

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

♩. = 120

A

This musical score is for a band piece titled "Salute to Union City". It is arranged for a large band, including woodwinds, brass, and percussion. The score is written in 6/8 time with a key signature of three flats (B-flat major or D-flat minor). The tempo is marked as ♩. = 120. The score is divided into two main sections, marked with a repeat sign and a first ending bracket. The first section begins with a forte (ff) dynamic, and the second section begins with a forte (f) dynamic. The woodwinds (Piccolo, Oboe, Bassoon, Solo & 1st Clarinet in B-flat, 2nd & 3rd Clarinet in B-flat, Bass Clarinet in B-flat, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone) play a melodic line with various articulations. The brass (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, 1st & 2nd Trombone, Trombone 3, Euphonium, Bass) play a harmonic line. The percussion (Snare Drum, Bass Drum, Cymbals) provide a rhythmic foundation. The score is marked with a first ending bracket and a repeat sign. The first section ends with a repeat sign, and the second section begins with a forte (f) dynamic. The score is marked with a first ending bracket and a repeat sign. The first section ends with a repeat sign, and the second section begins with a forte (f) dynamic. The score is marked with a first ending bracket and a repeat sign. The first section ends with a repeat sign, and the second section begins with a forte (f) dynamic.

Piccolo

Oboe

Bassoon

Solo & 1st Clarinet in B $\flat$

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

Bass Clarinet in B $\flat$

Alto Saxophone 1

Alto Saxophone 2

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

1st & 2nd Trombone

Trombone 3

Euphonium

Bass

Snare Drum

Bass Drum

Cymbals

8

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo
Cnt.

Cnt. 1

Cnt.
2 & 3

Hn.
1 & 2

Hn.
3 & 4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

16

Picc. *tr* *ff*

Ob. *ff*

Bsn. *ff* Solo

Solo & 1 Cl. *tr* *ff* Solo

Cl. 2 & 3 *ff* Solo

B. Cl. *ff* Solo

A. Sax. 1 *ff* Solo

A. Sax. 2 *ff* Solo

T. Sax. *ff* Solo

B. Sax. *ff* Solo

Solo Cnt. *ff*

Cnt. 1 *ff*

Cnt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff* Solo

Tbn. 1,2 *ff* Solo

Tbn. 3 *ff* Solo

Euph. *ff* Solo

Bas. *ff* Solo

S. D. *ff*

B. D. *ff*

Cym. *ff*

1. 2. B *tr*

24

(tr)

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo
Cnt.

Cnt. 1

Cnt.
2 & 3

Hn.
1 & 2

Hn.
3 & 4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

32

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo
Cnt.

Cnt. 1

Cnt.
2 & 3

Hn.
1 & 2

Hn.
3 & 4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

1.

2.

39 **C** TRIO

Picc. *p-ff*

Ob. *p-ff*

Bsn. *p-ff*

Solo & 1 Cl. *p-ff*

Cl. 2 & 3 *p-ff*

B. Cl. *p-ff*

A. Sax. 1 *p-ff*

A. Sax. 2 *p-ff*

T. Sax. *p-ff*

B. Sax. *p-ff*

Solo Cnt. *p-ff*

Cnt. 1 *p-ff*

Cnt. 2 & 3 *p-ff*

Hn. 1 & 2 *p-ff*

Hn. 3 & 4 *p-ff*

Tbn. 1,2 *p-ff*

Tbn. 3 *p-ff*

Euph. *p-ff*

Bas. *p-ff*

S. D. *p-ff*

B. D. *p-ff*

Cym. *p-ff*

46

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo
Cnt.

Cnt. 1

Cnt.
2 & 3

Hn.
1 & 2

Hn.
3 & 4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

53

Picc. *p-ff*

Ob. *p-ff*

Bsn. *p-ff*

Solo & 1 Cl. *p-ff*

Cl. 2 & 3 *p-ff*

B. Cl. *p-ff*

A. Sax. 1 *p-ff*

A. Sax. 2 *p-ff*

T. Sax. *p-ff*

B. Sax. *p-ff*

Solo Cnt. *p-ff*

Cnt. 1 *p-ff*

Cnt. 2 & 3 *p-ff*

Hn. 1 & 2 *p-ff*

Hn. 3 & 4 *p-ff*

Tbn. 1,2 *p-ff*

Tbn. 3 *p-ff*

Euph. *p-ff*

Bas. *p-ff*

S. D. *p-ff*

B. D. *p-ff*

Cym. *p-ff*

60

Picc.

Ob.

Bsn.

Solo & 1
Cl.

Cl.
2 & 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo
Cnt.

