Q882294
Conductor $6.00

Conductor

DEVELOPING BAND SERIES

THE GREATEST GENERATION
(Concert March)

SAMPLE

By John Edmondson

INSTRUMENTATION

1 - Conductor
8 - Flute
1 - Oboe (Opt.)
6 - 1st B♭ Clarinet
6 - 2nd B♭ Clarinet
2 - B♭ Bass Clarinet*
5 - E♭ Alto Saxophone
3 - B♭ Tenor Saxophone (Opt.)
1 - E♭ Baritone Saxophone*
5 - 1st B♭ Cornet/Trumpet
4 - 2nd B♭ Cornet/Trumpet
4 - F Horn (Opt.)
7 - Trombone/Baritone B.C/Bassoon*
3 - Baritone T.C.*
4 - Tuba*
1 - Bells
4 - Percussion
(S.D., B.D., Cr. Cyms.)

* Any one or more of these instruments will provide an adequate bass part.

Additional scores and parts are available.

QUEENWOOD / KJOS

About The Music:

THE GREATEST GENERATION (Concert March) is so named for those American service men and women who experienced World War Two (1941-1945). Former NBC Newscaster Tom Brokaw in his book of the same name popularized the term. This stately march is constructed as one 32-measure theme, introduced by a fanfare-like opening, which is used again in between two settings of the melody and again at the end of the march. The commission line above the title on the Conductor score reads: "Commissioned by Anne McGinty to honor her dear friend and protégé Ryan Nowlin, and to provide him with the opportunity of working creatively with John, the preeminent composer of marches for young band." Ryan is also a friend of this composer and is an accomplished composer-arranger in his own right. He enjoys hearing and teaching John's marches, and is thus a man of impeccable musical taste! Anne is also a prominent composer and the former partner of this composer in Queenwood Publications, which is now part of the Neil A Kjos Music Co. of San Diego, California.

Both tempo and style are key to a successful performance of this march. The "stately" style of 100 beats per minute should be carefully maintained throughout. The percussion section and the low winds, which supply the "pulse" of the march, best accomplish this. A careful mental subdivision of the beat into eighths is necessary at all times, and close attention and concentration to the conductor's baton are essential. The sixteenth note duplets may be double-tongued or single-tongued. But, however they are played, they must be precise rhythmically. Note that from measure 65 through 72, the bass line in octaves divides into two parts, with a separate tuba part below the rest of the low winds. If no tubas are available, this section will still sound complete.

JOHN EDMONDSON is an internationally known composer-arranger with approximately 1,000 published works for concert band, marching band and jazz band, including over 40 commissioned works for concert band. His work as guest conductor and clinician has taken him to 28 states, four Canadian provinces and Europe. His years of experience as a teacher, editor, performer, clinician and conductor make him uniquely qualified and recognized as an authority in the field of educational music for concert band.

SAMPLE

QUEENWOOD/KJOS DEVELOPING BAND SERIES

Commissioned by Anne McGinty to honor her dear friend and protégé Ryan Nowlin, and to provide him with the opportunity of working creatively with John, the preeminent composer of marches for young bands.

