

# BELLEVILLE TOWNSHIP HIGH SCHOOL WEST

## Instrumental Music



Marching Maroons  
Pregame. Warmup. Production.  
2025 - 2026  
Trombone & Baritone

# Euphonium B.C. Fingering Chart

(Non Compensating)

Notes on gray background are pedal tones.

A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D
Open	1 2 3 4 (lip down)	1 2 3 4	1 3 4	2 3 4		

D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$
1 4 or 1 2 4	2 4 or 1 2 3	4 or 1 3	2 3	1 2 or 3	1			

A	A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D
2	Open	2 4 or 1 2 3	4 or 1 3	2 3	1 2 or 3		

D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$
1	2	Open	2 3	1 2 or 3	1			

A	A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$
2	Open	1 2 or 3	1	2 or 2 3		

D	D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$
Open or 1 2	1	2 or 1 2 3	Open or 4 or 1 3	2 3		

G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C
1 2 or 3	1	2	Open	1 2	1		

# Trombone Position Chart

Notes on gray background are pedal tones.

	F	F#	Gb	G	G#	Ab	A	A#	Bb
	6	5	4	3	2	1			

	B	C	C#	Db	D	D#	Eb	E	F
	Tb7 (lip down)	T7	T6	Tb4	Tb3	7 or T2	6 or T1		

	F#	Gb	G	G#	Ab	A	A#	Bb	B	C
	5	4 or Tb6	3 or T6	2 or Tb4	1 or Tb3	7 or Tb2	6 or T1			

	C#	Db	D	D#	Eb	E	F	F#	Gb	G
	5	4	3	2 or 7	1 or 6	5	4			

	G#	Ab	A	A#	Bb	B	C	C#	Db
	3 or 7	2 or 6	1 or #5	4 or b7	3 or b6	2 or b5			

	D	D#	Eb	E	F	F#	Gb	G
	1 or b4	3 or #6	2 or #5	1 or #4 or 6	#3 or 5 or 7	#2 or 4 or 6		

	G#	Ab	A	A#	Bb	B	C	D
	3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or b1 or 6	1 or b4		

# Trumpet/Tuba Instrument Maintenance

## How to keep things working

f Baritone E

A brass instrument is an expensive responsibility and will require careful attention to keep it in prime working order. Each student is held responsible for his/her instrument. It is therefore recommended that siblings, friends and even parents without musical training should not attempt to assemble, play or clean the instrument.

### NEVER EVER EVER EVER EVER EVER...

1. Use hot water to clean your instrument!
2. Push or twist your mouthpiece into the lead pipe! It WILL get stuck!
3. Try to "muscle" a valve, valve cap, slide or mouthpiece. Thin metal bends easily!

### Daily Care:

1. Valves need to be lubricated regularly. To do this: (a) unscrew the valve cap and pull the valve about halfway out. (b) apply a few drops of valve oil. (c) twist valve back and forth to spread the oil. (d) push valve back into position and tighten valve cap (NOTE: on most instruments there is a valve guide to help. On others, there is a number engraved in the valve. If you are holding the instrument with the mouthpiece facing you, you should be able to see the number). **DO NOT OVER-TIGHTEN THE VALVE CAP!**
2. If your mouthpiece gets stuck, there is a special "mouthpiece puller". Do not try to pull it off; you can cause serious damage to the instrument. Sometimes a gentle twist is all that is needed to free the mouthpiece.
3. When you are done playing, remove moisture from the inside of the instrument by blowing through the instrument while pressing the water keys. Wipe off the outside of the instrument to remove oil and perspiration from your hands.
4. Always store your instrument in your case. **Do not put anything else inside your case, this can cause damage.**

### Monthly Care:

1. Check all slides to see that they move freely. Lubricate with slide grease if necessary.
2. The inside of your instrument needs to be cleaned regularly. The following page describes this process in detail.

### Yearly Care:

Regular monthly care can eliminate the need for additional yearly care, but music shops can execute a "chemical dip" that will more thoroughly clean out the instrument.

If you follow these guidelines your instrument will last a VERY long time and will sound great the whole time!!!

# Trombone Maintenance

## How to keep things working

A trombone is an expensive responsibility and will require careful attention to keep it in prime working order. Each student is held responsible for his/her instrument. It is therefore recommended that siblings, friends and even parents without musical training should not attempt to assemble, play or clean the instrument.

### NEVER EVER EVER EVER EVER EVER...

1. Use hot water to clean your instrument!
2. Push or twist your mouthpiece into the lead pipe! It WILL get stuck!
3. Try to “muscle” slide or mouthpiece. Thin metal bends easily!

