

Conductor

MARCH and TWO STEP
from the Successful Musical Comedy

The Wizard of Oz.

arr. for Band by James M. Fulton
transc. by R. Baker

Paul Tietjens

Tempo di Marcia.

5

The musical score is arranged for a large band. It begins with a Piccolo part marked *ff*. The Flute, Oboe, and Clarinet in E \flat parts are marked *fz* and *f*. The Clarinet in B \flat 1 part is marked *8va*. The score includes parts for English Horn, Bassoon, Clarinet in B \flat 2, Clarinet in B \flat 3, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, E \flat Cornet, Solo & 1st B \flat Cornet, 2nd B \flat Cornet, 3rd B \flat Cornet, Horn in F 1, Horn in F 2, Horn in F 3, Trombone 1, Trombone 2, Trombone 3, Baritone (T.C.), Euphonium, and Tuba. The Percussion part is marked with a double bar line and a slash, indicating it is to be played as a drum set. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Picc.

Fl.

Ob.

E. Hn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

E♭ Cant.

Cant. 1

Cant. 2

Cant. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Euph.

Tuba

Perc.

21

This page of a musical score, numbered 21, contains 24 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., E. Hn., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., E♭ Cnt., Cnt. 1, Cnt. 2, Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Euph., Tuba, and Perc. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Piccolo part begins with a dynamic marking of *ff*. The Flute and Oboe parts have a *tr* (trill) marking above the final measure. The Horn 3 part includes fingerings 2, 3, 4, 5, and 6. The Trombone 1, 2, and 3 parts have a *tr* marking above the final measure. The Percussion part includes a *tr* marking above the final measure. The score is a full orchestral score with multiple parts for each instrument family.

Picc.
Fl.
Ob.
E. Hn.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
E♭ Cont.
Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Euph.
Tuba
Perc.

This page of a musical score is for a large orchestra and choir. The instruments and voices are listed on the left side of the page, including Piccolo, Flute, Oboe, Horns (E. Hn., Hn. 1, 2, 3), Trumpets (Tbn. 1, 2, 3), Baritone, Euphonium, Tuba, and Percussion. The Chorus is divided into sections: Es. Cnt., Cnt. 1, Cnt. 2, Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Euph., Tuba, and Perc.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations, including notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions such as *8va* (octave up) and *pizz* (pizzicato) are present. The score is divided into measures, with some measures containing rests or specific performance directions.

53

Picc.

Fl.

Ob.

E. Hn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

E♭ Cont.

Cont. 1

Cont. 2

Cont. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Euph.

Tuba

Perc.

cresc.

f

sf

TRIO

This page of a musical score, labeled '7' in the top right corner, features a section titled 'TRIO' in the upper right. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl., Ob., E. Hn., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., E♭ Cnt., Cnt. 1, Cnt. 2, Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Euph., Tuba, and Perc. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. In the 'TRIO' section, dynamic markings of *fz* (forzando) and *mf* (mezzo-forte) are present. The percussion part at the bottom includes a variety of rhythmic patterns and accents.

74

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The middle section includes E♭ Contrabass (E♭ Cnt.), Contrabass 1 (Cnt. 1), Contrabass 2 (Cnt. 2), and Contrabass 3 (Cnt. 3). The bottom section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Euphonium (Euph.), Tuba, and Percussion (Perc.).

Dynamic markings include *fz* (forzando) and *ff* (fortissimo). The score features various musical notations such as slurs, accents, and articulation marks. The percussion part includes a complex rhythmic pattern with many sixteenth and thirty-second notes.

This page of a musical score, numbered 9, contains the following parts and staves from top to bottom:

- Picc.
- Fl.
- Ob.
- E. Hn.
- Bsn.
- Es. Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- Es. Cant.
- Cant. 1
- Cant. 2
- Cant. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar.
- Euph.
- Tuba
- Perc.

The score includes various musical notations such as notes, rests, and dynamics. A rehearsal mark '90' is present in the upper right corner of the page.

This page of a musical score contains 28 staves, each representing a different instrument or voice part. The instruments listed on the left are: Picc., Fl., Ob., E. Hn., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., E♭ Cnt., Cnt. 1, Cnt. 2, Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Euph., Tuba, and Perc. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *v* (vibrato) and *ff* (fortissimo). The layout is organized into two systems of 14 staves each, with a double bar line separating the two systems.