Conductor

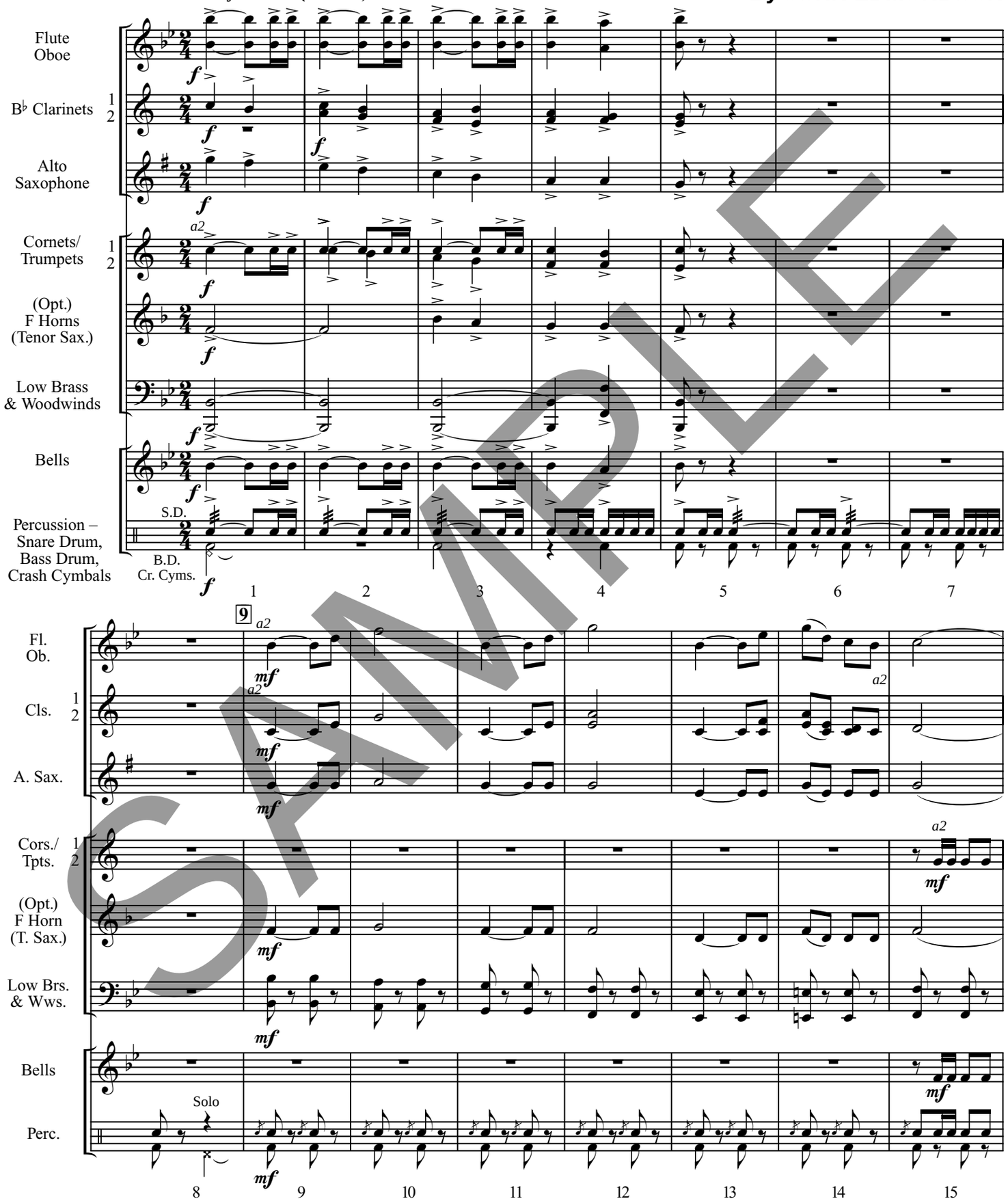
Duration – 1:46

THE GREATEST GENERATION

Stately march (♩ = 100)