### Daily Care:

1. The smallest bump or dent in the slide can interfere with its proper movement. The precision needed to repair a slide makes it a time consuming and costly activity.  
**BE CAREFUL!!**
2. The main slide needs to be lubricated regularly. Apply a small amount of slide oil or cream (NOT grease) to the inside tubes of the slide before playing. Move the slide in and out to distribute the oil.
3. If your mouthpiece gets stuck, there is a special “mouthpiece puller”. Do not try to pull it off; you can cause serious damage to the instrument. Sometimes a gentle twist is all that is needed to free the mouthpiece.
4. When you are done playing, remove moisture from the inside of the instrument by blowing through the instrument while pressing the water key. Wipe off the outside of the instrument to remove oil and perspiration from your hands.
5. Always store your trombone in your case. ***Do not put anything else inside your case, this can bend the slide!!!***

### Monthly Care:

1. Check the tuning slide to see that it moves freely. Lubricate with slide grease as needed.
2. The inside of your instrument needs to be cleaned regularly. The following page describes this process in detail.

### Yearly Care:

Regular monthly care can eliminate the need for additional yearly care, but music shops can execute a “chemical dip” that will more thoroughly clean out the instrument.

If you follow these guidelines your trombone will last a VERY long time and will sound great the whole time!!!

Trombone

# WARM UPS FOR MARCHING BAND

Applications of The Breathing Gym

Pilafian & Sheridan  
Percussion by Gaglia

## Remington 1 (flow study)

(release with a breath)

(etc.)

(etc.)

*mp - f*

Flex Study 1

mp - f

Musical notation for Flex Study 1, measures 1-6. The piece is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The dynamic marking is *mp - f*.

Flex Study 2

mp - f

Musical notation for Flex Study 2, measures 1-6. The piece is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The dynamic marking is *mp - f*.

Cut Line

Musical notation for Flex Study 1 continuation, measures 7-12. The piece is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests.

Chorale (flex study)

pp - ff

Musical notation for Chorale (flex study), measures 1-6. The piece is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The dynamic marking is *pp - ff*.

*sfz*

Musical notation for Chorale (flex study), measures 7-12. The piece is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The dynamic marking is *sfz*.

Alternative Cut Line

$\text{♩} = 72$  Bach: Chorale Prelude #26

Musical notation for Bach: Chorale Prelude #26, measures 1-8. The piece is in 4/4 time with a tempo of quarter note = 72. The key signature has two flats. The notation includes dynamic markings *mf* and *ff*, and structural labels "Soft Ending" and "Big Ending".

$\text{♩} = 72$  Beethoven: Pathetique Sonata (Op. 13), Adagio Cantabile

Musical notation for Beethoven: Pathetique Sonata (Op. 13), Adagio Cantabile, measures 14-14. The piece is in 4/4 time with a tempo of quarter note = 72. The key signature has three flats. The notation includes dynamic markings *mp*, *f*, *mp*, *mf*, and *p*.

Chopin: Preludes (Op. 28) #4 - Largo

Musical notation for Chopin: Preludes (Op. 28) #4 - Largo, measures 23-31. The piece is in 4/4 time. The key signature has two flats. The notation includes dynamic markings *mp* and *rit.*, and a rehearsal mark at measure 32.

Championship Chorales - Trombone-Baritone 1 - pg. 2

Mahler: Symphony No. 5 - Adagietto

Musical notation for Mahler: Symphony No. 5 - Adagietto, measures 39-50. The piece is in 4/4 time. The key signature has two flats. The notation includes dynamic markings *p*, *mp*, *mf*, and *ff*, and rehearsal marks at measures 48 and 50.

$\text{♩} = 72$  Strauss (Richard): Also Sprach Zarathustra

Musical notation for Strauss (Richard): Also Sprach Zarathustra, measures 56-68. The piece is in 4/4 time with a tempo of quarter note = 72. The key signature has two flats. The notation includes dynamic markings *p*, *mf*, *f*, and *molto rit.!*, and rehearsal marks at measures 60, 64, and 68.

# The Five-Minute Warm-Up for Winds

a daily routine for developing tone, tuning, technique, and musicianship

Trombone

Todd Marchand (ASCAP)

1 ♩ = 120

mf

8 2 mf f

18 f

26 f

3 mf

43 mf cresc.

52 f mf

61

69 mf cresc. f mf

77

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84

90

96

102

109

115

121

130

139

148

6

7

8

9

*f*

*mf*

*cresc.*

*f*

*mf*

*mf*

*f*

*p*

*cresc.*

*mp*

*cresc.*

*mf*

*cresc.*

*f*

*dim.*

*mf*

*dim.*

*mp*

*dim.*

*p*



# The Five-Minute Warm-Up for Winds

a daily routine for developing tone, tuning, technique, and musicianship

Baritone/Euphonium B.C.