Picc.

Fl.

Ob.

E. Hn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

E♭ Cnt.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Euph.

Tuba

Perc.

Transcription notes: the following substitutions were used to complete the set of parts for modern band instrumentation:

- Oboe mostly doubles the Flute part, except at measure 45 where it doubles Clarinet 1
- Bassoon doubles the 1st Trombone part
- English Horn doubles the Euphonium part
- Bass Clarinet doubles the 3rd Trombone part
- Alto Sax doubles the Eb Cornet part
- Tenor Sax doubles the Euphonium part
- Bari Sax doubles the 3rd Trombone part

Piccolo

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arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

ff fz f

5

21

ff

37

p mf

53

cresc. f ff

TRIO

mf fz ff

74

90

1. 2.

fz

Flute

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Paul Tietjens

arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for a flute in 6/8 time. It begins with a *ff* dynamic and includes various articulations such as accents, slurs, and trills. Measure numbers 5, 21, 37, 53, 74, and 90 are indicated in boxes. The score features a key signature change to one flat (B-flat) at measure 37. A *TRIO* section begins at measure 74. Dynamics range from *p* to *ff*. The piece concludes with a first and second ending at measure 90.

Oboe

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transc. by R. Baker

Tempo di Marcia.

5

ff

fz

f

tr

21

ff

tr

fz

37

p

53

mf

f

cresc.

ff

fz

74

mf

fz

ff

90

1.

2.

fz

English Horn

MARCH and TWO STEP
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The Wizard of Oz.

Paul Tietjens

arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for English Horn in G major, 6/8 time. It consists of 95 measures. The score is divided into two main sections: a solo section (measures 1-36) and a Trio section (measures 37-95). The solo section begins with a dynamic of *ff* and includes measures 5, 21, and 37. The Trio section begins at measure 37 with a dynamic of *p* and includes measures 53, 74, and 90. The score features various dynamics including *ff*, *fz*, *f*, *mf*, *p*, *cresc.*, and *ffz*. It also includes first and second endings at measures 68-73 and 91-94. The key signature has one sharp (F#) and the time signature is 6/8.

Bassoon

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The Wizard of Oz.

Paul Tietjens

arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for Bassoon in 6/8 time. It consists of several systems of staves. The first system starts with a *ff* dynamic and includes a measure with a circled '5'. The second system includes a measure with a circled '21'. The third system includes a measure with a circled '37'. The fourth system includes a measure with a circled '53'. The fifth system includes a measure with a circled '74'. The sixth system includes a measure with a circled '90'. The score features various dynamics including *ff*, *fz*, *f*, *ff*, *p*, *mf*, *cresc.*, *f*, *fz*, *ff*, *mf*, and *fz*. It also includes articulation marks like accents and slurs, and repeat signs with first and second endings.

Clarinet in E \flat

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arr. for Band by James M. Fulton

transc. by R. Baker

Tempo di Marcia.

ff fz f 8va 5

tr

21 ff

tr

37 fz

tr mf

53

cresc. f ff

fz

TRIO

mf fz ff

tr

90

1. 2.

fz

Clarinet in B \flat 1

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transc. by R. Baker

Tempo di Marcia.

The musical score is written for Clarinet in B \flat 1 and consists of two main sections: a March and a Two Step. The March section begins at measure 1 and ends at measure 63. It features a variety of dynamics including *ff*, *fz*, *f*, and *ff*, along with articulation marks like accents and slurs. The Two Step section begins at measure 64 and ends at measure 96. It starts with a *mf* dynamic and includes a *cresc.* marking. The score is divided into systems of five staves each. Measure numbers 5, 21, 37, 53, 74, and 90 are clearly marked. The key signature is one sharp (F#) and the time signature is 6/8. The piece concludes with a *fz* dynamic.

The Wizard of Oz.

Paul Tietjens
arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for Clarinet in B \flat 2 and consists of 95 measures. It begins with a dynamic marking of *ff* and includes various articulations such as accents and slurs. Measure numbers 5, 21, 37, 53, 74, and 90 are indicated in boxes. A *cresc.* marking is present in measure 53. The *TRIO* section begins at measure 74 with a dynamic marking of *mf*. The score concludes with a first ending (1.) and a second ending (2.), both marked with *fz*.