Concert March

By JOHN EDMONDSON



SAMPLE

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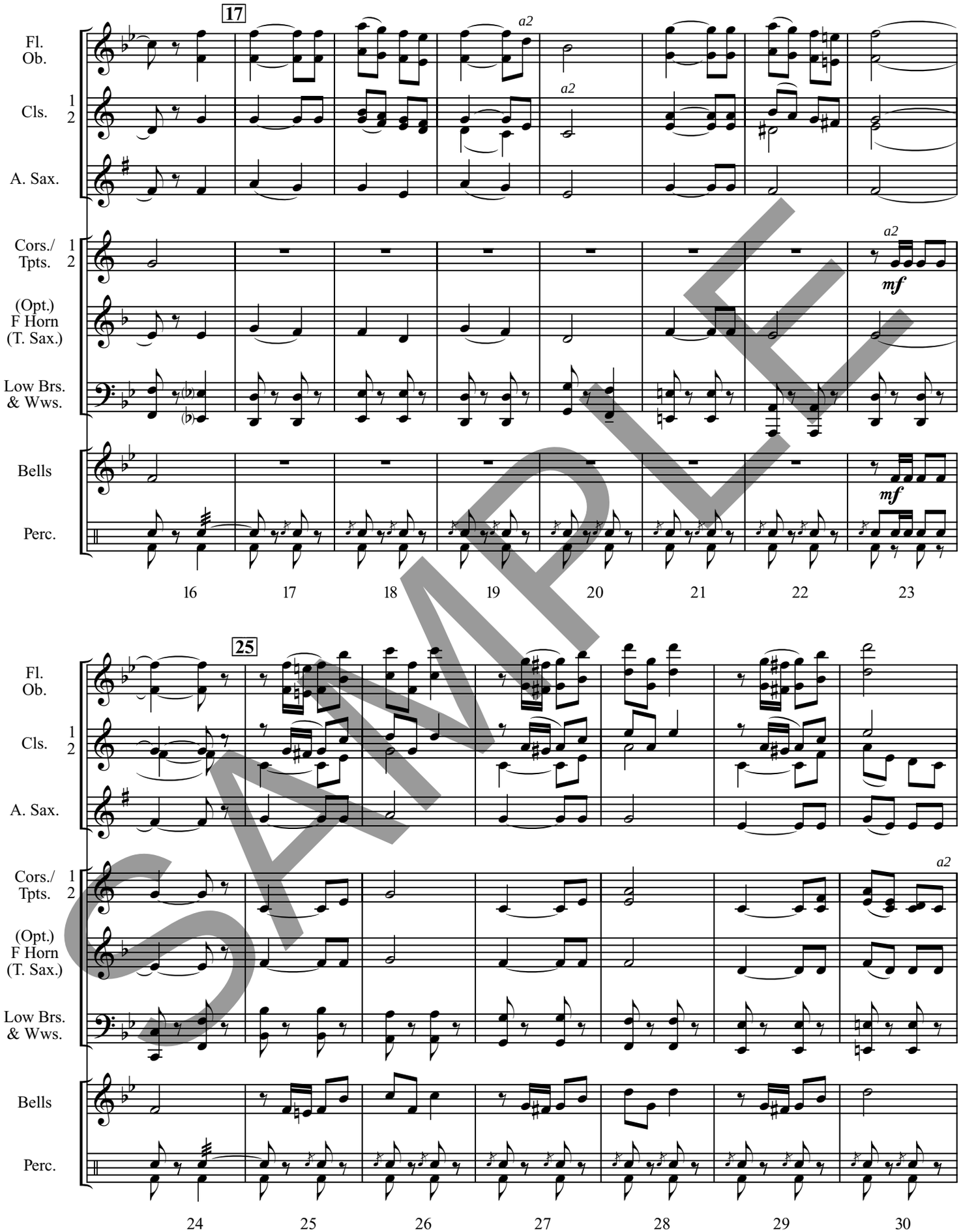