Todd Marchand (ASCAP)

1  $\text{♩} = 120$

8

17

25

34

43

52

61

69

77

*mf*

*f*

*mf*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

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84 6

90

96

102 7

*cresc.* *f* *mf*

109

115

121 8

*mf* *f*

130 9

*p* *cresc.* *mp* *cresc.* *mf* *cresc.*

139

*f* *dim.* *mf* *dim.* *mp* *dim.*

148

*p*





# Trombone 2

# RAP HITS

arranged by TOM WALLACE  
perc. by TONY McCUTCHEEN

## 1. LOW

Crunk ♩ = 132

1. LOW 2. YEAH! 3. INDUSTRY BABY

Words and Music by TRAMAR DILLARD, MONTAY HUMPHREY,  
KOREY ROBERSON, HOWARD SIMMONS and T-PAIN

Musical notation for '1. LOW' in bass clef, 4/4 time. It consists of two systems of staves. The first system has measures 1-6, and the second system has measures 7-12. Dynamics include *ff* and *fff*. There are first and second endings indicated by bracketed numbers 1 and 2.

## 2. YEAH!

Hip-hop ♩ = 108

Words and Music by JAMES PHILLIPS, LA MARQUIS JEFFERSON,  
CHRISTOPHER BRIDGES, JONATHAN SMITH and SEAN GARRET

Musical notation for '2. YEAH!' in bass clef, 4/4 time. It consists of two systems of staves. The first system has measures 1-6, and the second system has measures 7-12. Dynamics include *f* and *fff*. There are first and second endings indicated by bracketed numbers 1 and 2.

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**YEAH!**  
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# RAP HITS Trombone 2

p. 2

## 3. INDUSTRY BABY

Pop-rap ♩ = 148

Words and Music by MONTERO LAMAR HILL, JACK HARLOW, KANYE OMARI WEST, DAVID BIRAL, DENZEL MICHAEL-AKIL BAPTISTE,  
ROSARIO PETER LENZO IV, NICHOLAS LEE, RAUL IGNACIO CUBINA and MARK WILLIAMS

Musical notation for '3. INDUSTRY BABY' in bass clef, 4/4 time. It consists of two systems of staves. The first system has measures 1-6, and the second system has measures 7-12. Dynamics include *ff*, *fp*, and *f*. There are first and second endings indicated by bracketed numbers 1 and 2.

**INDUSTRY BABY**  
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Baritone  $\text{B}^1$

# RAP HITS

arranged by TOM WALLACE  
perc. by TONY McCUTCHEN

## 1. LOW

Crunk  $\text{♩} = 132$

1. LOW 2. YEAH! 3. INDUSTRY BABY

Words and Music by TRAMAR DILLARD, MONTAY HUMPHREY,  
KOREY ROBERSON, HOWARD SIMMONS and T-PAIN

Musical notation for '1. LOW' in bass clef, 4/4 time. It consists of two staves. The first staff contains measures 1 through 12, and the second staff contains measures 13 through 18. The music features a steady eighth-note bass line with various rests and accents. Dynamics include *ff* and *fff*. There are several 'A' markings above notes, likely indicating fingerings or accents. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18 are indicated.

## 2. YEAH!

Hip-hop  $\text{♩} = 108$

Words and Music by JAMES PHILLIPS, LA MARQUIS JEFFERSON,  
CHRISTOPHER BRIDGES, JONATHAN SMITH and SEAN GARRET

Musical notation for '2. YEAH!' in bass clef, 4/4 time. It consists of two staves. The first staff contains measures 1 through 16, and the second staff contains measures 17 through 22. The music features a steady eighth-note bass line with various rests and accents. Dynamics include *f* and *fff*. There are several 'A' markings above notes. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are indicated. A 'simile' marking is present above measure 19.

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# RAP HITS

Baritone  $\text{B}^1$

## 3. INDUSTRY BABY

Pop-rap  $\text{♩} = 148$

Words and Music by MONTERO LAMAR HILL, JACK HARLOW, KANYE OMARI WEST, DAVID BIRAL, DENZEL MICHAEL AKIL BAPTISTE,  
ROSARIO PETER LENZO IV, NICHOLAS LEE, RAUL IGNACIO CUBINA and MARK WILLIAMS

Musical notation for '3. INDUSTRY BABY' in bass clef, 4/4 time. It consists of two staves. The first staff contains measures 1 through 12, and the second staff contains measures 13 through 23. The music features a steady eighth-note bass line with various rests and accents. Dynamics include *ff*, *fp*, and *f*. There are several 'A' markings above notes. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated.

