

The Challenger March

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

♩ = 120

A

Piccolo
Oboe
Bassoon
Solo & 1st Clarinet in B \flat
2nd & 3rd Clarinet in B \flat
Bass Clarinet in B \flat
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
1st Cornet in B \flat
2nd & 3rd Cornet in B \flat
Horn in F 1 & 2
Horn in F 3 & 4
1st & 2nd Trombone
Trombone 3
Euphonium
Bass
Solo Snare Drum
Bass Drum
Cymbals

ff *ffz* *mf*

8

Picc. *trmm*

Ob. *trmm*

Bsn. *trmm*

Solo & 1 Cl. *trmm*

Cl. 2 & 3 *trmm*

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2 & 3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

15

Picc.

Ob.

Bsn.

Solo & 1 Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2 & 3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

f *tr* *ffz*

1. 2.

B

22

Picc. *ff*

Ob. *ff* Solo

Bsn. *ff*

Solo & 1 Cl. *ff*

Cl. 2 & 3 *ff* Solo

B. Cl. *ff*

A. Sax. 1 *ff* Solo

A. Sax. 2 *ff* Solo

T. Sax. *ff*

B. Sax. *ff*

Cnt. 1 *ff*

Cnt. 2 & 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff* Solo

Tbn. 1,2 *ff* Solo

Tbn. 3 *ff* Solo

Euph. *ff* Solo

Bas. *ff* Solo

S. D. *ff*

B. D. *ff*

Cym. *ff*

42

Picc.

Ob.

Bsn.

Solo & 1 Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2 & 3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

49

Picc. *mf - ff*

Ob. *mf - ff*

Bsn. *mf - ff*

Solo & 1 Cl. *mf - ff*

Cl. 2 & 3 *mf - ff*

B. Cl. *mf - ff*

A. Sax. 1 *mf - ff*

A. Sax. 2 *mf - ff*

T. Sax. *mf - ff*

B. Sax. *mf - ff*

Cnt. 1 *mf - ff*

Cnt. 2 & 3 *mf - ff*

Hn. 1,2 *mf - ff*

Hn. 3,4 *mf - ff*

Tbn. 1,2 *mf - ff*

Tbn. 3 *mf - ff*

Euph. *mf - ff*

Bas. *mf - ff*

S. D. *mf - ff*

B. D. *mf - ff*

Cym. *mf - ff*

56

Picc.

Ob.

Bsn.

Solo & 1 Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2 & 3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

63

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt.
2 & 3

Hn.
1,2

Hn.
3,4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

67

Picc. *tr*

Ob. *tr* *ff*

Bsn. *tr* *ff*

Solo & 1 Cl. *tr* *ff*

Cl. 2 & 3 *tr* *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Cnt. 1 *ff*

Cnt. 2 & 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1,2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Bas. *ff*

S. D. *ff*

B. D. *ff*

Cym. *ff*

1. 2.

The Challenger March

Piccolo

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

♩ = 120

A

ff *ffz* *mf*

8 *tr*

15 *f* *ffz*

B

22 *ff*

28 *tr*

33 *(tr)*

C

39 *mf-ff*

47

55 *mf-ff*

63

67 *ff*

1. 2.

Oboe

The Challenger March

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

♩. = 120

A

Musical staff 1: Oboe part, measures 1-7. Dynamics: *ff*, *ffz*, *mf*.

Musical staff 2: Oboe part, measures 8-14. Trills (*tr*) are present.

Musical staff 3: Oboe part, measures 15-21. Dynamics: *f*, *ffz*. First and second endings are shown.

B

Musical staff 4: Oboe part, measures 22-28. Dynamics: *ff*.

Musical staff 5: Oboe part, measures 29-35. Trills (*tr*) are present.

C

Musical staff 6: Oboe part, measures 36-42. Dynamics: *mf-ff*. First and second endings are shown.

Musical staff 7: Oboe part, measures 43-51. Trills (*tr*) are present.

Musical staff 8: Oboe part, measures 52-59. Dynamics: *mf-ff*. Trills (*tr*) are present.

Musical staff 9: Oboe part, measures 60-65. Trills (*tr*) are present.

Musical staff 10: Oboe part, measures 66-72. Dynamics: *ff*. First and second endings are shown.

Bassoon

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5 **A** *ff* *ffz*

12 *mf*

19

28 **B** *f* *ffz* *ff* Solo

36 **C** *mf-ff*

44 *mf-ff*

52 *mf-ff*

60

66 *ff*

Solo & 1st Clarinet in B \flat

The Challenger March

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$\text{♩} = 120$

A

Musical staff 1: Treble clef, 6/8 time signature, key of B \flat major. Measures 1-7. Dynamics: *ffz*, *mf*.

