

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

A

$\text{♩} = 120$

- Piccolo/Flute
- Oboe
- Bassoons
- Solo Clarinet in B $\flat$
- 1st Clarinet in B $\flat$
- 2nd & 3rd Clarinet in B $\flat$
- Bass Clarinet in B $\flat$
- 1st Alto Saxophone
- 2nd Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Solo Cornet in B $\flat$
- 1st Cornet in B $\flat$
- 2nd & 3rd Cornet in B $\flat$
- 1st & 2nd Horn in F
- 3rd & 4th Horn in F
- Trombone 1&2
- Trombone 3
- Euphonium
- Tuba
- Snare Drum
- Bass Drum
- Cymbals

The musical score is written for a full band. It begins with a tempo marking of quarter note = 120. The key signature has two flats (B $\flat$  and E $\flat$ ). The score is divided into two main sections by a double bar line. The first section contains the main melody and accompaniment. The second section, marked with a repeat sign, features a more complex rhythmic pattern. Dynamics include *f* (forte), *ffz* (fortissimo with accent), and *ff* (fortissimo). The percussion part includes Snare Drum, Bass Drum, and Cymbals, with a note for Triangle/Bell. The score is arranged by Gary Gillett and William Roche.

7

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2&3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

*p*

*ff*

14 *8va*

Picc. *p cresc.* *ff* *ffz*

Ob. 1 *p cresc.* *ff* *ffz*

Bsns *p cresc.* *ff* *ffz*

Solo Cl. *p cresc.* *ff* *ffz*

Cl. 1 *p cresc.* *ff* *ffz*

Cl. 2&3 *p cresc.* *ff* *ffz*

B. Cl. *p cresc.* *ff* *ffz*

A. Sax. 1 *p cresc.* *ff* *ffz*

A. Sax. 2 *p cresc.* *ff* *ffz*

T. Sax. *p cresc.* *ff* *ffz*

B. Sax. *p cresc.* *ff* *ffz*

Cnt. Solo *p cresc.* *ff* *ffz*

Cnt. 1 *p cresc.* *ff* *ffz*

Cnt. 2&3 *p cresc.* *ff* *ffz*

Hn. 1&2 *p cresc.* *ff* *ffz*

Hn. 3&4 *p cresc.* *ff* *ffz*

Tbn. 1&2 *p cresc.* *ff* *ffz*

Tbn. 3 *p cresc.* *ff* *ffz*

Euph. *p cresc.* *ff* *ffz*

Tba. *p cresc.* *ff* *ffz*

S. D. *p cresc.* *ff* *ffz*

B. D. *p cresc.* *ff* *ffz*

Cym. *p cresc.* *ff* *ffz*

21 B

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2& 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

*ff marcato*

1.

28

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2& 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

35

2.

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2&3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

C

41

Picc.  
 Ob. 1  
 Bsns  
 Solo Cl.  
 Cl. 1  
 Cl. 2 & 3  
 B. Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 Cnt. Solo  
 Cnt. 1  
 Cnt. 2 & 3  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tbn. 1 & 2  
 Tbn. 3  
 Euph.  
 Tba.  
 S. D.  
 B. D.  
 Cym.

Musical score for orchestra and percussion, page 7, section C. The score includes parts for Piccolo, Oboe 1, Bassoons, Solo Clarinet, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone, Contrabass Solo, Contrabass 1, Contrabasses 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, Tuba, Snare Drum, Bass Drum, and Cymbals. The music is in 4/4 time with a key signature of two flats (Bb and Eb). Section C begins with a dynamic marking of *p* (piano) and includes various articulations such as accents, trills, and slurs.

48

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2&3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.





62

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2& 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

68

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2& 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

**E**

75

*fff* Grandioso

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2& 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

81

Picc.

Ob. 1

Bsns

Solo Cl.

Cl. 1

Cl. 2&3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2&3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.



# Lieutenant Santelemann's March

Piccolo/ Flute

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

**A**

$\text{♩} = 120$

*f* *ffz* *ff*

**B**

*ff* *marcato*

**C**

*p*

**D**

*ff*

**E**

*Grandioso*

*fff*

*8va*

*ff*

The score is written for Piccolo/Flute in 2/4 time with a tempo of 120 beats per minute. It features five distinct sections labeled A through E. Section A (measures 1-14) begins with a forte (*f*) dynamic and includes a trill. Section B (measures 15-21) starts with a piano (*p*) dynamic and builds to fortissimo (*ff*). Section C (measures 22-35) is marked fortissimo (*ff*) and *marcato*. Section D (measures 36-64) returns to piano (*p*) dynamics and includes trills. Section E (measures 65-90) is marked *Grandioso* and fortissimo (*fff*), featuring an 8va trill. The score concludes with a fortissimo (*ff*) dynamic.

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Oboe

$\text{♩} = 120$

**A**

Measures 1-7. Dynamics: *f*, *ffz*, *ff*.

Measures 8-14. Dynamics: *p*, *ff*.

Measures 15-21. Dynamics: *p cresc.*, *ff*, *ffz*. First and second endings are indicated.

**B**

Measures 22-28. Dynamics: *ff marcato*.