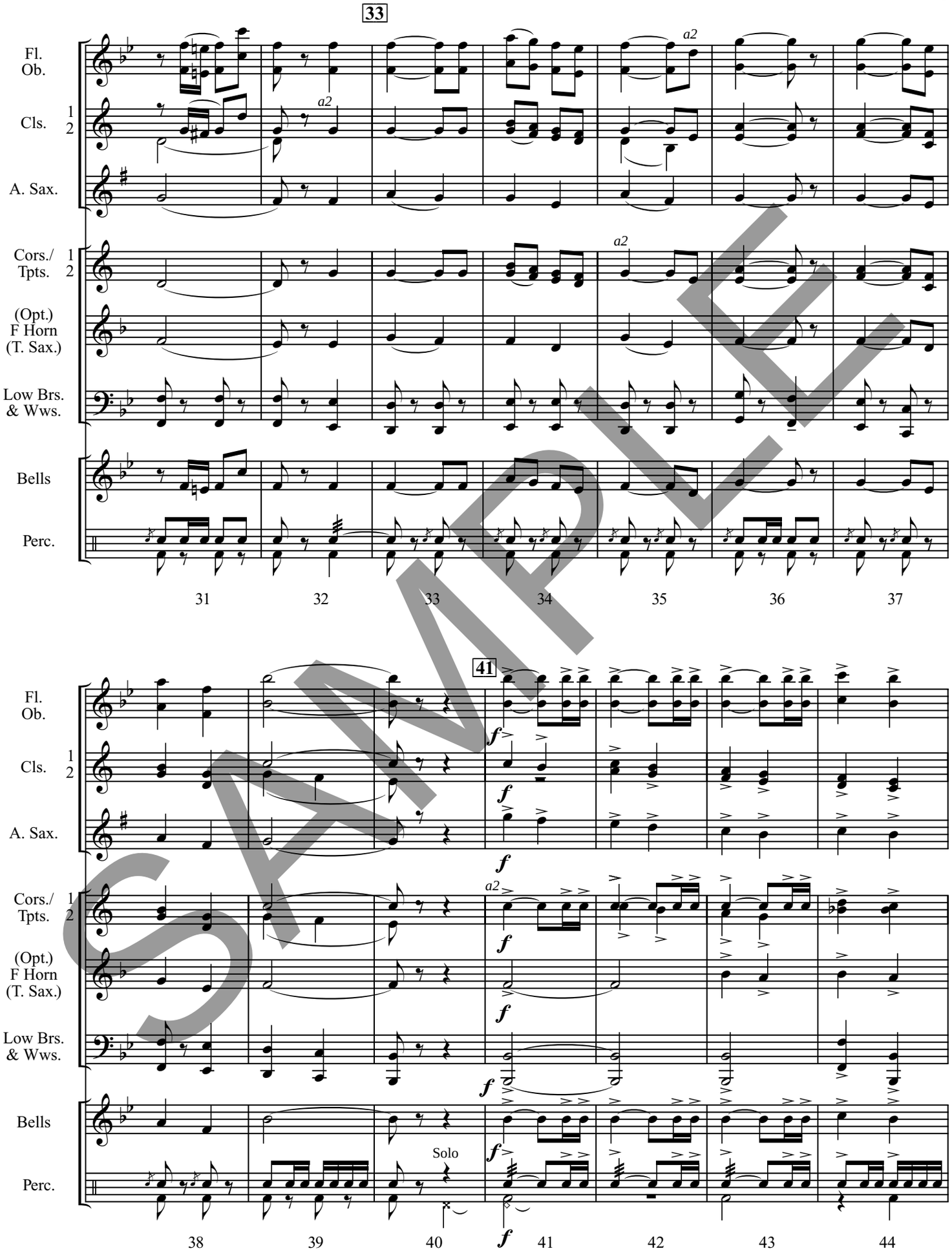
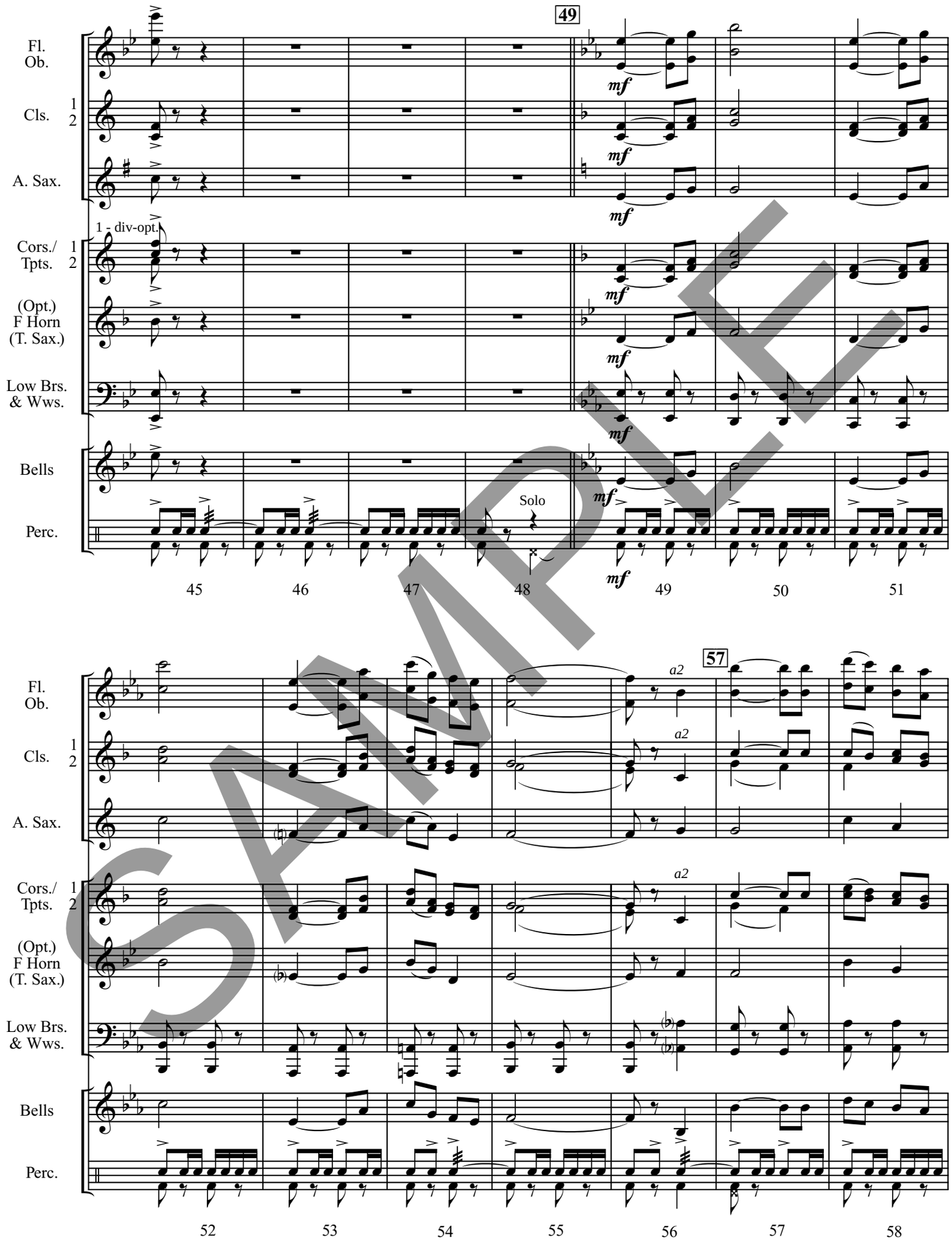

