcato*

Ob. 1 2 ^{a2} *ff marcato*

Bsn. 1 2 ^{a2} *ff marcato*

E♭ Cl. *ff marcato*

B♭ Cl. 1 2 3 ^{a2} *ff marcato*

Alt. Cl. *ff marcato*

B. Cl. *ff marcato*

A. Sax. 1 2 *ff marcato*

T. Sax. *ff marcato*

Bar. Sax. *ff marcato*

82 *mf* 83 84 85 86 87 *ff marcato* 88 89 90

Tpt. 1 2 3 *mf* *ff marcato*

Hn. 1 2 3 4 *mf* *ff marcato*

Tbn. 1 2 3 *tutti* *mf* *ff marcato*

Euph. *ff marcato*

Tba. *tutti* *mf* *ff marcato*

St. B. *mf* *ff marcato*

Timp. *ff*

Bells *ff*

S. D. *ff*

Perc. *ff*

Sus. Cym. *mf* *ff*

91

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

f *ff* *a2*

91 92 93 94 95 96 97 98

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc. Cr. Cym. Sus. Cym.

mf *ff* *a2* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B. D.

99 101 Allegro $\text{♩} = 110$ 105

Fl. 1 2

Picc. *ff*

Ob. 1 2 *dim.*

Bsn. 1 2 *f*

E♭ Cl.

B♭ Cl. 1 2 3 (no trill) *dim.* *mf*

Alt. Cl. *f*

B. Cl. *dim.* *mf*

A. Sax. 1 2 *a2* *dim.* *mf*

T. Sax. *f*

Bar. Sax. *dim.* *mf*

99 100 101 102 103 104 105 106 107

Tpt. 1 2 3 *dim.* *mf*

Hn. 1 2 3 4 *a2* *dim.* *mf*

Tbn. 1 2 3 *a2* *f* *f*

Euph. *f*

Tba. *dim.* *mf*

St. B. *dim.* *mf*

Timp.

Bells

S. D. *dim.* *mf*

Perc. *dim.*

108 113

Fl. 1 2 *mf*

Picc.

Ob. 1 2

Bsn. 1 2 *mf*

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax.

108 109 110 111 112 113 114 115

Tpt. 1 2 3 *mf* *a2* 3. div. 2.

Hn. 1 2 3 4

Tbn. 1 2 3 *mf*

Euph. *mf*

Tba.

St. B.

Timp.

Bells

S. D.

Perc. *mf*

116 121

Fl. 1 2

Picc.

Ob. 1 2 *a2*

Bsn. 1 2 *f marcato*

E♭ Cl.

B♭ Cl. 1 2 3 *mf*

Alt. Cl.

B. Cl. *f*

A. Sax. 1 2 *a2* *mf* *f marcato*

T. Sax. *f marcato*

Bar. Sax.

116 117 118 119 120 121 122 123 *f*

Tpt. 1 2 3 *a2* *f marcato*

Hn. 1 2 3 4 *a2* *f marcato*

Tbn. 1 2 3 *a2* *f marcato*

Euph. *f marcato*

Tba. *f*

St. B. *f*

Timp.

Bells

S. D.

Perc.

142 Stately ♩ = 92

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

E♭ Cl.

B♭ Cl. 1 2 3 *mf*

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

142 143 144 145 146 147 148 149

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B. *mf*

Timp. *mf*

Bells

S. D.

Perc. Sus. Cym. *p* *mf* *p*

158 **Faster** ♩ = 100

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

158 159 160 161 162 163 164 165

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

f *ff* *f* *ff* *f* *ff* *f* *ff*

Cr. Cym.

166

Fl. 1 2 *ff* *a2*

Picc. *ff*

Ob. 1 2 *ff* *a2*

Bsn. 1 2 *ff* *a2*

E♭ Cl. *ff*

B♭ Cl. 1 2 3 *ff* *a2*

Alt. Cl. *ff*

B. Cl. *ff*

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

T. Sax. *ff*

Bar. Sax. *ff*

166 167 168 169 170 171 172 173

Tpt. 1 2 3 *a2*

Hn. 1 2 3 4 *a2*

Tbn. 1 2 3 *a2*

Euph. *ff*

Tba. *ff*

St. B. *ff*

Timp. *ff* *f* *ff*

Bells *ff*

S. D. *ff* *f* *ff*

Perc. *ff* *f* *ff*

174 With spirit ♩ = 120

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mf*

174 175 176 177 178 179

Tpt. 1 2 3

Hn. 1 2 3 4 *f* *a2*

Tbn. 1 2 3 *ff* *mf*

Euph. *ff* *mf*

Tba. *mf*

St. B. *mf*

Timp.

Bells

S. D. *ff*

Perc.

180

Fl. 1 2 *mf*

Picc. *mf*

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

E♭ Cl. *mf*

B♭ Cl. 1 2 3 *mf*
3. div.

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

180 181 182 183 184

Tpt. 1 2 3 *ff*
a2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp. *mp*

Bells

S. D. *mp* *ff*

Perc. *mp* *ff*

185

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

185 186 187 188 189

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

50100253

mf *ff* *a2* *3. div.* *2.* *ff*

190

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

190 191 192 193 194

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

50100253

195

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

195 196 197 198 199 200

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

50100253

212

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

212 213 214 215 216 217 218 219 220

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Bells

S. D.

Perc.

rit.

ff

a2

3. div.

ff