Measures 29-35. First ending.

Measures 36-42. Second ending.

**C**

Measures 43-51. Dynamics: *p*.

Measures 52-59.

**D**

Measures 60-66. Dynamics: *ff*.

Measures 67-75. Dynamics: **2**.

**E**

Measures 76-85. *Grandioso*, *fff*.

Measures 86-92. Dynamics: *ff*. First and second endings are indicated.



# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Bassoons

♩ = 120

**A**

*f* *ffz* *ff*

9 *p* *ff* *p cresc.*

18 *ff* *ffz* *ff marcato*

26 1.

35 2.

**C**

43 *p*

51

**D**

59 *ff*

67

**E**

75 *Grandioso* *fff n*

83

88 1. 2.

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff*

**B**

*p* *p cresc.* *ff* *ffz*

*ff marcato*

**C**

*p* *p*

**D**

*ff*

**E**

Grandioso *fff*

*8va*

*ff*

# Lieutenant Santelmann's March

1st Clarinet in B $\flat$

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff*

9

*p* *ff*

15

*p cresc.* *ff* *ffz*

**B**

22

*ff marcato*

29

36

**C**

42

*p* *p*

51

**D**

60

*ff*

67

**E**

76

Grandioso

*fff*

82

88

1. 2.

*ff*

# Lieutenant Santelmann's March

2nd & 3rd Clarinet in B $\flat$

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff* *p*

10

*ff*

16

*p cresc.* *ff* *ffz*

**B**

*ff marcato*

22

29

37

**C**

*p*

44

52

**D**

*ff*

60

67

**E**

*Grandioso*

76

*fff*

82

87

*ff*

# Lieutenant Santelmann's March

Bass Clarinet in B $\flat$

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

Measures 1-8. Dynamics: *f*, *ffz*, *ff*.

Measures 9-17. Dynamics: *p*, *ff*, *p cresc.*

**B**

Measures 18-25. Dynamics: *ff*, *ffz*. First ending (1.) and second ending (2.).

Measures 26-34. First ending (1.).

Measures 35-42. Second ending (2.).

**C**

Measures 43-50. Dynamics: *p*.

Measures 51-58.

**D**

Measures 59-66. Dynamics: *ff*.

Measures 67-74.

**E**

Measures 75-83. Dynamics: *Grandioso*, *fff*, *n*.

Measures 84-91. First ending (1.) and second ending (2.).

# Lieutenant Santelmann's March

1st Alto Saxophone

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-7. Dynamics: *f*, *ffz*, *ff*. Includes accents and slurs.

Musical staff 2: Treble clef, 4/4 time signature. Measures 8-14. Dynamics: *p*, *ff*. Includes accents and slurs.

Musical staff 3: Treble clef, 4/4 time signature. Measures 15-21. Dynamics: *p cresc.*, *ff*, *ffz*. Includes first and second endings.

**B**

Musical staff 4: Treble clef, 4/4 time signature. Measures 22-31. Dynamics: *ff marcato*. Includes slurs.

Musical staff 5: Treble clef, 4/4 time signature. Measures 32-40. Dynamics: *ff*. Includes first and second endings.

**C**

Musical staff 6: Treble clef, 4/4 time signature. Measures 41-49. Dynamics: *p*. Includes slurs.

Musical staff 7: Treble clef, 4/4 time signature. Measures 50-59. Dynamics: *p*. Includes slurs.

**D**

Musical staff 8: Treble clef, 4/4 time signature. Measures 60-66. Dynamics: *ff*. Includes slurs.

Musical staff 9: Treble clef, 4/4 time signature. Measures 67-75. Dynamics: *ff*. Includes slurs and a second ending.

**E**

Musical staff 10: Treble clef, 4/4 time signature. Measures 76-84. Dynamics: *fff Grandioso*. Includes slurs.

Musical staff 11: Treble clef, 4/4 time signature. Measures 85-92. Dynamics: *fff*. Includes first and second endings.

2nd Alto Saxophone

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

♩=120

**A**

**B**

**C**

**D**

**E**

Tenor Saxophone

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

♩=120

**A**

Musical notation for section A, measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The music starts with a dynamic of *f*. It features a series of eighth notes in the first few measures, followed by a repeat sign. The dynamics change to *ffz* and *ff*, and then to *p* at the end of the section.

Musical notation for section A, measures 10-18. The music continues with eighth notes and quarter notes. The dynamics are *ff* and *p cresc.*

**B**

Musical notation for section B, measures 19-26. It begins with a first and second ending bracket. The dynamics are *ff*, *ffz*, and *ff marcato*.

Musical notation for section B, measures 27-35. The music continues with eighth notes and quarter notes. A first ending bracket is shown above the staff.

Musical notation for section B, measures 36-43. It includes a second ending bracket. The music concludes with a double bar line and repeat sign.

**C**

Musical notation for section C, measures 44-51. The music is marked *p* and features a series of eighth notes with a slur.

Musical notation for section C, measures 52-59. The music continues with eighth notes and quarter notes, maintaining the *p* dynamic.

**D**

Musical notation for section D, measures 60-66. The music features eighth notes with a slur and a dynamic of *fff*.

