

Bethany Commandery

March

$\text{♩} = 112$

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

The musical score is arranged in two systems. The first system includes:

- Piccolo/Flute
- Oboe
- Bassoons
- Clarinet Solo & 1 in Bb
- Clarinet 2, 3 in Bb
- Bass Clarinet in Bb
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone

The second system includes:

- Solo Cornet in Bb
- Cornet 1 in Bb
- Cornet 2, 3 in Bb
- Horn 1, 2 in F
- Horn 3, 4 in F
- Trombone 1, 2
- Trombone 3
- Euphonium
- Baritone
- Bass
- Snare Drum
- Cymbals/Bass Drum

The score features dynamic markings of *f*, *ff*, and *mf*. A section labeled 'A' begins at measure 5. The percussion parts include a snare drum and cymbals/bass drum. The bottom of the page shows measure numbers 2 through 9.

Picc./Fl. *f* *mf*

Ob. *f* *mf*

Bsns. *f* *mf*

Cl. S. 1 *f* *mf*

Cl. 2, 3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

Bari. Sax. *f* *mf*

S. Cor. *f* *mf*

Cor. 1 *f* *mf*

Cor. 2, 3 *f* *mf*

Hn. 1, 2 *f* *mf*

Hn. 3, 4 *f* *mf*

Tbn. 1, 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Bar. *f* *mf*

Bas. *f* *mf*

S. D. *f* *mf*

Cym./B.D. *f* *mf*

10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26 27

Picc./Fl. *tr*

Ob. *ff*

Bsns. *ff*

Cl. S. 1 *ff*

Cl. 2, 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

S. Cor. *ff*

Cor. 1 *ff*

Cor. 2, 3 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Bar. *ff*

Bas. *ff*

S. D. *ff*

Cym./B.D. *ff*

28 29 30 31 32 33 34 35 36

C

Trio

1. 2.

Picc./ Fl.

Ob.

Bsns.

Cl. S. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

p *mf*

C

1. 2.

S. Cor.

Cor. 1

Cor. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Cym./ B.D.

p *mf*

This musical score is for the Bethany Commandery March, covering measures 46 through 54. The score is arranged for a large symphonic band and includes the following instruments:

- Picc./Fl.
- Ob.
- Bsns.
- Cl. S. 1
- Cl. 2, 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bari. Sax.
- S. Cor.
- Cor. 1
- Cor. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1, 2
- Tbn. 3
- Euph.
- Bar.
- Bas.
- S. D.
- Cym./B.D.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The dynamics are marked as *p* (piano) and *mf* (mezzo-forte). The piece features a first ending bracketed at the end of measure 53, which leads back to the beginning of the section. A four-measure rest is indicated above measure 51. The percussion parts include snare drum (S. D.), cymbals (Cym.), and bass drum (B.D.).

D

Picc./ Fl. *f*

Ob. *f*

Bsns. *f*

Cl. S, 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *f*

S. Cor. *f*

Cor. 1 *f*

Cor. 2, 3 *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Bar. *f*

Bas. *f*

S. D. *f*

Cym./ B.D. *f*

55 56 57 58 59 60 61 62 63

This page of the musical score for the Bethany Commandery March covers measures 64 through 72. The score is arranged in two systems of staves. The first system includes Piccolo/Flute, Oboe, Bassoon, Clarinet in S, Clarinet in B, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Soprano Cornet, Cornet 1, Cornet 2 and 3, Horns 1 and 2, Horns 3 and 4, Trombone 1 and 2, Trombone 3, Euphonium, Baritone, Bass, Snare Drum, and Cymbal/Bass Drum. The music is in 2/4 time with a key signature of two flats. Dynamic markings include *ff* (fortissimo) and *f* (forte). The score features first and second endings at measures 71 and 72. Measure numbers 64, 65, 66, 67, 68, 69, 70, 71, and 72 are printed at the bottom of the page.

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

11

22

31

38

47

56

65

A

B

C Trio

D

f *ff* *mf* *f*

mf *ff* *mf* *ff*

p *mf* *f*

p *mf* *f*

ff *f*

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♩ = 112

Musical staff 1: Oboe part, measures 1-13. Includes dynamic markings *f*, *ff*, *mf*, *f*, *mf* and a section marker **A**.

