

March: On the Air

Fred Jewell
(1875-1936)

Arranged by Brian Monroe
for CONCERT BAND

Instrumentation

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

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PUBLICATIONS

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About the Composer

Frederick Alton Jewell (1875–1936) was an American composer, bandmaster, and trombonist best known for his lively circus marches and galops. Born in Worthington, Indiana, Jewell began his musical career as a teenager, playing trombone with several traveling circuses, including the Barnum & Bailey and Ringling Brothers shows. He eventually rose to become bandmaster for the Ringling Brothers Circus, where he composed many of his most popular works, such as *The Screamer* and *Quality Plus*. After retiring from circus life, Jewell continued composing and conducted community bands, leaving a lasting legacy in American band music. His energetic, spirited compositions remain staples in circus and concert band repertoires today.

About the Arranger

Brian L. Monroe has been a music educator with over thirty years of experience with concert band, jazz ensemble, marching band, and music theory/history from fifth grade through high school. His bands were honored at state and national levels and he is active as a clinician and adjudicator. He holds degrees from Kent State University where he studied percussion with Michael Burritt and composition with Thomas Janson and Walter Watson. He also studied with J. Rex Mitchell.

Program Notes

March: On the Air was composed in 1926 and appears in published concert programs from his later career—most notably in the repertoire of his Vincennes band. It was during the 1920's that radio stations were beginning to broadcast. Jewell composed two marches that seem to herald radio: *Radio Waves* in 1922 and *March: On the Air* in 1926. While the title suggests a connection to radio, the historical sources don't specify if it was ever actually broadcast, however, its performance in a concert context during the rise of radio implies Jewell was thematically engaging with modern broadcast culture.

March: On the Air

Fred Jewell
arr. Brian Monroe

Lively march tempo ♩. = 128

5

Flute *ff* *f*

Piccolo *ff* *f*

Oboe *ff* *f*

Bassoon *ff* *f*

B[♭] Clarinet 1 *ff* *f*

B[♭] Clarinet 2 *ff* *f*

B[♭] Clarinet 3 *ff* *f*

B[♭] Bass Clarinet *ff* *f*

E[♭] Alto Saxophone 1 *ff* *f*

E[♭] Alto Saxophone 2 *ff* *f*

B[♭] Tenor Saxophone *ff* *f*

E[♭] Baritone Saxophone *ff* *f*

B[♭] Trumpet 1 *ff* *f*

B[♭] Trumpet 2 *ff* *f*

B[♭] Trumpet 3 *ff* *f*

F Horn 1 *ff* *f*

F Horn 2 *ff* *f*

F Horn 3 *ff* *f*

F Horn 4 *ff* *f*

Trombone 1 *ff* *f*

Trombone 2 *ff* *f*

Trombone 3 *ff* *f*

Euphonium *ff* *f*

Tuba *ff* *f*

Chimes *ff* *f*

Orchestra Bells *ff* *f*

Xylophone *ff* *f*

Snare Drum S. D. *ff* *f*

Wood Block *ff* *f*

Crash Cymbals Cr. Cym. *ff* *f*

Bass Drum B. D. *ff* *f*

Triangle *ff* *f*

Timpani *ff* *f*

Fl. *p* *sfz* *mf*

Picc. *p* *sfz* *mf*

Ob. *p* *sfz* *mf*

Bsn. *p* *sfz* *mf*

1 B. Cl. *p* *sfz* *mf*

2 3 B. Cl. *p* *sfz* *mf*

A. Sax. 1 2 *p* *sfz* *mf*

T. Sax. *p* *sfz* *mf*

Bar. Sax. *p* *sfz* *mf*

9 10 11 12 13 14 15 16

1 Tpt. *p* *sfz* *mf* *a2*

2 3 Tpt. *p* *sfz* *mf*

1 2 Hn. *p* *sfz* *mf* *a2*

3 4 Hn. *p* *sfz* *mf*

1 Tbn. *p* *sfz* *mf* *a2*

2 3 Tbn. *p* *sfz* *mf*

Euph. *p* *sfz* *mf*

Tba. *p* *sfz* *mf*

Ch. *sfz* *mf*

Bells *f* *mf*

Xyl. *p* *sfz* *mf*

S. D. W. B. *p* *sfz* *mf* *mf*

Cr. Cym. B. D. *sfz* *mf*

Tri. *p*

Timp. *p* *sfz* *f*

17 18 19 20 21 22 23 24 25

Fl. *ff*

Picc. *ff*

Ob. *ff*

Bsn. *ff*

B[♭] Cl. 1 *ff*

2 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. 1 *ff*

2 3 *ff*

Hn. 1 2 *ff*

3 4 *ff*

Tbn. 1 *ff*

2 3 *ff*

Euph. *ff*

Tba. *ff*

Ch. *f*

Bells

Xyl. *ff*

S. D. *ff*

W. B. *ff*

Cr. Cym. *ff*

B. D. *ff*

Tri.