Musical staff 2: Treble clef, 6/8 time signature, key of B \flat major. Measures 8-14. Dynamics: *ff*, *tr*.

Musical staff 3: Treble clef, 6/8 time signature, key of B \flat major. Measures 15-21. Dynamics: *f*, *ffz*.

B

Musical staff 4: Treble clef, 6/8 time signature, key of B \flat major. Measures 22-27. Dynamics: *ff*.

Musical staff 5: Treble clef, 6/8 time signature, key of B \flat major. Measures 28-32. Dynamics: *tr*.

Musical staff 6: Treble clef, 6/8 time signature, key of B \flat major. Measures 33-38. Dynamics: *(tr)*.

C

Musical staff 7: Treble clef, 6/8 time signature, key of B \flat major. Measures 39-46. Dynamics: *mf-ff*.

Musical staff 8: Treble clef, 6/8 time signature, key of B \flat major. Measures 47-54. Dynamics: *mf-ff*.

Musical staff 9: Treble clef, 6/8 time signature, key of B \flat major. Measures 55-62. Dynamics: *mf-ff*.

Musical staff 10: Treble clef, 6/8 time signature, key of B \flat major. Measures 63-66. Dynamics: *mf-ff*.

Musical staff 11: Treble clef, 6/8 time signature, key of B \flat major. Measures 67-72. Dynamics: *ff*.

2nd & 3rd Clarinet in B \flat

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$\text{♩} = 120$

A

Musical notation for measures 1-8 of section A. The key signature has two flats (B \flat and E \flat), and the time signature is 6/8. The music features a series of eighth notes with accents, followed by a repeat sign. Dynamics include *ff*, *ffz*, and *mf*. A trill is marked at the end of the first phrase.

Musical notation for measures 9-14 of section A. The music continues with eighth notes and includes trills. Dynamics include *mf*.

Musical notation for measures 15-21 of section A. This section includes first and second endings. Dynamics include *f* and *ffz*. A trill is marked in measure 16.

B

Musical notation for measures 22-28 of section B. This section consists of a series of chords, primarily dyads, with a *ff* dynamic.

Musical notation for measures 29-35 of section B. The music features eighth notes with trills. Dynamics include *mf*.

C

Musical notation for measures 36-43 of section C. This section includes first and second endings. Dynamics include *mf-ff*. Trills are marked throughout.

Musical notation for measures 44-51 of section C. The music features eighth notes with trills. Dynamics include *mf-ff*.

Musical notation for measures 52-59 of section C. The music features eighth notes with trills. Dynamics include *mf-ff*.

Musical notation for measures 60-65 of section C. The music features eighth notes with trills. Dynamics include *mf-ff*.

Musical notation for measures 66-72 of section C. This section includes first and second endings. Dynamics include *ff*. Trills are marked throughout.

Bass Clarinet in B \flat

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5 **A** *ff* *ffz*

12 *mf*

19 **B** *f* *ffz* *ff*

28 *f* *ffz* *ff*

36 **C** *mf-ff*

44 *mf-ff*

52 *mf-ff*

60 *mf-ff*

66 *ff*

Alto Saxophone 1

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A

Musical notation for measures 1-8. The piece is in 6/8 time. Measures 1-4 feature a rhythmic pattern of eighth notes with accents, marked *ff*. Measures 5-8 continue with eighth notes, marked *ffz* and *mf*. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-15. Measures 9-10 consist of eighth notes. Measures 11-15 continue with eighth notes and quarter notes.

Musical notation for measures 16-21. Measures 16-18 are eighth notes. Measures 19-21 feature a first and second ending. Measure 19 is marked *f* and measure 20 is marked *ffz*.

B

Musical notation for measures 22-28. Measures 22-28 feature a rhythmic pattern of eighth notes with accents, marked *ff*. There are repeat signs at the end of measures 24 and 26.

Musical notation for measures 29-36. Measures 29-30 have quarter notes. Measures 31-36 feature eighth notes with accents.

C

Musical notation for measures 37-45. Measures 37-38 have a first and second ending. Measures 39-45 feature quarter notes and eighth notes, marked *mf-ff*.

Musical notation for measures 46-56. Measures 46-56 feature quarter notes and eighth notes, marked *mf-ff*. There are crescendo hairpins under measures 47-48 and 50-51.

Musical notation for measures 57-64. Measures 57-64 feature quarter notes and eighth notes, ending with a long note in measure 64.

