

CHELTENHAM MARCH

by

Brian Harris

INSTRUMENTATION

Piccolo & Flute 1

Flute 2

Oboe

Bassoon

B-flat Clarinet 1

B-flat Clarinet 2

B-flat Clarinet 3

B-flat Bass Clarinet

E-flat Contra Clarinet

E-flat Alto Saxophone 1

E-flat Alto Saxophone 2

B-flat Tenor Saxophone

E-flat Baritone Saxophone

B-flat Trumpet 1

B-flat Trumpet 2

B-flat Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Euphonium

TC Euphonium

Tuba

Percussion 1

(Snare and Bass Drums)

Percussion 2

(Crash & Susp. Cymbals, Triangle)

Timpani & Bells

About Cheltenham March:

Cheltenham is a city in England where Gustav Holst was born in 1874. When he was about 35 years old, Holst wrote his first piece for band called "First Suite in E-flat for Military Band." This three-movement work was to become a very important piece of music for bands around the world. Up until the early 1900s, most music pieces for band were arrangements of orchestra music. No one seemed interested in writing music for band; nobody thought that a band could play serious, artistic music. And even though Holst wrote another famous suite for band several years later, it would still be many years before public opinion would change.

Even today composers have been very slow to consider the concert band as a musical group on the level of a symphony orchestra. You still find that many people only think of band as something that plays at football games and halftime shows. What a shame! They are missing some of the best music in the world. Perhaps in the years to come more people will understand that a concert band can be a serious music group. It just takes time to change people's opinions.

Cheltenham March has a bit of an English sound to it. It starts with a majestic fanfare and moves into a jaunty, sword-fighting, lance-crossing melody. Before we hear that melody a second time, we hear a short and light dance-type interlude. After a key change comes a broad, flowing melody - in true English style (much like some of Holst's music). The piece then returns to the beginning for one more hearing of the "knightly" melody.

Here is a brief explanation of the "road map" this march follows:

- Start at the beginning and play to the first ending (measure 28).
- Play the first ending (most people have rests) and at measure 36, take the repeat back to measure 13.
- Play that first section again and when you get to measure 27, jump to the second ending and keep playing.
- After a key change (TRIO), play to measure 73 where you see the instructions "D.C. al Coda." This means go back to the beginning of the piece (measure 1) and play until "To Coda" appears. CAREFUL: remember that the key signature will change on this repeat!
- Play to measure 24 (where it says "To Coda"), then
- jump to measure 74 at the bottom of the page (where it says "Coda") and play the last few measures, ending on the fermata in the last measure.

These repeats give the march a structural form of **A - B - A - C - C - A - Coda**

CLICK HERE to listen to this piece while viewing the music.

CONDUCTOR

CHELTENHAM MARCH

Brian Harris

Majestically 2 3 4 5 6 7 8 9

Flute 1 & 2 Piccolo *f* *ff*

Oboe *f* *ff*

Bassoon *f* *ff*

Clarinet 1 *f* *ff*

Clarinet 2 *f* *ff*

Clarinet 3 *f* *ff*

Bass Clarinet *f* *ff*

Alto Sax 1 2 *f* *ff*

Tenor Sax. *f* *ff*

Baritone Sax. *f* *ff*

Majestically

Trumpet 1 2 3 *f* *ff*

Horns in F 1 2 *f* *ff*

Trombone 1 2 *f* *ff*

Euphonium *f* *ff*

Tuba *f* *ff*

Bells *f* *ff*

Timpani *f* *ff*
Tune: F (optional), G, C, D

Snare Drum Bass Drum *f* *ff*

Crash Cymbals Triangle Susp. Cymbal *f* *fp* *mp* *ff*

The image displays a full orchestral score for the Cheltenham March. The score is arranged in a standard concert band layout, with woodwinds on the left, brass in the middle, and percussion on the right. The woodwind section includes Flute 1 & 2 Piccolo, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Sax 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet 1, 2, and 3, Horns in F 1 and 2, Trombone 1 and 2, Euphonium, and Tuba. The percussion section includes Bells, Timpani, Snare Drum and Bass Drum, and various Cymbals (Crash, Triangle, Suspended). The score is marked 'Majestically' and features dynamic markings such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *mp* (mezzo-piano). Performance instructions like 'a2' and 'p' are also present. The score is divided into measures 2 through 9, with a repeat sign at the end of measure 9.

To Coda

FL./Pic.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
B. Clar.
A. Sax 1
A. Sax 2
T. Sax.
B. Sax.

To Coda

Trpt. 1
Trpt. 2
Trpt. 3
Horn 1
Horn 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Bells
Timp.
SD
BD
CC
Tri
SC

mp < *f*

Fl./Pic. *mp* *Picc.*

Ob. *mp* Oboe rests

Bsn. *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

B. Clar. *mp*

A. Sax 1 *mp*

A. Sax 2

T. Sax.

B. Sax. *mp* Bass Clarinet cues

Trpt. 1

Trpt. 2

Trpt. 3

Horn 1

Horn 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bells

Timp.

SD

BD

CC

Tri

SC *mp* Triangle

FL./Pic. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 B. Clar. A. Sax 1 2 T. Sax. B. Sax. Trpt. 1 2 3 Horn 1 2 Tbn. 1 2 Euph. Tuba Bells Timp. SD BD CC Tri SC

Raise B \flat to C & lower E \flat to D

mp f mp f

D.C. al Coda

FL./Pic.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
B. Clar.
1
A. Sax
2
T. Sax.
B. Sax.

D.C. al Coda

1
Trpt.
2
3
1
Horn
2
1
Tbn.
2
Euph.
Tuba
Bells
Timp.
SD
BD
CC
Tri
SC

mp

