

MARCH FROM *SCIPIO*

George Frideric Handel

Transcribed by
Stephen Bulla

Instrumentation

1 - Conductor's Full Score	6 - Trombone
8 - Flute	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
1 - Bassoon	3 - Tuba
4 - B \flat Clarinet 1	1 - Bells
4 - B \flat Clarinet 2	1 - Timpani
2 - B \flat Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum
5 - E \flat Alto Saxophone	3 - Percussion 2 Suspended Cymbal Triangle Tambourine
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
3 - F Horn	

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

T H E
F · J · H
MUSIC
COMPANY
I N C.

Frank J. Hackinson



The Arranger

Stephen Bulla received his degree in arranging and composition from Berklee College of Music in Boston. During his studies, he developed an interest in the commercial music field, eventually leading to a present full-time schedule of composing and recording. His musical arrangements for such artists as Sarah Vaughan, the Manhattan Transfer, Mel Torme, and Doc Severinsen have been featured on the PBS television series *In Concert at the White House*. Mr. Bulla produced the popular *Spiritual to the Bone*—a series of jazz trombone ensemble compact discs—and recently provided the music score for the *Century of Flight* series on the Discovery Channel. He has been awarded numerous honors, including the prestigious ADDY Award for best original music television spot. An annual recipient of ASCAP's Performance Award since 1984, Mr. Bulla travels frequently as a guest conductor, adjudicator, and clinician.

Performance Notes

George Frideric Handel wrote his opera *Scipione* in 1726. This is a transcription of the well-known march that followed the opera's overture. Scipio was a Roman general, performed by a tenor in the opera.

This march contains consecutive dotted-eighth sixteenth-note figures. Often played incorrectly as a triplet rhythm, the music presents ample opportunity to drill for rhythmic accuracy; have the ensemble subdivide throughout. At measure 19, the scoring is varied by a change in dynamics. These sixteen measures should provide contrast to the louder sections that follow. The ensemble should hold back dynamically for the final *crescendo* into measure 51.

Stephen Bulla

MARCH FROM *SCIPIO*

GEORGE FRIDERIC HANDEL
Transcribed by
STEPHEN BULLA
(ASCAP)

Moderato (♩ = 108-116)

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

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone/Euphonium
- Tuba
- Bells
- Timpani (Eb, Bb)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal, Triangle, Tambourine)

The tempo is Moderato (♩ = 108-116) and the dynamic marking is *mf*. The score is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

This arrangement © 2001 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

11

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Timp.

Perc. 1
B.D.
ff

Perc. 2

11 *ff* 12 13 14 15

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
Timp.
Perc. 1
Perc. 2

mp

mp

mp

21 22 23 24 25

27

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Tambourine

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

26 27 *mp* 28 29 30

35

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.* *ff*

1 Cls. *cresc.* *ff*

2 Cls. *cresc.* *ff*

B. Cl. *cresc.* *ff*

A. Sax. *cresc.* *ff*

T. Sax. *ff*

B. Sax. *cresc.* *ff*

1 Tpts. *cresc.* *ff*

2 Tpts. *cresc.* *ff*

Hn. *cresc.* *ff*

Tbn. *ff*

Bar./Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Bells *ff*

Timp. *mf* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Sus. Cym. mallets *p* *ff*

35

31 32 33 34 35

43

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

mf

B. Cl.

43

B. Cl.

mf

Tri.

41

42

43 *mf*

44

45

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.*

1 Cls. *cresc.* *ff*

2 Cls. *cresc.* *ff*

B. Cl. *cresc.*

A. Sax. *cresc.*

T. Sax. *f*

B. Sax. *play* *mf* *cresc.*

1 Tpts. *cresc.* *ff*

2 Tpts. *cresc.* *ff*

Hn. *cresc.*

Tbn. *f*

Bar./Euph. *cresc.*

Tuba *play* *mf* *cresc.*

Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *Sus. Cym.*

46 47 48 49 50 *p*

51

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

51 *ff* 52 53 54

musical score for woodwinds, brass, and percussion. The score is divided into systems for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 & 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 & 2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes dynamic markings such as *molto rall.* and *ff*, and performance instructions like *Sus. Cym.*. The page number 14 is visible at the top left.

55

56

57

58

ff