Clarinet in B \flat 3

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The Wizard of Oz.

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arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

ff fz f

ff

ff

fz

37 p mf

53

cresc. f ff

fz

TRIO mf fz ff

90

1. 2.

fz

Bass Clarinet

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transc. by R. Baker

Tempo di Marcia.

5

ff *fz* *f*

21

ff

37

p *mf*

53

resc. *f* *ff*

74

mf *fz* *ff*

90

1. 2.

fz

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Alto Sax

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Tempo di Marcia.

The musical score is written for Alto Saxophone in 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a dynamic of *ff* and a tempo marking of *Tempo di Marcia.* The score is divided into several systems, with measure numbers 5, 21, 37, 53, 74, and 90 marked at the start of new lines. The piece features various dynamics including *ff*, *fz*, *f*, *mf*, *p*, and *cresc.* There are also accents and slurs throughout. A *TRIO* section begins at measure 74, marked with *mf*. The score concludes with first and second endings at measure 90, ending with a *fz* dynamic.

Tenor Sax

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transc. by R. Baker

Tempo di Marcia.

5

ff fz f

21

ff

37

p mf

53

cresc. f ff

74

TRIO mf fz ff

90

ff

Baritone Sax

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transc. by R. Baker

Tempo di Marcia.

The musical score is written for Baritone Saxophone in the key of D major (two sharps) and 2/4 time. It begins with a dynamic of *ff* and a tempo marking of *Tempo di Marcia.* The score is divided into several systems, with measure numbers 5, 21, 37, 53, 74, and 90 indicated in boxes. The first system (measures 1-20) features a melody with accents and dynamics of *ff*, *fz*, and *f*. The second system (measures 21-36) continues the melody with a *ff* dynamic. The third system (measures 37-52) starts with a *p* dynamic and includes a *mf* dynamic. The fourth system (measures 53-73) features a *cresc.* marking, followed by *f* and *ff* dynamics, and includes first and second endings. The fifth system (measures 74-89) is labeled **TRIO** and begins with a *mf* dynamic, followed by *fz* and *ff* dynamics. The sixth system (measures 90-100) continues the Trio section with *fz* dynamics and first and second endings.

E♭ Cornet

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transc. by R. Baker

Tempo di Marcia.

The musical score is written for E♭ Cornet and consists of 95 measures. It is in 2/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into several sections:

- Measures 1-20:** Starts with a *ff* dynamic. Measure 5 is marked with a circled '5'. Dynamics include *fz* and *f*.
- Measures 21-36:** Measure 21 is marked with a circled '21'. Dynamics include *ff* and *fz*.
- Measures 37-52:** Measure 37 is marked with a circled '37'. Dynamics include *p* and *mf*.
- Measures 53-73:** Measure 53 is marked with a circled '53'. Dynamics include *cresc.*, *f*, and *ff*. There are first and second endings at the end of this section.
- Measures 74-95:** Labeled 'TRIO' at the beginning. Measure 74 is marked with a circled '74'. Dynamics include *mf*, *fz*, and *ff*. Measure 90 is marked with a circled '90'. There are first and second endings at the end of the piece, with a *fz* dynamic at the final measure.

Solo & 1st B♭ Cornet

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Paul Tietjens

arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for Solo and 1st B♭ Cornet in 6/8 time, key of D major. It consists of 95 measures. The score is divided into sections: a main melody (measures 1-36), a piano section (measures 37-73), and a TRIO section (measures 74-95). Dynamics include *ff*, *fz*, *f*, *ff*, *p*, *mf*, *cresc.*, *f*, *ff*, *mf*, *fz*, *ff*, *mf*, *fz*, and *ff*. Rehearsal marks are placed at measures 5, 21, 37, 53, 74, and 90. The TRIO section begins at measure 74. The score includes first and second endings at measures 88-90 and 91-92.

2nd B \flat Cornet

MARCH and TWO STEP
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Paul Tietjens

arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for a 2nd B \flat Cornet in 6/8 time, with a key signature of one sharp (F#). The piece is in 6/8 time and is marked "Tempo di Marcia." The score consists of 10 staves of music. The first staff begins with a dynamic of *ff* and includes a measure marked with a circled "5". The second staff includes a measure marked with a circled "21". The third staff includes a measure marked with a circled "37". The fourth staff includes a measure marked with a circled "53". The fifth staff includes a measure marked with a circled "74". The sixth staff includes a measure marked with a circled "90". The score includes various dynamics such as *ff*, *fz*, *f*, *p*, *mf*, *cresc.*, and *ff*. There are also first and second endings indicated by "1." and "2." at the end of the piece. The score concludes with a final dynamic of *fz*.