INDUSTRY BABY  
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# Belleville West Pregame 2024

Dedicated to the Belleville West Students

Lots of people wrote it,  
Hassall arranged it.  
McGraw wrote the percussion

♩ = 120

Maroon March Cadence

Purple Majesty

17

18

*ff*

27

31

*mf* *ff*

Roll Off 1

Fight Song

42

46

4

54

62

70

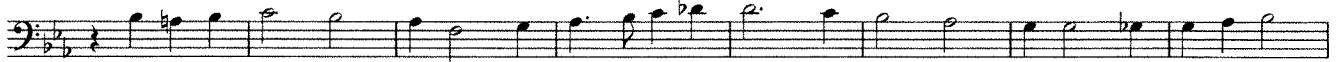
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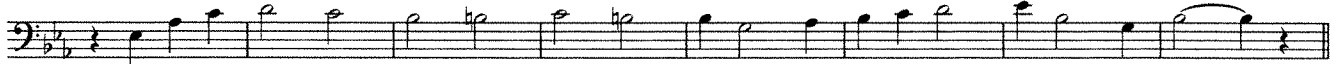


Low Brass BC 1

178



186



194

Maroon March Cadence

195

America the Beautiful

212



218



Battle Hymn of the Republic

229



238



Star-Spangled Banner

253  $\text{♩} = 104$

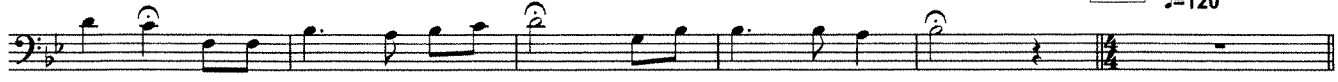
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Maroon March Cadence

289

$\text{♩} = 120$



Low Brass BC 1

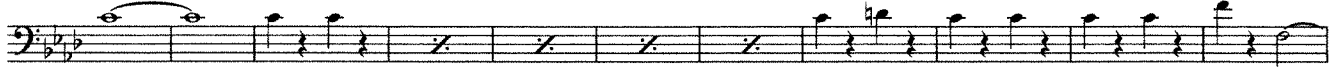
National Emblem March

307

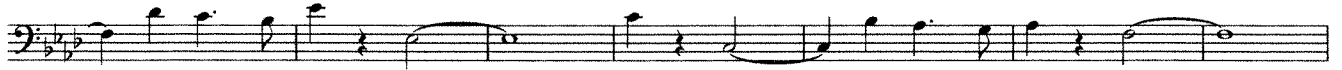
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317



326



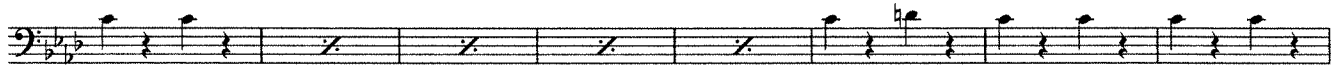
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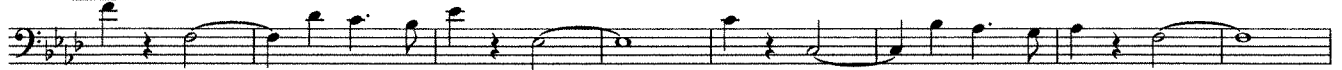
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351



359



367



# Belleville West Pregame 2024

Dedicated to the Belleville West Students

Lots of people wrote it,  
Hassall arranged it.  
McGraw wrote the percussion

♩ = 120

Maroon March Cadence

Purple Majesty

17 18

*ff*

27 31

*mf* *ff*

Roll Off 1 Fight Song

42 46

4

54

62

70

78

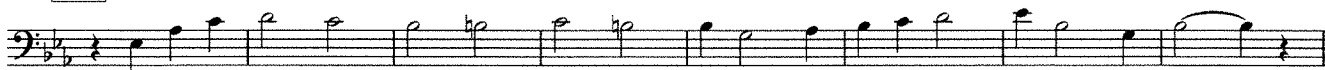
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94