Musical notation for measures 65-72. Measures 65-72 feature quarter notes and eighth notes, marked *ff*. There is a first and second ending at the end of the piece.

Alto Saxophone 2

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Musical staff 1: Treble clef, 6/8 time signature. Measures 1-4. Dynamics: *ff*, *ffz*.

Musical staff 2: Treble clef. Measures 5-13. Dynamics: *mf*. Section marker **A** at measure 5.

Musical staff 3: Treble clef. Measures 14-21. Dynamics: *f*, *ffz*. First and second endings.

Musical staff 4: Treble clef. Measures 22-30. Dynamics: *ff*. Solo section marker **B** at measure 22.

Musical staff 5: Treble clef. Measures 31-38. Dynamics: *ffz*. First and second endings.

Musical staff 6: Bass clef. Measures 39-47. Dynamics: *mf-ff*. Section marker **C** at measure 39.

Musical staff 7: Bass clef. Measures 48-56. Dynamics: *mf-ff*.

Musical staff 8: Bass clef. Measures 57-64.

Musical staff 9: Bass clef. Measures 65-72. Dynamics: *ff*. First and second endings.

Tenor Saxophone

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A

ff *ffz* *mf* *f*

10

20 **B** Solo *ffz* *ff*

30 *f*

38 **C** *mf-ff* *mf-ff*

48 *mf-ff*

58

65 *ff*

Baritone Saxophone

The Challenger March

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

♩ = 120

ff *ffz*

A

mf

mf

B

f *ffz* *ff*

mf

C

mf-ff

mf-ff

mf-ff

mf-ff

ff

1st Cornet in B \flat

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$\text{♩} = 120$

A

Musical notation for measures 1-8 of section A. The key signature is one flat (B \flat), and the time signature is 6/8. The music features a series of eighth and sixteenth notes with accents. Dynamics include *ff* and *ffz mf*.

Musical notation for measures 9-14 of section A. The music continues with eighth and sixteenth notes, including some rests.

Musical notation for measures 15-21 of section A. This section includes first and second endings. Dynamics include *f* and *ffz*.

B

Musical notation for measures 22-28 of section B. The music consists of a rhythmic pattern of eighth notes with accents. Dynamics include *ff*.

Musical notation for measures 29-35 of section B. The music features eighth notes with accents and some slurs.

C

Musical notation for measures 36-43 of section C. This section includes first and second endings. Dynamics include *mf - ff*.

Musical notation for measures 44-51 of section C. The music continues with eighth notes and slurs.

Musical notation for measures 52-59 of section C. Dynamics include *mf - ff*.

Musical notation for measures 60-65 of section C. The music features eighth notes with accents and slurs.

Musical notation for measures 66-72 of section C. This section includes first and second endings. Dynamics include *ff*.

2nd & 3rd Cornet in B♭

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♩ = 120

ff *ffz*

5 **A**

mf

13

f *ffz*

21 **B**

ff

28

36 **C**

mf-ff

45

55

mf-ff

64

ff

Horn in F 1 & 2

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♩ = 120

Musical notation for measures 1-4. **ff** dynamic marking. **ffz** dynamic marking at the end.

5 **A** Musical notation for measures 5-12. **mf** dynamic marking.

13 Musical notation for measures 13-20. **f** dynamic marking. **ffz** dynamic marking at the end.

21 **B** Musical notation for measures 21-27. **ff** dynamic marking.

28 Musical notation for measures 28-33.

34 Musical notation for measures 34-38. **f** dynamic marking.

39 **C** Musical notation for measures 39-44. **mf - ff** dynamic marking.

45 Musical notation for measures 45-51.

52 Musical notation for measures 52-58. **mf - ff** dynamic marking.

59 Musical notation for measures 59-64.

65 Musical notation for measures 65-70. **ff** dynamic marking.

Horn in F 3 & 4

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♩ = 120

Musical staff 1: Horn in F 3 & 4, measures 1-4. Dynamics: *ff*, *ffz*.

Musical staff 2: Horn in F 3 & 4, measures 5-12. Section A. Dynamics: *mf*.

Musical staff 3: Horn in F 3 & 4, measures 13-20. Dynamics: *f*, *ffz*.

Musical staff 4: Horn in F 3 & 4, measures 21-27. Section B. Dynamics: *ff*.

Musical staff 5: Horn in F 3 & 4, measures 28-33.

Musical staff 6: Horn in F 3 & 4, measures 34-38. Dynamics: *f*, *ffz*.