17
Fl.
Ob.
Cls.
1
2
A. Sax.
a2
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
mf
16
17
18
19
20
21
22
23
25
24
26
27
28
29
30

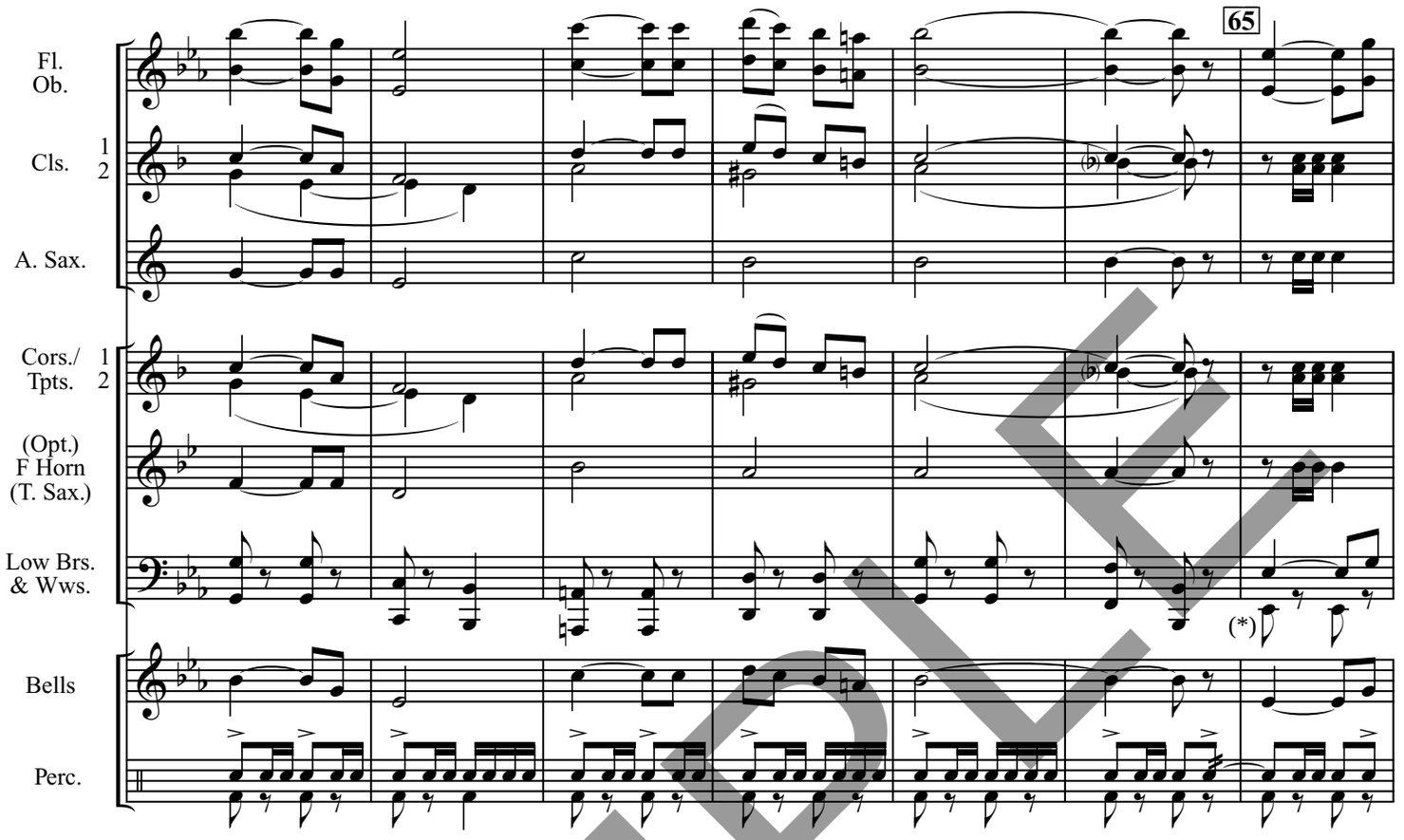
SAMPLE


33
Fl.
Ob.
Cls.
1
2
A. Sax.
a2
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
31
32
33
34
35
36
37
41
f
Solo
38
39
40
41
42
43
44