Low Brass BC 2

186



194

Maroon March Cadence

195

America the Beautiful

212



218



Battle Hymn of the Republic

229

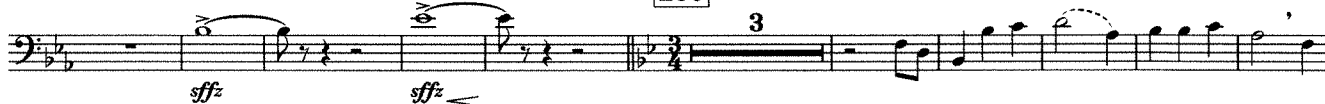


238



Star-Spangled Banner

253  $\text{♩} = 104$



Maroon March Cadence

289  $\text{♩} = 120$



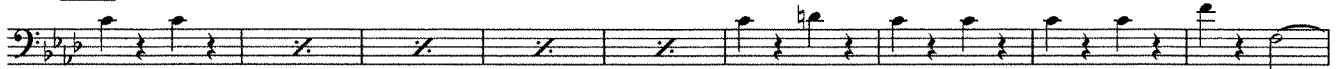
Low Brass BC 2

National Emblem March

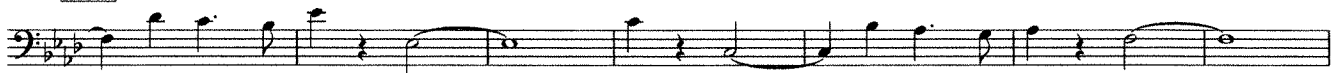
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317



326



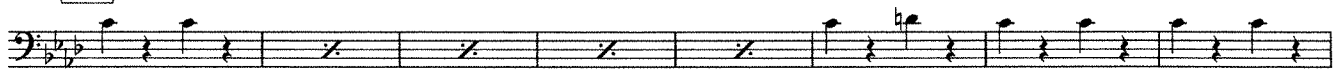
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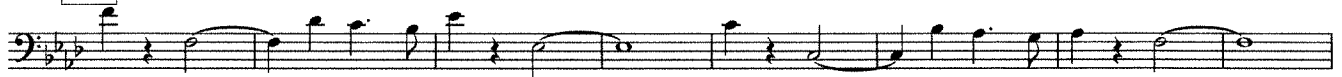
341



351



359



367



# Belleville West Pregame 2024

Dedicated to the Belleville West Students

Lots of people wrote it,  
Hassall arranged it.  
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♩ = 120

Maroon March Cadence

Purple Majesty

18

17

Musical staff 1: Maroon March Cadence (measures 17-18). The staff is in bass clef with a key signature of two flats. Measure 17 is a whole rest. Measure 18 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents.

27

Musical staff 2: Purple Majesty (measures 27-30). The staff is in bass clef with a key signature of two flats. Measure 27 begins with a mezzo-forte (mf) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

31

Musical staff 3: Purple Majesty (measures 31-34). The staff is in bass clef with a key signature of two flats. Measure 31 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

Roll Off 1

Fight Song

42

46

4

Musical staff 4: Roll Off 1 (measures 42-45) and Fight Song (measures 46-49). The staff is in bass clef with a key signature of two flats. Measure 42 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

54

Musical staff 5: Fight Song (measures 54-57). The staff is in bass clef with a key signature of two flats. Measure 54 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

62

Musical staff 6: Fight Song (measures 62-65). The staff is in bass clef with a key signature of two flats. Measure 62 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

70

Musical staff 7: Fight Song (measures 70-73). The staff is in bass clef with a key signature of two flats. Measure 70 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

78

Musical staff 8: Fight Song (measures 78-81). The staff is in bass clef with a key signature of two flats. Measure 78 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.

86

Musical staff 9: Fight Song (measures 86-89). The staff is in bass clef with a key signature of two flats. Measure 86 begins with a fortissimo (ff) dynamic and contains a series of eighth notes with accents. The staff continues with various rhythmic patterns and rests.



178



186



194

Maroon March Cadence

195

17

America the Beautiful

212



218



Battle Hymn of the Republic

229



238



Star-Spangled Banner

253 ♩=104

3



Maroon March Cadence

289 ♩=120



National Emblem March

307



Low Brass 1

# METAMORPHOSIS

## MVT 1

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

$\text{♩} = 164$

2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

**A**

28 29 30 31 32 33 34 35 36

*p* *mf* *p* *mf* *p*

**B**

38 39 40 41 42 43 44

*mf* *p* *mf* *p* *mf*

45 46 47 48

*p* *f* *f*

**C**

50 51 52

*ff* *fp* *ff*

53 54 55 56 57

*fff*

**D**

8 66 67 68 69

58-65 *p* *mf* *p* *mf*

# Metamorphosis - Mvt 1 - Low Brass 1

70 *p* 71 *f* 72 *p* 73 **E** 6 75-80

81 *p* 82 *mf* 83 *mf* 84 *p*

85 *ff* 86 *ff* 87 *ff* 88 *ff*

89 *p* 90 *fff* 6 97 *mp* 98 *mp*

**F** 100 *ff* 101 *ff* 102 103 *ff* 104 *ff*

105 *mp* 106 *mp* 2 107-108 *mp* 109 *f* 110 *f*

111 *ff* 112 *ff* 113 *ff* 114 *ff* 115 *ff* 3 116-118

Low Brass 1

# METAMORPHOSIS

## MVT 2

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 160

Count-Off

2 6 8 8 12

1-2 3-8 9-16 17-24 25-36

**G**

Musical staff in bass clef with a key signature of two flats and a 4/4 time signature. The staff is divided into five measures with measure numbers 1-2, 3-8, 9-16, 17-24, and 25-36. Above the staff, the numbers 2, 6, 8, 8, and 12 are placed. A rehearsal mark 'G' is enclosed in a box above the 17-24 measure range.