Timp. *ff*

Fl. *p* *ff*

Picc. *p* *ff*

Ob. *p* *ff*

Bsn. *p* *ff*

B[♭] Cl. 1 *p* *ff*

2 3 *a2* *ff*

B. Cl. *p* *ff*

A. Sax. 1 *p* *ff*

2 *p* *ff*

T. Sax. *p* *ff*

Bar. Sax. *p* *ff*

26 27 28 29 30 31 32 33

Tpt. 1 *p* *ff*

2 3 *ff* *a2*

Hn. 1 *p* *ff*

2 *ff*

3 4 *a2*

Tbn. 1 *p* *ff*

2 3 *ff*

Euph. *p* *ff*

Tba. *p* *ff*

Ch. *ff*

Bells *p* *f*

Xyl. *p* *f*

S. D. W. B. *p* *ff*

Cr. Cym. B. D. *ff*

Tri. *p*

Timp. *ff*

39 TRIO

FL. *p* *f* *p*

Picc. *p* *f* *p*

Ob. *p* *f* *p*

Bsn. *p* *f* *p*

1 B. Cl. *p* *f* *p*

2 3 B. Cl. *p* *f* *p*

A. Sax. 1 2 *p* *f* *p*

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

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

34 35 36 37 38 39 40 41

1 Tpt. *p* *f* *p*

2 3 Tpt. *p* *f* *p*

1 2 Hn. *p* *f* *p*

3 4 Hn. *p* *f* *p*

1 Tbn. *p* *f* *p*

2 3 Tbn. *p* *f* *p*

Euph. *p* *f* *p*

Tba. *p* *f* *p*

Ch. *p* *f* *p*

Bells *p* *f* *p*

Xyl. *p* *f* *p*

S. D. W. B. *p* *f* *pp*

Cr. Cym. B. D. *p* *f* *p* *pp*

Tri. *p* *f* *p*

Timp. *p* *f* *p*

63

71

Fl. *mf* *f* *mf* *ff*

Picc. *f* *mf* *ff*

Ob. *mf* *f* *mf* *ff*

Bsn. *mf* *f* *mf* *ff*

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

2 3 *mf* *f* *mf* *ff*

B. Cl. *mf* *f* *mf* *ff*

A. Sax. 1 *mf* *f* *mf* *ff*

2 *mf* *f* *mf* *ff*

T. Sax. *mf* *f* *mf* *ff*

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

63 64 65 66 67 68 69 70 71

Tpt. 1 *mf* *f* *mf* *ff*

2 3 *mf* *f* *mf* *ff*

Hn. 1 2 *mf* *f* *mf* *ff*

3 4 *mf* *f* *mf* *ff*

Tbn. 1 *mf* *f* *mf* *ff*

2 3 *mf* *f* *mf* *ff*

Euph. *mf* *f* *mf* *ff*

Tba. *mf* *f* *mf* *ff*

Ch. *f* *ff*

Bells *mf* *f* *ff*

Xyl. *mf* *f* *ff*

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

W. B. *mf* *f* *mf* *ff*

Cr. Cym. *mf* *f* *mf* *ff*

B. D. *mf* *f* *mf* *ff*

Tri. *mf* *f* *mf* *mp* *p*

Timp. *mf* *f* *mf* *ff*

81 87

Fl. *mf* *f* *sfz* *f*

Picc. *mf* *f* *sfz* *f*

Ob. *mf* *f* *sfz* *p*

Bsn. *sfz* *sfz* *sfz* *p*

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

2 3 B. Cl. *mf* *f* *sfz* *p*

A. Sax. 1 2 *mf* *f* *sfz* *a2* *p* *a2*

T. Sax. *sfz* *sfz* *sfz* *p*

Bar. Sax. *sfz* *sfz* *sfz* *p*

81 82 83 84 85 86 87 88 89

1 Tpt. *mf* *f* *sfz* *a2* *p* *a2*

2 3 Tpt. *mf* *f* *sfz* *a2* *p* *a2*

1 2 Hn. *mf* *f* *sfz* *a2* *p* *a2*

3 4 Hn. *mf* *f* *sfz* *a2* *p* *a2*

1 Tbn. *sfz* *sfz* *sfz* *p* *a2* *a2*

2 3 Tbn. *sfz* *sfz* *sfz* *p* *a2* *a2*

Euph. *sfz* *sfz* *sfz* *p*

Tba. *sfz* *sfz* *sfz* *p*

Ch. *sfz* *sfz* *sfz* *p*

Bells *mf* *f* *sfz* *p*

Xyl. *mf* *f* *sfz* *f*

S. D. W. B. *sfz* *sfz* *sfz* *pp*

Cr. Cym. B. D. *sfz* *sfz* *sfz* *pp*

Tri. *sfz* *sfz* *sfz* *p*

Timp. *sfz* *sfz* *sfz* *p*

100 103

Fl. *p* *f* *fp* *div.*

Picc. *p* *f* *fp*

Ob. *p* *fp*

Bsn. *p*

1 B. Cl. *p* *f* *fp*

2 3 *a2* *p* *f* *fp*

B. Cl. *p*

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

T. Sax. *p*

Bar. Sax. *p*

100 101 102 103 104 105 106 107 108

1 Tpt. *p* *a2* *a2* *a2*

2 3 *p*

1 2 Hn. *f* *p* *a2* *a2*

3 4 *f* *p*

1 Tbn. *p* *a2* *a2* *a2*

2 3 *p* 3. 2. *a2* 2. 3.

Euph. *p*

Tba. *p*

Ch. *p*

Bells *p*

Xyl. *f* *fp*

S. D. W. B. *pp*

Cr. Cym. B. D. *f* *pp*

Tri.

Timp. *p*

109 111

Fl. *f* *mf*

Picc. *f* *mf*

Ob. *f* *mp*

Bsn. *f* *mp*

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

2 3 *f* *mf*

B. Cl. *f* *mp*

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

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

109 110 111 112 113 114 115 116 117 118

1 Tpt. *f* *mp*

2 3 *f* *mp*

1 2 Hn. *f* *mp*

3 4 *f* *mp*

1 Tbn. *f* *mp*

2 3 *f* *mp*

Euph. *f* *mf*

Tba. *f* *mp* *mf*

Ch. *f* *mp*

Bells *f* *mp*

Xyl. *f* *mf*

S. D. W. B. *f* *mp* *mf*

Cr. Cym. B. D. *f* *mp* *mf*

Tri. *f* *mp* *mf*

Timp. *f* *mp* *mf*