Musical staff 7: Horn in F 3 & 4, measures 39-44. Section C. Dynamics: *mf-ff*.

Musical staff 8: Horn in F 3 & 4, measures 45-51.

Musical staff 9: Horn in F 3 & 4, measures 52-58. Dynamics: *mf-ff*.

Musical staff 10: Horn in F 3 & 4, measures 59-64.

Musical staff 11: Horn in F 3 & 4, measures 65-72. Dynamics: *ff*.

1st & 2nd Trombone

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8 **A**

ff *ffz* *mf*

Measures 8-10: Bass clef, 6/8 time signature. Measure 8 starts with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents. Measure 9 continues with eighth notes and accents. Measure 10 begins with a fortissimo-to-zit (*ffz*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and includes a first ending bracket.

10

Measures 11-13: Continuation of the musical line from measure 10, featuring eighth notes and accents.

19 **B** Solo

f *ffz* *ff*

Measures 19-27: Measure 19 has a first ending bracket. Measure 20 has a second ending bracket. Measure 21 is marked as a solo section with a fortissimo (*ff*) dynamic. The music continues with eighth notes and accents.

28

Measures 28-36: Continuation of the musical line with eighth notes and accents.

37 **C**

mf-ff

Measures 37-44: Measure 37 has a first ending bracket. Measure 38 has a second ending bracket. The section begins with a mezzo-forte-to-fortissimo (*mf-ff*) dynamic. The music continues with eighth notes and accents.

45

Measures 45-52: Continuation of the musical line with eighth notes and accents.

53

mf-ff

Measures 53-60: Continuation of the musical line with eighth notes and accents.

61

Measures 61-66: Continuation of the musical line with eighth notes and accents.

67

ff

Measures 67-70: Measure 67 has a first ending bracket. Measure 68 has a second ending bracket. The section ends with a fortissimo (*ff*) dynamic.

Trombone 3

The Challenger March

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arr. by Gary Gillett & William Roche

♩ = 120

5

A

12

19

B

28

36

C

44

53

61

67

ff

Euphonium

The Challenger March

George Rosenkrans (1881-1955)
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♩ = 120

A

Musical staff 1: Euphonium part, measures 1-8. The staff is in bass clef with a key signature of two flats and a 6/8 time signature. It begins with a forte (*ff*) dynamic. A first ending bracket covers measures 6-8, which concludes with a fortissimo-zaccato (*ffz*) dynamic. The piece then continues with a mezzo-forte (*mf*) dynamic.

Musical staff 2: Euphonium part, measures 9-14. The music continues with a mezzo-forte (*mf*) dynamic, featuring various rhythmic patterns and slurs.

Musical staff 3: Euphonium part, measures 15-21. The music continues with a forte (*f*) dynamic. A first ending bracket covers measures 19-21, which concludes with a fortissimo-zaccato (*ffz*) dynamic.

B

Solo

Musical staff 4: Euphonium part, measures 22-30. This section is marked as a solo and begins with a fortissimo (*ff*) dynamic. The music features a series of dotted notes and slurs.

Musical staff 5: Euphonium part, measures 31-38. The music begins with a piano (*p*) dynamic, then moves to a forte (*f*) dynamic. A first ending bracket covers measures 36-38, which concludes with a fortissimo-zaccato (*ffz*) dynamic.

C

Musical staff 6: Euphonium part, measures 39-47. This section begins with a mezzo-forte to fortissimo (*mf-ff*) dynamic. The music features a series of dotted notes and slurs.

Musical staff 7: Euphonium part, measures 48-56. The music continues with a mezzo-forte to fortissimo (*mf-ff*) dynamic, featuring various rhythmic patterns and slurs.

Musical staff 8: Euphonium part, measures 57-64. The music continues with a mezzo-forte to fortissimo (*mf-ff*) dynamic, featuring various rhythmic patterns and slurs.

Musical staff 9: Euphonium part, measures 65-72. The music concludes with a fortissimo (*ff*) dynamic. A first ending bracket covers measures 70-72, which concludes with a fortissimo (*ff*) dynamic.

Snare Drum
Bass Drum
Cymbals

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♩. = 120

A

Solo

ff *mf*

12

S. D.

B. D.

Cym.

f *ffz*

1. 2.

B

22

S. D.

B. D.

Cym.

ff

30

S. D.

B. D.

Cym.

Solo

1. 2.

C

39

S. D.

B. D.

Cym.

mf-ff

50

S. D.

B. D.

Cym.

mf-ff

61

S. D.

B. D.

Cym.

ff

1. 2.