**H**

38 39 40

*p* *mf*

Musical staff in bass clef with a key signature of two flats. It contains three measures with measure numbers 38, 39, and 40. A slur covers measures 38-40. A rehearsal mark 'H' is enclosed in a box above measure 38. Dynamics *p* and *mf* are indicated below the staff.

41 42 43 44 3

*p* *mf* *f* *ff* 45-47

Musical staff in bass clef with a key signature of two flats. It contains five measures with measure numbers 41, 42, 43, 44, and 45-47. A slur covers measures 41-44. Dynamics *p*, *mf*, *f*, and *ff* are indicated below the staff. The time signature changes to 6/4 for measures 45-47.

**I**

49 50 51 52 53

*ff* *p*

Musical staff in bass clef with a key signature of two flats. It contains five measures with measure numbers 49, 50, 51, 52, and 53. A slur covers measures 52-53. A rehearsal mark 'I' is enclosed in a box above measure 49. Dynamics *ff* and *p* are indicated below the staff.

rit. ... ♩ = 122

54 55 56 57 58

*ff* *p*

Musical staff in bass clef with a key signature of two flats. It contains five measures with measure numbers 54, 55, 56, 57, and 58. A slur covers measures 57-58. Above the staff, 'rit.' is followed by a dotted line and a tempo change to ♩ = 122. Dynamics *ff* and *p* are indicated below the staff.

♩ = 85 ♩ = 170

59 60 61 62 63 64 65 3

*mp* *ff* *fff* 66-68

Musical staff in bass clef with a key signature of two flats. It contains seven measures with measure numbers 59, 60, 61, 62, 63, 64, and 65, followed by a 3-measure rest. Above the staff, tempo changes to ♩ = 85 and then ♩ = 170. Dynamics *mp*, *ff*, and *fff* are indicated below the staff. The 3-measure rest is labeled 66-68.

Low Brass 1

# METAMORPHOSIS

## Mvt 3

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 170  
m. 65 of mvt 2

**J**

4 4 2 9 6

1-4 5-8 9-10 11-19 20-25

**K**

6 4 36 37 38 39

26-31 32-35

*mp* *f*

**L**

41 42 43 44

*mp* *mf*

45 46 47 48 49

*p* *f* *ff*

50 51 52 53 3 57

*p sub.* *f* *ff* 54-56 *f*

**M**

59 60 61 62 63 64 65

*ff* *f > p* *ff*

# Metamorphosis - Mvt 3 - Low Brass 1

66 67 68 69 70 71 72

*f* *p* *mf* *p*

73 74 75 77

*f* *ff* *f*

N

78 79 80 81 split evenly 82 83

*f* *ff* *f*

O

84 85 87 88 89

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

90 91 92 93 94 95

*p sub.* *ff*

P

*fff*

11 8

97-107 108-115

Low Brass 2

# METAMORPHOSIS

## MVT 1

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 164

2      4      4      3      4      2      7

1-2      3-6      7-10      11-13      14-17      18-19      20-26

**A**

28      29      30      31      32      33      34      35      36

*p*      *mf*      *p*      *mf*      *p*

**B**

38      39      40      41      42      43      44

*mf*      *p*      *mf*      *p*      *mf*

45      46      47      48

*p*      *f*      *f*

**C**

50      51      52

*ff*      *fp*      *ff*

53      54      55      56      57

*fff*

**D**

8      66      67      68      69

*p*      *mf*      *p*      *mf*

58-65

# Metamorphosis - Mvt 1 - Low Brass 2

70 *p* 71 72 *f* 73 *p* **E** 6 75-80

Musical staff 70-75: Bass clef, key signature of two flats. Measures 70-73 are marked with dynamics *p*, *f*, and *p* respectively. A box labeled 'E' is above measure 73. A repeat sign with a first ending bracket covers measures 75-80, with a '6' above it.

81 *p* 82 1. 83 *mf* unis. 84 *p*

Musical staff 81-84: Bass clef, key signature of two flats. Measure 82 has a first ending bracket. Measure 83 is marked 'unis.'. Dynamics are *p*, *mf*, and *p*.

85 86 87 88 *ff*

Musical staff 85-88: Bass clef, key signature of two flats. Dynamics are *ff*.