Musical staff 2: Oboe part, measures 14-25. Includes dynamic marking *ff* and a section marker **B**.

Musical staff 3: Oboe part, measures 26-37. Includes dynamic markings *mf* and *ff*.

Musical staff 4: Oboe part, measures 38-46. Includes section marker **C**, **Trio**, and dynamic markings *p* and *mf*.

Musical staff 5: Oboe part, measures 47-53. Includes dynamic markings *p* and *mf*.

Musical staff 6: Oboe part, measures 54-65. Includes dynamic marking *f* and a section marker **D**.

Musical staff 7: Oboe part, measures 66-72. Includes dynamic markings *ff* and *f*.

Bassoons

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

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

14 *ff*

26 *mf* *ff*

38 *p* *mf*

47 *p* *mf*

54 *f*

66 *ff*

A

B

C Trio

D

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

A

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

14 *ff*

26 *mf* *ff*

38 **C** Trio *p* *mf*

47 *p* *mf*

54 *f*

66 *ff* *f*

Bethany Commandery

March

Clarinet 2, 3 in B \flat

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

$\text{♩} = 112$

The musical score is written for Clarinet 2 and 3 in B-flat. It begins with a tempo marking of quarter note = 112. The key signature has two flats (B-flat and E-flat). The score is divided into several sections:

- Section A:** Measures 1-13. Dynamics range from *f* to *mf*.
- Section B:** Measures 14-25. Dynamics range from *ff* to *f*. Includes first and second endings.
- Section C (Trio):** Measures 26-46. Dynamics range from *mf* to *ff*. Includes first and second endings.
- Section D:** Measures 47-65. Dynamics range from *p* to *f*. Includes first and second endings.

Measure numbers 14, 26, 38, 47, 54, and 66 are indicated at the start of their respective lines.

Bass Clarinet in B \flat

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr: by Gary Gillett & William Roche

$\text{♩} = 112$

A

f *ff* *mf* *f*

14

1. 2. **B** *ff*

26

mf *ff* 1.

38

C Trio

2. *p* *mf*

47

p *mf*

54

D

1. 2. *ff*

66

ff 1. 2.

Alto Saxophone 1

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

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

14 *ff*

26 *mf* *ff*

38 *p* *mf*

47 *p* *mf*

54 *f*

66 *ff* *f*

A

B

C Trio

D

Alto Saxophone 2

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

A

B

C Trio

D

14

26

38

47

54

66

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

ff

mf *ff*

p *mf*

p *mf*

f *f*

ff *f*

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

A

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

14

ff

26

mf *ff*

38

C Trio

p *mf*

47

p *mf*

54

D

f

66

ff *f*

Baritone Saxophone

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

The musical score is written for Baritone Saxophone in 2/4 time, with a tempo of 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several sections:

- Section A:** Measures 1-13. Dynamics range from *f* to *ff*. It features a first ending and a repeat sign.
- Section B:** Measures 14-25. Dynamics range from *mf* to *ff*. It includes first and second endings.
- Section C (Trio):** Measures 26-37. Dynamics range from *mf* to *ff*. It includes a first ending.
- Section C (Trio):** Measures 38-46. Dynamics range from *p* to *mf*. It includes a second ending.
- Section D:** Measures 47-53. Dynamics range from *p* to *mf*. It includes a first ending.
- Section D:** Measures 54-65. Dynamics range from *f* to *ff*. It includes first and second endings.
- Section D:** Measures 66-72. Dynamics range from *ff*. It includes first and second endings.