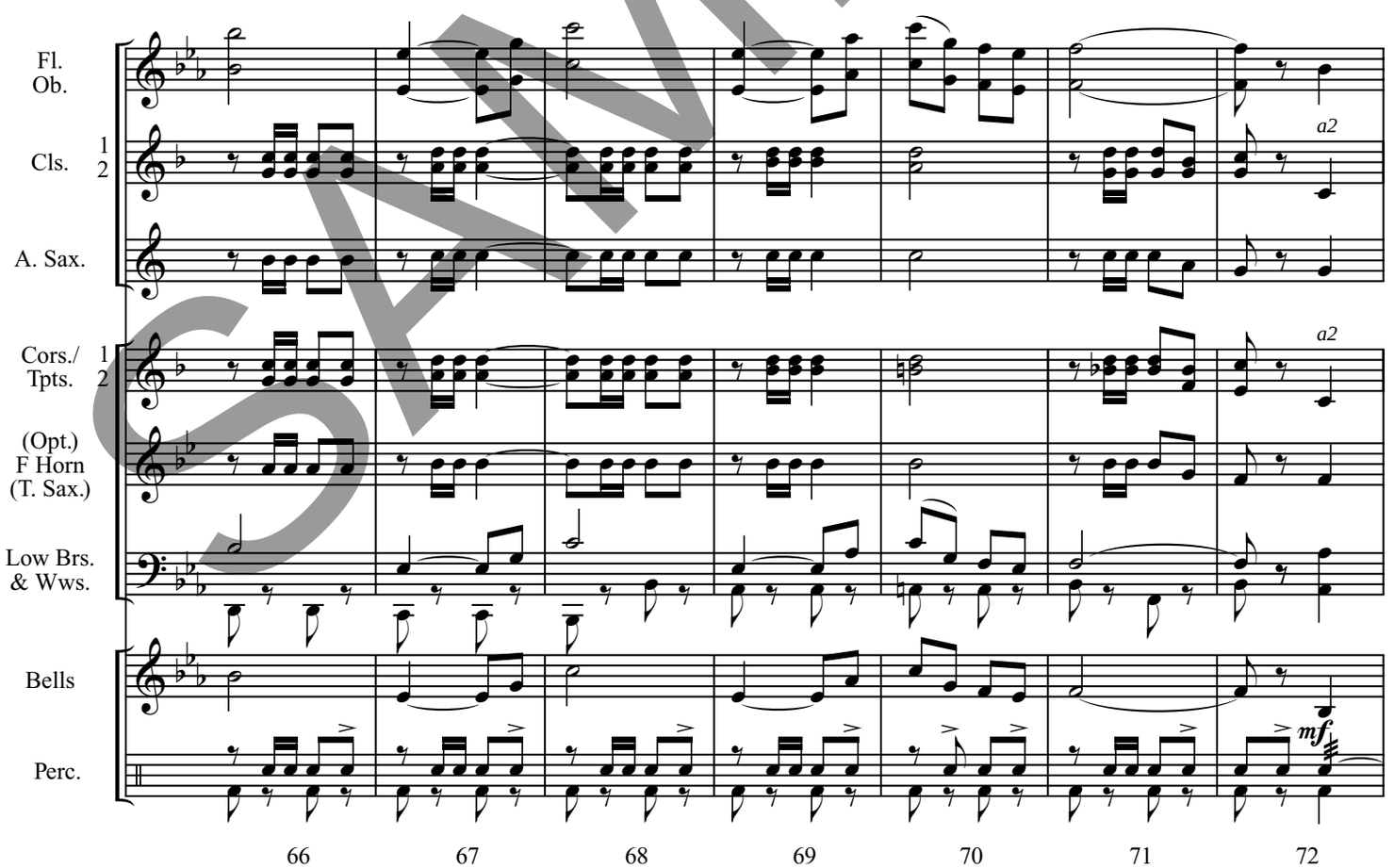
SAMPLE


49
Fl.
Ob.
Cls.
1
2
A. Sax.
1 - div-opt.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
Solo
mf
45
46
47
48
49
50
51
57
a2
52
53
54
55
56
57
58

SAMPLE



(*)Tubas play lower notes.