89 *p* 90 *fff* 6 91-96 97 98 *mp*

Musical staff 89-98: Bass clef, key signature of two flats. Measures 89-90 are marked *p* and *fff*. A repeat sign with a first ending bracket covers measures 91-96, with a '6' above it. Measures 97-98 are marked *mp*.

**F** 100 101 102 103 104 *ff*

Musical staff 100-104: Bass clef, key signature of two flats. Measures 100, 101, and 104 have triplets. Dynamics are *ff*.

105 106 2 107-108 109 *mp* 110 *f*

Musical staff 105-110: Bass clef, key signature of two flats. Measures 105-106 are marked *f*. A repeat sign with a first ending bracket covers measures 107-108, with a '2' above it. Measures 109-110 are marked *mp* and *f*.

111 *ff* 112 113 114 115 *fff* 2 116-117

Musical staff 111-117: Bass clef, key signature of two flats. Measures 111-112 are marked *ff*. Measures 113-115 are marked *fff*. A repeat sign with a first ending bracket covers measures 116-117, with a '2' above it.

118

Musical staff 118: Bass clef, key signature of two flats. The staff is empty.

Low Brass 2

# METAMORPHOSIS

## MVT 2

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 160

Count-Off

2 6 8 8 12

1-2 3-8 9-16 17-24 25-36

**G**

Musical staff for measures 1-36. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. Above the staff, measure numbers 2, 6, 8, 8, and 12 are placed above bar lines. Below the staff, measure numbers 1-2, 3-8, 9-16, 17-24, and 25-36 are placed below bar lines. A rehearsal mark 'G' is enclosed in a box above measure 17.

**H**

38 39 40

*p* *mf*

Musical staff for measures 38-40. A rehearsal mark 'H' is enclosed in a box above measure 38. Measures 38 and 39 are marked with a piano (*p*) dynamic, and measure 40 is marked with a mezzo-forte (*mf*) dynamic. Slurs connect measures 38-39 and 39-40.

41 42 43 44 3 45-47

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

Musical staff for measures 41-47. Measures 41-44 are marked with dynamics *p*, *mf*, *f*, and *ff* respectively. A 6/4 time signature change occurs at measure 44. Measures 45-47 are marked with a 3-measure rest.

**I**

49 50 51 52 53

*ff* *p*

Musical staff for measures 49-53. A rehearsal mark 'I' is enclosed in a box above measure 49. Measure 49 is marked with fortissimo (*ff*), and measure 52 is marked with piano (*p*). Slurs connect measures 49-50, 51-52, and 52-53.

rit. . . . . ♩ = 122

54 55 56 57 58

*ff* *p*

Musical staff for measures 54-58. A ritardando (rit.) is indicated above the staff, followed by a tempo change to ♩ = 122. Measure 54 is marked with fortissimo (*ff*), and measure 58 is marked with piano (*p*). Slurs connect measures 54-55, 56-57, and 57-58.

♩ = 85 ♩ = 170

59 60 61 62 63 64 65 3 66-68

*mf* *ff* *fff*

Musical staff for measures 59-68. The tempo changes to ♩ = 85 at measure 60 and back to ♩ = 170 at measure 64. Measure 59 is marked with mezzo-forte (*mf*), measure 61 with fortissimo (*ff*), and measure 64 with fortississimo (*fff*). Measure 66-68 is marked with a 3-measure rest.