Solo Cornet in B♭

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

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

14 *ff*

26 *mf* *ff*

38 *p* *mf*

47 *p* *mf*

54 *f*

66 *ff* *f*

Cornet 1 in B♭

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

A

B

C Trio

D

14

26

38

47

54

66

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

ff

mf *ff*

p *mf*

p *mf*

f *f*

ff *f*

Cornet 2, 3 in Bb

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

A

B

C Trio

D

Horn 1, 2 in F

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

A

B

C Trio

D

14

26

38

47

54

66

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

ff

mf *ff*

p *mf*

p *mf*

ff *ff*

ff *ff*

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

A

B

C Trio

D

14

26

38

47

54

66

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

ff

mf *ff*

p *mf*

p *mf*

ff

ff

Trombone 1, 2

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

14

26

38

47

54

66

A

B

C Trio

D

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

ff

mf *ff*

p *mf*

p *mf*

f

ff *f*

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 112$

A

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

14

ff

26

mf *ff*

C Trio

2.

38

p *mf*

47

p *mf*

D

1.

2.

54

ff

66

ff

Euphonium

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

14

26

38

47

54

66

A

B

C Trio

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

ff

mf *ff*

p *mf*

p *mf*

f *ff* *f*

Baritone

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

A

B

C Trio

D

Bass

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 112

A

Musical staff for section A, starting at measure 10. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 11-14, and a second ending bracket covers measures 15-18. Dynamics include *ff*, *ff*, *mf*, *f*, and *mf*.

14

Musical staff for section B, starting at measure 14. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 15-18, and a second ending bracket covers measures 19-22. Dynamics include *ff*.

26

Musical staff for section C, starting at measure 26. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 27-30, and a second ending bracket covers measures 31-34. Dynamics include *mf* and *ff*.

38

C Trio

Musical staff for section C Trio, starting at measure 38. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 39-42, and a second ending bracket covers measures 43-46. Dynamics include *p* and *mf*.

47

Musical staff for section D, starting at measure 47. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 48-51, and a second ending bracket covers measures 52-55. Dynamics include *p* and *mf*.

54

D

Musical staff for section D, starting at measure 54. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 55-58, and a second ending bracket covers measures 59-62. Dynamics include *f*.

66

Musical staff for section E, starting at measure 66. It features a bass clef and a key signature of three flats. The music begins with a half note G2, followed by quarter notes G2, F2, and E2. A first ending bracket covers measures 67-70, and a second ending bracket covers measures 71-74. Dynamics include *ff*.

Snare Drum

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The musical score is written for a snare drum in 2/4 time. It consists of six staves of music, each starting with a snare drum clef. The score includes various dynamics such as *f*, *ff*, *mf*, and *p*. Section A (measures 1-13) features a series of eighth notes with accents, starting with a *f* dynamic and ending with *mf*. Section B (measures 14-25) includes first and second endings, with a *ff* dynamic. Section C (measures 26-37) is a Trio section, starting with a *mf* dynamic and ending with *ff*. Section D (measures 38-53) also includes first and second endings, with a *p* dynamic. The final section (measures 54-66) features a *ff* dynamic and concludes with a first and second ending.

Cymbals/ Bass Drum

Bethany Commandery

March

George Rosenkrans (1881-1955)
arr: by Gary Gillett & William Roche

♩ = 112

The musical score is written for Cymbals and Bass Drum in 2/4 time, with a tempo of 112 beats per minute. It consists of six staves of music, each with a measure number on the left. The notation includes various rhythmic patterns, dynamic markings, and performance instructions.

- Staff 1 (Measures 1-13):** Starts with a dynamic of *f*. Measure 7 has a *ff* marking. Section **A** begins at measure 8 and ends at measure 13 with a *mf* dynamic.
- Staff 2 (Measures 14-25):** Measure 14 is marked *mf*. Section **B** begins at measure 20 and ends at measure 25 with a *ff* dynamic.
- Staff 3 (Measures 26-37):** Measure 26 is marked *mf*. Section **B** continues from measure 20 to 25, then there is a 4-measure rest. Section **B** resumes at measure 31 and ends at measure 37 with a *ff* dynamic.
- Staff 4 (Measures 38-46):** Section **C** (Trio) begins at measure 38 with a *p* dynamic. It ends at measure 46 with a *mf* dynamic.
- Staff 5 (Measures 47-53):** Measure 47 is marked *p*. It ends at measure 53 with a *mf* dynamic.
- Staff 6 (Measures 54-65):** Section **D** begins at measure 54 with a *f* dynamic. It ends at measure 65 with a *ff* dynamic.