

MARCH OF THE NOBLES

Thomas Root

Instrumentation

- | | |
|----------------------------------|-----------------------------|
| 1 - Conductor's Full Score | 3 - F Horn |
| 8 - Flute | 4 - Trombone |
| 2 - Oboe | 2 - Baritone/
Euphonium |
| 1 - Bassoon | 2 - Baritone T.C. |
| 8 - B $\flat$ Clarinet | 3 - Tuba |
| 2 - B $\flat$ Bass Clarinet | 2 - Bells |
| 6 - E $\flat$ Alto Saxophone | 4 - Snare Drum
Bass Drum |
| 2 - B $\flat$ Tenor Saxophone | 1 - Crash Cymbals |
| 1 - E $\flat$ Baritone Saxophone | |
| 8 - B $\flat$ Trumpet | |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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The Composer

Thomas Root is well known as a composer of young band works, most notably for *Polly Oliver* and *Let Us Break Bread Together*. Performed widely, these works have become standard literature for young bands and are listed in many critical journals of band literature. Dr. Root received his bachelor's and master's degrees at the University of Minnesota in music education. After several years as a band director in the Minnesota public schools, Dr. Root completed a Doctorate in Music Composition from Michigan State University. He has numerous published works and commissions for young ensembles, as well as for advanced bands, orchestras, choirs, and chamber ensembles. The winner of nine Utah Composers' Guild Awards, Thomas Root presently serves as Director of Bands and Chairman of the music theory department at Weber State University in Ogden, Utah. He is currently President-elect of the College Band Directors National Association, Western Division.

Performance Notes

March of the Nobles is an uplifting work for young band. Written in an ABA form, the composition may be performed as an up-tempo street march or as a slower ceremonial march. The opening melody is stirring and exuberant, and should be played with a slightly separated style. At measure 21, the second melody, while related to the main melody, is more fluid in nature and should be connected when performed. At measure 37, the reoccurrence of the main melody involves a return to the opening style. In this closing section, the ostinato accompaniment written in the flute, oboe, and bells parts should be rehearsed carefully. The volume during the final four measures should not become obtrusive. In measures 53–54, make certain the closing segment of the melody—found in the bassoon, bass clarinet, baritone sax, and low brass parts—is blended musically.

Thomas Root

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

6 7 8 9 10

This musical score page contains measures 6 through 10. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Snare Drum/Bass Drum (S.D./B.D.), and Cymbal (Cr. Cym.). Measures 6-10 show a steady progression of eighth notes in the woodwinds and lower brass, while the upper brass and percussion play sustained notes or patterns. A large red watermark 'Preview Only' is overlaid diagonally across the page.

13

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

13

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

B.D.

mf

11 12 13 14 15 16

[illegible]

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

23 24 25 26 27 28

mf

29

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

29

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

29 30 31 32 33 34

39

45

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

f

S.D.
B.D.

Cr. Cym.

40 41 42 43 44 45

51

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

46 47 48 49 50 51

f *f*

Fl.

Ob.

Bsn.

ff

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ff

Tpt.

Hn.

Tbn.

ff

Bar./ Euph.

ff

Tuba

ff

Bells

S.D.
B.D.

ff

Cr. Cym.

ff

52 53 54 55 56