Low Brass 2

# METAMORPHOSIS

## Mvt 3

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 170

m. 65 of mvt 2

**J**

4 4 2 9 6

1-4 5-8 9-10 11-19 20-25

**K**

6 4 36 37 38 39

26-31 32-35 mp f

**L**

41 42 43 44

mp mf

45 46 47 48 49

p f ff

50 51 52 53 3 57

p sub. f ff f

54-56

**M**

59 60 61 62 63 64 65

ff f > p ff

# Metamorphosis - Mvt 3 - Low Brass 2

66 67 68 69 70 71 72

*f* *p* *mf* *p*

73 74 75 77

N

*f* *ff* *f*

78 79 split evenly 80 81 82 83

84 85 87 88 89

O

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

90 91 92 93 94 95

*p* sub. *ff*

P

11 8

*fff* 97-107 108-115

Low Brass 3

# METAMORPHOSIS

## MVT 1

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

$\text{♩} = 164$

2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

**A**

28 29 30 31 32 33 34 35 36

*p* *mf* *p* *mf* *p*

**B**

38 39 40 41 42 43 44

*mf* *p* *mf* *p* *p* *mf* *p*

45 46 47 48

*p* *f* *f*

**C**

50 51 52

*ff* *fp* *ff*

53 54 55 56 57

*fff*

**D**

8 66 67 68 69

58-65 *p* *mf* *p* *mf*

# Metamorphosis - Mvt 1 - Low Brass 3

70 71 72 73 **E** 6  
*p* *f* *p* 75-80

81 82 83 unis. 84  
*p* *mf* *p*

85 86 87 88  
*ff*

89 90 6 97 98  
*p* *fff* 91-96 *mp*

**F** 100 101 102 103 104  
*ff* *ff*

105 106 2 109 110  
107-108 *mp* *f*

111 112 113 114 115 3  
*ff* *fff* 116-118

Low Brass 3

# METAMORPHOSIS

## Mvt 2

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 160  
Count-Off

2 6 8 8 12

1-2 3-8 9-16 17-24 25-36

**G**

A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. The staff is divided into five measures with measure numbers 1-2, 3-8, 9-16, 17-24, and 25-36. Above the staff, the numbers 2, 6, 8, 8, and 12 are placed. A rehearsal mark 'G' is enclosed in a box above the fourth measure.

**H**

38 39 40

*p* *mf*

A musical staff in bass clef with a key signature of two flats. It shows measures 38, 39, and 40. A slur covers measures 38 and 39, and another slur covers measures 39 and 40. Dynamics are *p* at measure 38 and *mf* at measure 39.

41 42 43 44 3 45-47

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

A musical staff in bass clef with a key signature of two flats. It shows measures 41, 42, 43, 44, and 45-47. A slur covers measures 41, 42, and 43. Dynamics are *p* at measure 41, *mf* at measure 43, *f* at measure 44, and *ff* at measure 45. A 6/4 time signature change is indicated above measure 45.

**I**

49 50 51 52 53

*ff* *p*

A musical staff in bass clef with a key signature of two flats. It shows measures 49, 50, 51, 52, and 53. Dynamics are *ff* at measure 49 and *p* at measure 52.

rit. . . . . ♩ = 122

54 55 56 57 58

*ff* *p*

A musical staff in bass clef with a key signature of two flats. It shows measures 54, 55, 56, 57, and 58. Above the staff, 'rit.' is followed by a dotted line and a tempo change to ♩ = 122. Dynamics are *ff* at measure 54 and *p* at measure 58.

♩ = 85 ♩ = 170

59 60 61 62 63 64 65 3 66-68

*mf* *ff* *fff*

A musical staff in bass clef with a key signature of two flats. It shows measures 59, 60, 61, 62, 63, 64, 65, and 66-68. Above the staff, tempo changes to ♩ = 85 at measure 60 and back to ♩ = 170 at measure 62. Dynamics are *mf* at measure 60, *ff* at measure 61, and *fff* at measure 64.

Low Brass 3

# METAMORPHOSIS

## Mvt 3

Composed by  
Ian Grom & John Mapes  
www.Box-Six.com  
Full Winds Instr.

♩ = 170

m. 65 of mvt 2

**J**

Musical staff J with measures 1-4, 5-8, 9-10, 11-19, and 20-25. Above the staff are measure counts: 4, 4, 2, 9, 6. Below the staff are measure ranges: 1-4, 5-8, 9-10, 11-19, 20-25.

**K**

Musical staff K with measures 26-31, 32-35, 36, 37, 38, and 39. Above the staff are measure counts: 6, 4, 36, 37, 38, 39. Below the staff are measure ranges: 26-31, 32-35. Dynamics: *mp* at measure 36, *f* at measure 39.

**L**

Musical staff L with measures 41, 42, 43, and 44. Above the staff are measure counts: 41, 42, 43, 44. Dynamics: *mp* at measure 41, *mf* at measure 44.

Musical staff with measures 45, 46, 47, 48, and 49. Above the staff are measure counts: 45, 46, 47, 48, 49. Dynamics: *p* at measure 47, *f* at measure 48, *ff* at measure 49.

Musical staff with measures 50, 51, 52, 53, 54-56, and 57. Above the staff are measure counts: 50, 51, 52, 53, 3, 57. Dynamics: *p sub.* at measure 50, *f* at measure 52, *ff* at measure 53, *f* at measure 57.

**M**

Musical staff M with measures 59, 60, 61, 62, 63, 64, and 65. Above the staff are measure counts: 59, 60, 61, 62, 63, 64, 65. Dynamics: *ff* at measure 59, *f > p* at measure 64, *ff* at measure 65.

# Metamorphosis - Mvt 3 - Low Brass 3

66 67 68 69 70 71 72

*f* *p* *mf* *p*

73 74 75 77

N

*f* *ff* *f*

78 79 80 81 82 83

84 85 87 88 89

O

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

90 91 92 93 94 95

*p* sub. *ff*

P

11 8

*fff* 97-107 108-115