

REVELRY

BUD CAPUTO

(b. 1944)

FOR CONCERT BAND

Instrumentation

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

ABOUT THE COMPOSER

Dr. Bud Caputo is a free-lance trombonist in the south Florida area. Most recently, he was the trombone instructor at Florida Atlantic University, in Boca Raton, and adjunct professor in music appreciation at Palm Beach State University. He conducted the Symphonic Band at Palm Beach Atlantic University during the 2008–09 school year. Prior to this, he instructed elementary string students for the Fairfax County Public Schools in Northern Virginia and was former adjunct advisor in Music Education at The Catholic University of

America, in Washington, D.C. Dr. Caputo has earned degrees from The Catholic University of America, the Manhattan School of Music, and the State University College, Potsdam, NY. His trombone studies were with Edward Herman, of the New York Philharmonic; Roger Smith, of the Metropolitan Opera, and John Marcellus, of the National Symphony Orchestra. He has studied arranging with Hank Levy, Towson State University, and Dr. Sandy Feldstein, past president of Carl Fisher of NY.

PROGRAM NOTES

This quirky march introduces new chromatic notes to your players and even gives the percussion section some time in the sun. It is new music that

will provide many teaching options and also serve as a wonderful addition to programming needs.

PERFORMANCE SUGGESTIONS

Chromatic notes and trills will need the most attention. Make certain students use the correct fingerings and are all executing trills to and from the correct notes (the next diatonic note above the written note). There are some range

considerations in the trumpets and trombones will need to concentrate carefully for intonation and correct slide position. Exaggerate *glissandi* as much as possible, particularly in the trombone section, for best affect.

REVELRY

Bud Caputo

March tempo ♩ = 120

Flute

Oboe

Bassoon

1
B♭ Clarinet

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1
B♭ Trumpet

2

F Horn

1
Trombone

2

Euphonium

Tuba

Orchestra Bells

Crash Cymbals

Bass Drum

mf

f

ff

1 2 3 4 5

6

Fl.

Ob.

Bsn.

1
B^b Cl.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

6 7 8 9 10

1
Tpt.

2

Hn.

1
Tbn.

2

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

f *mf* *f* *f* *f*

L R R L R

11 13

Fl.

Ob.

Bsn.

1
B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

11 12 13 14 15

1
Tpt.

2

Hn.

1
Tbn.

2

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

mf *f* *mf* *mf* *mf*

f *ff* *mf*

f *mf* *mf*

f *mf* *mf*

16

Fl.

Ob.

Bsn.

mf

1

2

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16 17 18 19 20

1

2

Tpt.

Hn.

1

2

Tbn.

Euph.

Tba.

Bells

S. D.

Cr. Cym.

B. D.

21

Fl. *f*

Ob.

Bsn.

1 B^b Cl.

2 B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

21

22

23

24

1 Tpt.

2 Tpt.

Hn.

1 Tbn.

2 Tbn.

Euph. *mp*

Tba.

Bells

S. D. *f*

Cr. Cym.

B. D.

25

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

Bsn. *mp* *f* *p*

1 *mp* *f* *p*

B^b Cl. 2 *mp* *f* *p*

B. Cl. *mp* *f* *p*

A. Sax. *mp* *f* *p*

T. Sax. *mp* *f* *p*

Bar. Sax. *mp* *f* *p*

25 26 27 28 29

1 *mf* *f* *p* solo - st. mute

Tpt. 2 *mf* *f*

Hn. *f* *p*

1 *f*

Tbn. 2 *mf* *f*

Euph. *f* *p*

Tba. *mp* *f*

Bells *mp* *f*

S. D. *mp* *p* *mf*

Cr. Cym. *mp* *mf* *p*

B. D. *mp* *mf* *p*

30

Fl.

Ob.

Bsn.

1

2

B^b Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

30

31

32

33

34

1

2

Tpt.

Hn.

1

2

Tbn.

Euph.

Tba.

tutti - open

Bells

S. D.

Cr. Cym.

B. D.

35

37

Fl. *f* *pp*

Ob. *f*

Bsn. *mp* *f*

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

2 *f* *pp*

B. Cl. *f* *p*

A. Sax. *f* *pp*

T. Sax. *f* *pp*

Bar. Sax. *f* *p*

35 36 37 38 39

Tpt. 1 *f* *pp*

2 *mp* *f* *pp*

Hn. *f*

Tbn. 1 *f*

2 *f*

Euph. *f* *pp*

Tba. *mp* *f* *pp*

Bells *mp* *f*

S. D. *f* on rim *p*

Cr. Cym. *mp* *p*

B. D. *mp* *f* *p*

40

Fl. *f* *mf*

Ob. *f*

Bsn. *pp*

1 *f* *mf*

2 *f* *mf*

B. Cl. *mf*

A. Sax. *f* *pp* *mf*

T. Sax.

Bar. Sax.

40 41 42 43

1 *f* *pp* *mf*

2 *f* *mf*

Hn. *pp* *mf*

1 *pp* *mf*

2 *p* *mf*

Euph. *f* *pp* *mf*

Tba. *mf*

Bells *pp* *mf*

S. D.

Cr. Cym.
B. D.

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47

44

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

B^b Cl. *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

mp

mp

mp

mp

mp

mp

mp

44 45 46 47 48

1 *ff*

Tpt. *ff*

2 *ff*

Hn. *ff*

1 *ff*

Tbn. *ff*

2 *ff*

Euph. *ff*

Tba. *ff*

Bells *ff* on head

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

Cr. Cym. *f* *ff*

B. D. *f* *ff*

49

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

Bsn. *f* *mp* *f*

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

2 *f* *mp* *f*

B. Cl. *f* *mp* *f*

A. Sax. *f* *mp* *f*

T. Sax. *f* *mp* *f*

Bar. Sax. *f* *mp* *f*

49 50 51 52 53

Tpt. 1 *f*

2

Hn.

Tbn. 1

2

Euph.

Tba.

Bells *f*

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

Cr. Cym. *mf*

B. D. *mf*

63

59

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

Bsn. *f* *p*

1 *mp* *f* *p*

2 *mp* *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

59 60 61 62 63 *solo - st. mute*

1 *f*

2 *f*

Hn. *f* *p*

1 *f*

2 *f*

Euph. *f* *p*

Tba. *f*

Bells *f*

S. D. *mf* *mp* *mf* *mp* *p*

Cr. Cym. *mf* *mp* *p*

B. D. *mf* *mp* *p*

69 71

Fl.

Ob.

Bsn.

1
B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

69 70 71 72 73 74

1
Tpt.

2

Hn.

1
Tbn.

2

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

mf

f

ff

mf

mf

mp

mp

f

f

f

mf

mf

mf

mf

f

mf

75

Fl.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

75 76 77 78 79

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Bells

S. D.

Cr. Cym.

B. D.

mp *mf* *f* *p*

86 *div.* *p* *mf* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

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

B. Cl. 2 *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

86 87 88 89 90

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Hn. *p* *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Euph. *p* *mp* *mf*

Tba. *mp* *mf*

Bells *mp* *mf*

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

Cr. Cym. *ff* *mf*

B. D. *ff* *mf*

91

Fl. *div.*

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

f *ff*

91 92 93 94

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Bells

S. D.

Cr. Cym.

B. D.

f *opt. div.* *ff* *mp* *f*