

March to Shiloh

A Concert March

by
Gary E. Parks

Complete Band Instrumentation

1 - Full Score	2 - Tenor Saxophone	2 - Baritone T.C.
8 - Flute	1 - Baritone Saxophone	4 - Tuba
2 - Oboe	4 - Trumpet in B ^b 1	1 - Timpani
2 - Bassoon	4 - Trumpet in B ^b 2	2 - Bells, Xylophone
6 - Clarinet in B ^b 1	5 - Horn in F	2 - Percussion 1
6 - Clarinet in B ^b 2	3 - Trombone 1	Snare Drum, Bass Drum
2 - Bass Clarinet	3 - Trombone 2	2 - Percussion 2
4 - Alto Saxophone 1/2	2 - Baritone B.C.	Crash Cymbal, Suspended Cymbal, High Tom/Med. Tom

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About the Music - - -

Your Veterans Day, Memorial Day, or other patriotic occasion will be enriched by this expressive march, which is in turn exhilarating, poignant, and moving.

The initial section is an uplifting salute to the men and women who have joined together for a cause, and relates the enthusiastic energy and excited camaraderie of troops preparing for their mission.

After an artful transition, a brief passage from “Just Before the Battle, Mother,” conveys the fearful, sad thought of leaving loved ones behind along with the bittersweet willingness to lay down one’s life for them.

The final triumphant section begins and ends with “Battle Hymn of the Republic.” It will inspire honor and respect for the many who have sacrificed, suffered, and served to bring the many benefits and blessings enjoyed by our country.

Forward by Cathryne Parks

About the Composer - - -



Gary Parks composes and arranges choral and instrumental works, both educational and sacred. His pieces are published with several major publishing companies in the United States and in Europe. His works have appeared on *Band World Magazine*’s “Top 100” list, as well as the Texas UIL Prescribed Music List. He has been Percussion Instructor at Lamar University since 1991, and Principal Percussionist for the Symphony of Southeast Texas since 1978. Gary served as a music educator in Texas public schools, and a music director in area churches for over 30 years. He holds his Bachelor of Science in Theory and Composition, and Percussion from Lamar University, and his Masters Degree in Music Education from McNeese State University. Gary lives in the community of Wildwood, just north of Beaumont, Texas, with his wife, Cathryne.

March to Shiloh

A Concert March

Score

4:37

Gary E. Parks

Marziale ♩ = 96

The score is for a concert march in 2/4 time, marked 'Marziale' with a tempo of 96 beats per minute. The key signature has two flats (B-flat and E-flat). The instrumentation includes:

- Flute
- Oboe (with instruction: 2nd flute cue oboe throughout)
- Bassoon
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Bass Clarinet
- Alto Sax. 1/2
- Tenor Sax.
- Baritone Sax.
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Horn in F
- Trombone 1/2
- Baritone (with instruction: opt. treb. part incl.)
- Tuba
- Timpani (with instruction: B \flat -E \flat -F)
- Bells
- Xylophone
- Percussion 1 (Snare Drum, Bass Drum, Crash Cymbal)
- Percussion 2 (Crash Cym./Susp. Cym., High Tim./Med. Tom)

The score shows the first six measures of the piece. The woodwinds and strings are mostly silent in the first four measures. The brass section (Trumpets, Horns, Trombones, Baritone, and Tuba) enters in measure 5 with a melody marked *mf*. The percussion section enters in measure 5 with a rhythmic pattern, including a snare drum, bass drum, and crash cymbal, marked *f*. The snare drum part includes a triplet in measure 5 and a 'ruff' in measure 6. The bass drum and crash cymbal parts also have dynamic markings of *f* and *mp*.

March to Shiloh

7

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.
1 & 2

T. Sx.

B. Sx.

7

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.
1 & 2

Bar.

Tuba

Timp.

Bells
Xylo.

7

Perc. 1

Perc. 2

8

7

Detailed description: This is a page of a musical score for a marching band. The page is numbered '4' in the top left corner and titled 'March to Shiloh' in the top center. The score is arranged in a standard orchestral layout with multiple staves. The top section, starting at measure 7, includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), two B♭ Clarinets (B♭ Cl. 1 and B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sx. 1 & 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). These instruments are currently silent, indicated by a horizontal line with a dash. The middle section, starting at measure 8, includes staves for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horns (Hn.), Trombones 1 & 2 (Tbn. 1 & 2), Baritone (Bar.), and Tuba. These instruments are playing a melodic line. The bottom section, starting at measure 7, includes staves for Timpani (Timp.), Bells and Xylophone (Bells Xylo.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Percussion 1 plays a steady eighth-note pattern, while Percussion 2 plays a more complex rhythmic pattern. The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature (C). Measure numbers 7, 8, and 7 are indicated at the beginning of their respective sections.

March to Shiloh

19

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1 & 2

Bar.

Tuba

Timp.

Bells Xylo.

Perc. 1

Perc. 2