Musical notation for section D, measures 67-74. The music continues with eighth notes and quarter notes, maintaining the *fff* dynamic.

**E**

Grandioso

Musical notation for section E, measures 75-83. The music is marked *fff* and features a series of eighth notes with a slur.

Musical notation for section E, measures 84-91. It includes a first and second ending bracket. The music concludes with a double bar line and repeat sign.



Baritone Saxophone

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

♩ = 120

**A**

*f* *ffz* *ff*

9

*p* *ff*

15

*p cresc.* *ff* *ffz*

1. 2.

**B**

22

*ff marcato*

1.

30

2.

37

**C**

44

*p*

52

**D**

60

*ff*

67

**E**

75

Grandioso

*fff n*

84

1. 2.

# Lieutenant Santelmann's March

Solo Cornet in B $\flat$

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

Measures 1-7. Dynamics: *f*, *ffz*, *ff*.

Measures 8-14. Dynamics: *p*, *ff*.

Measures 15-21. Dynamics: *p cresc.*, *ff*, *ffz*.

**B**

Measures 22-31. Dynamics: *ff marcato*.

Measures 32-40. First and second endings.

**C**

Measures 41-50. Dynamics: *p*.

Measures 51-60. Dynamics: *p*.

**D**

Measures 61-66. Dynamics: *ff*.

Measures 67-75. Dynamics: *ff*.

**E**

Measures 76-84. Dynamics: *fff*. Tempo: *Grandioso*.

Measures 85-90. First and second endings.

# Lieutenant Santelmann's March

1st Cornet in Bb

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff*

*p* *ff*

*p cresc.* *ff* *ffz*

**B**

*ff marcato*

*p*

**C**

*p* *p*

*p*

**D**

*ff*

*ff*

**E**

*Grandioso*  
*fff*

*fff*

# Lieutenant Santelmann's March

2nd & 3rd Cornet in B♭

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

**A**

*f*  $\text{♩} = 120$  *ffz* *ff*

9 *p* *ff* *p cresc.*

**B**

18 *ff* *ffz* *ff marcato*

26 *ff*

33 *ff*

**C**

41 *p*

50 *ff*

**D**

60 *ff*

67 *ff*

**E**

76 *ff* **Grandioso**

83 *ff*

88 *ff*

# Lieutenant Santelmann's March

1st & 2nd Horn in F

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff*

9

*p* *ff*

15

*p cresc.* *ffz*

**B**

*ff marcato*

22

30

37

**C**

*p*

44

52

**D**

*ff*

60

69

**E**

76 *Grandioso* *fff*

84

89

# Lieutenant Santelmann's March

3rd & 4th Horn in F

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

**A**

*f* *ffz* *ff*

9 *p* *ff*

16 *p cresc.* *ffz*

**B**

*ff marcato*

30 1. 2.

37 2.

**C**

*p*

52

**D**

*ff* 2 2

69

**E**

76 *Grandioso* *fff*

84

89 1. 2.

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Trombone 1&2

$\text{♩} = 120$

**A**

*f*

*p* *ffz* *ff*

*p cresc.* *ff* *ffz*

**B**

*ff marcato*

*ff marcato* 1. 2.

**C**

*p*

*p*

**D**

*ff*

*ff*

**E**

*fff n* Grandioso

*fff*

1. 2.

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Trombone 3

**A**

9 *f*  $\text{♩} = 120$  *ffz* *ff*

15 *p* *ff*

15 *p cresc.* *ff* *ffz*

22 **B**

22 *ff marcato*

30 1.

30 1.

37 2.

44 **C**

44 *p*

52

60 **D**

60 *ff*

67

75 **E**

75 Grandioso

75 *fff n*

84 1.

84 2.



# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Euphonium

♩ = 120

*f* *ffz* *ff* *p*

*ff* *p cresc.*

*ff* *ffz* *ff marcato*

1.

2.

*p*

*D*

*E*  
Grandioso  
*fff*

1.

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Tuba

♩=120

**A**

9 *f* *ffz* *ff*

9

18 *p* *ff* *p cresc.*

18

**B**

26 *ff* *ffz* *ff marcato*

26

34

34

42

42

**C**

50 *p*

50

58

58

**D**

66 *ff*

66

75

75

**E**

Grandioso

83 *fff* *n*

83

88

88

1. 2.

Snare Drum  
Bass Drum  
Cymbals

# Lieutenant Santelmann's March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$   
(Triangle/Bell)

**A**

Snare Drum  
Bass Drum  
Cymbals

10

S. D.  
B. D.  
Cym.

19

1. 2.

**B**

S. D.  
B. D.  
Cym.

27

1.

S. D.  
B. D.  
Cym.

35

2.

S. D.  
B. D.  
Cym.

44 **C**

S. D. *p*

B. D. *p*

Cym. *p*

52

S. D.

B. D.

Cym.

60 **D** (Triangle/Bell)

S. D. *ff*

B. D.

Cym.

69 **E**

S. D. *ff*

B. D. *ff*

Cym. *ff*

81

S. D.

B. D.

Cym.

87

S. D.

B. D.

Cym.