3rd B \flat Cornet

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transc. by R. Baker

Tempo di Marcia.

5

21

37

53

74

90

ff *fz* *f* *ff* *fz* *p* *mf* *cresc.* *f* *ff* *fz* *mf* *fz* *ff* *mf* *fz* *ff* *fz*

TRIO

1. 2.

fz

Horn in F 1

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transc. by R. Baker

Tempo di Marcia.

ff fz f

21 ff

37 p mf

53 cresc. f ff

TRIO 74 mf fz ff

90 1. 2. fz

Horn in F 2

MARCH and TWO STEP
from the Successful Musical Comedy

The Wizard of Oz.

Paul Tietjens

arr. for Band by James M. Fulton

transc. by R. Baker

Tempo di Marcia.

5

ff

fz

f

21

ff

37

p

mf

53

cresc.

f

ff

74

TRIO

mf

fz

ff

90

ff

Horn in F 3

MARCH and TWO STEP
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transc. by R. Baker

Tempo di Marcia.

5

ff fz f

21

2 3 4 5 6

ff

37

p mf

53

cresc. f ff

74

TRIO

mf fz ff

90

1. 2.

fz

Trombone 1

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Tempo di Marcia.

ff fz f

ff

37 p mf

53 cresc. f ff

TRIO 74 fz ff

90 1. 2. fz

Trombone 2

MARCH and TWO STEP
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Tempo di Marcia.

5

ff fz f

21

ff

37

p mf fz

53

cresc. f ff fz

TRIO

mf fz ff

74

90

1. 2. fz

Trombone 3

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Tempo di Marcia.

Musical score for Trombone 3, featuring various dynamics and articulations. The score is written in bass clef with a 6/8 time signature. It includes measures 5, 21, 37, 53, 74, and 90. Dynamics range from *ff* (fortissimo) to *p* (piano). Articulations include accents (>) and slurs. The score is divided into sections, with a TRIO section starting at measure 74. The piece concludes with a first and second ending at measure 90.

Baritone (T.C.)

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arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for Baritone (T.C.) in 6/8 time, key of D major. It consists of 95 measures. The score is divided into sections with measure numbers in boxes: 5, 21, 37, 53, 74, and 90. Dynamics include *ff*, *fz*, *f*, *p*, *mf*, *cresc.*, *f*, and *ff*. The score features various musical notations such as slurs, accents, and first/second endings. A TRIO section begins at measure 74. The piece concludes with a first ending and a final *fz* dynamic marking.

Euphonium

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transc. by R. Baker

Tempo di Marcia.

The musical score is written for Euphonium in 6/8 time. It begins with a **ff** dynamic and includes various articulations such as accents and slurs. Measure numbers 5, 21, 37, 53, 74, and 90 are indicated in boxes. The score features a **TRIO** section starting at measure 74, marked with **mf**. Dynamics range from **p** to **ff**, with **fz** (forzando) markings. The piece concludes with first and second endings, ending on a **fz** dynamic.

Tuba

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transc. by R. Baker

Tempo di Marcia.

5

ff

fz

f

21

ff

37

p

53

mf

cresc.

f

ff

74

TRIO

mf

fz

ff

90

ff

1.

2.

ff

Percussion

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arr. for Band by James M. Fulton
transc. by R. Baker

Tempo di Marcia.

The musical score is written for percussion in 6/8 time. It consists of 90 measures, divided into two main sections: a 37-measure section and a 53-measure section. The score is arranged in five systems, each with five staves. The first staff of each system is the primary melodic line, while the other four staves provide accompaniment. The score includes various dynamic markings such as *ff*, *fz*, *f*, *p*, *mf*, *cresc.*, and *ff*. There are also accents (>) and slurs. Measure numbers 5, 21, 37, 53, 74, and 90 are indicated in boxes. The score concludes with a first and second ending. The word "TRIO" is written at the beginning of the 74th measure.