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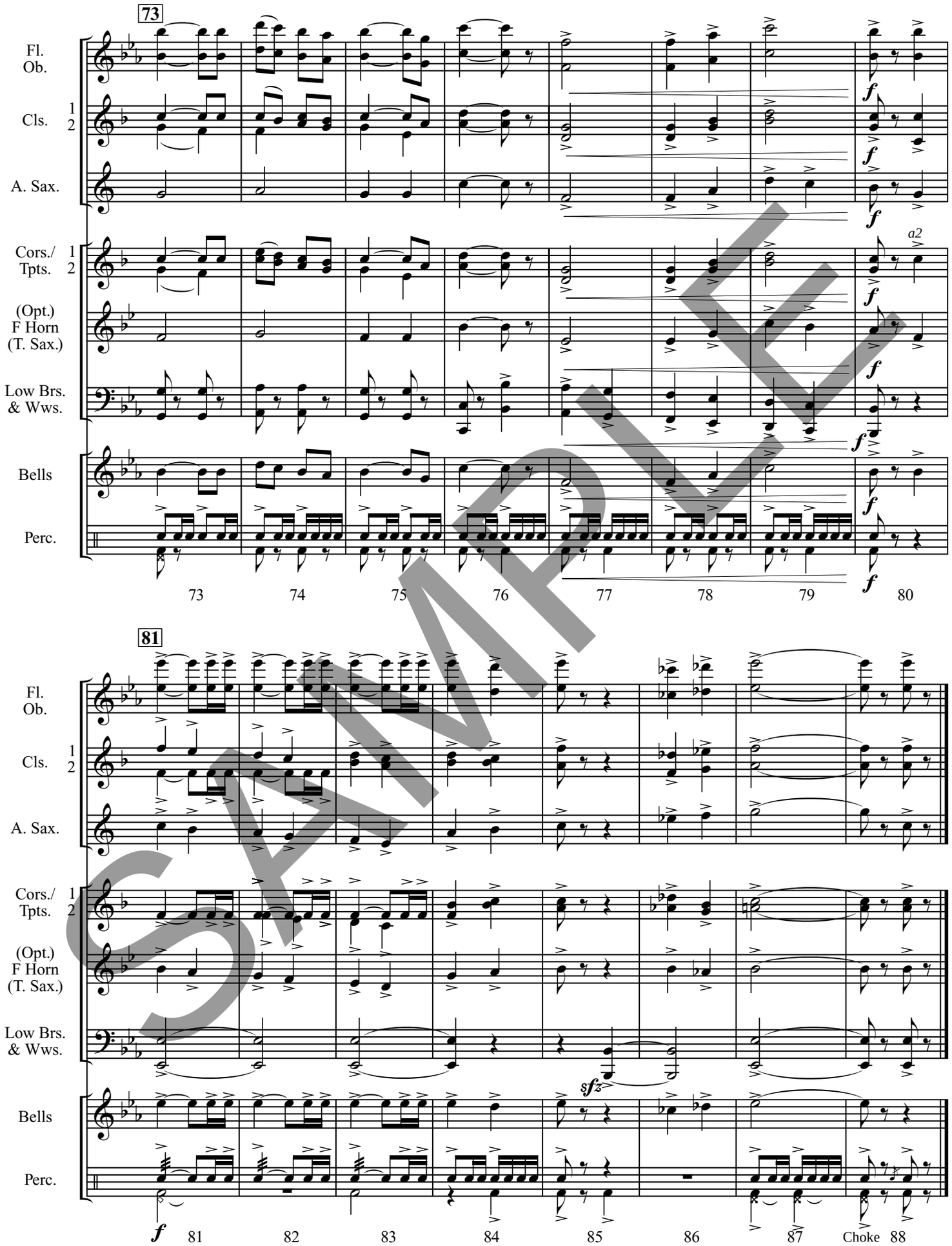
73
Fl.
Ob.
Cls.
1
2
A. Sax.
Cors./
Tpts.
(Opt.)
F Horn
(T. Sax.)
Low Brs.
& Wws.
Bells
Perc.
a2
73
74
75
76
77
78
79
80
81
sfz
Choke
82
83
84
85
86
87
88

SAMPLE