Cnt. 1

Cnt.
2 & 3

Hn.
1 & 2

Hn.
3 & 4

Tbn.
1,2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

66

Picc. *f-fff*

Ob. *f-fff*

Bsn. *f-fff*

Solo & 1 Cl. *f-fff*

Cl. 2 & 3 *f-fff*

B. Cl. *f-fff*

A. Sax. 1 *f-fff*

A. Sax. 2 *f-fff*

T. Sax. *f-fff*

B. Sax. *f-fff*

Solo Cnt. *f-fff*

Cnt. 1 *f-fff*

Cnt. 2 & 3 *f-fff*

Hn. 1 & 2 *f-fff*

Hn. 3 & 4 *f-fff*

Tbn. 1,2 *f-fff*

Tbn. 3 *f-fff*

Euph. *f-fff*

Bas. *f-fff*

S. D. *f-fff*

B. D. *f-fff*

Cym. *f-fff*

1. 2.

To Coleman's Celebrated Band, Union City, Pennsylvania

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

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$\text{♩} = 120$

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Oboe

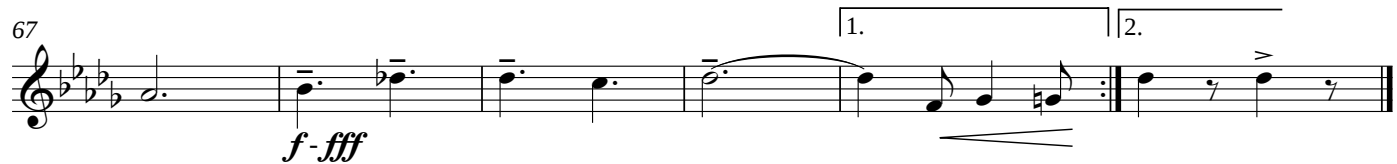
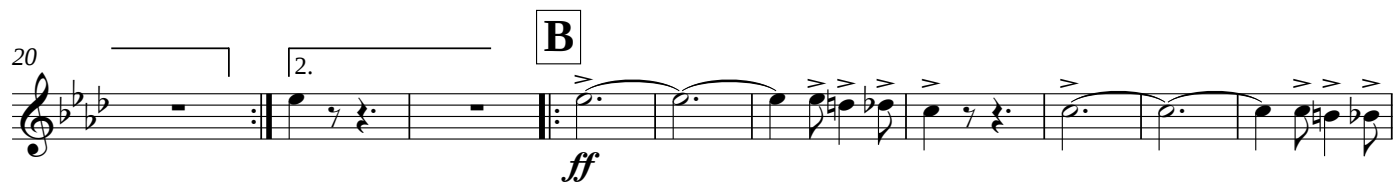
To Coleman's Celebrated Band, Union City, Pennsylvania

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♩. = 120



Bassoon

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

♩. = 120

5 **A** *ff*

13 *f* 1. Solo

21 2. Solo **B** *ff*

28

34 1. 2.

40 **C** *p-ff*

49 *p-ff*

59

66 1. 2. *f-fff*

The musical score is written for a Bassoon in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The tempo is marked as quarter note = 120. The score is divided into measures, with measure numbers 5, 13, 21, 28, 34, 40, 49, 59, and 66 indicated. Section markers A, B, and C are enclosed in boxes. Dynamic markings include *ff* (fortissimo), *f* (forte), *p-ff* (pizzicato fortissimo), and *f-fff* (fortississimo). There are two solo passages: the first starting at measure 13 and the second starting at measure 21. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and ties. The piece concludes with a double bar line at measure 66.

Solo & 1st Clarinet in B $\flat$

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

5 **A** *ff*

13 *f*

21 **B** *ff*

30 *ff*

38 **C** *p-ff*

44 *p-ff*

51 *p-ff*

59 *f-fff*

66 *f-fff*

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

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

5 **Af**

13 **f**

21 **B** **ff**

30

38 **C** **p-ff**

44

51 **p-ff**

58

64

68 **f-fff**

The musical score is written for 2nd and 3rd Clarinet in B-flat. 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 systems, with measures 5, 13, 21, 30, 38, 44, 51, 58, 64, and 68 marked at the start of new lines. Dynamics include **Af** (Alto Forte), **f** (Forte), **ff** (Fortissimo), **p-ff** (Piano Fortissimo), and **f-fff** (Forte Fortissimo). Articulations include accents (>) and trills (tr). Rehearsal marks A, B, and C are present. First and second endings are indicated with '1.' and '2.'.

Bass Clarinet in B $\flat$

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arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ff*

13 *f* *ff* 1. Solo

21 2. Solo **B** *ff*

28

34 1. 2.

40 **C** *p-ff*

49 *p-ff*

59

66 1. 2. *f-fff*

Alto Saxophone 1

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

The musical score is written for Alto Saxophone 1 in 6/8 time, with a tempo of 120 beats per minute. It consists of nine staves of music. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include *ff* (fortissimo), *f* (forte), *ff* (fortissimo), *p-ff* (piano-fortissimo), and *f-fff* (fortissimo-fortissimo-fortissimo). There are also markings for first and second endings. The score is divided into sections labeled A, B, and C. Section A starts at measure 5 and ends at measure 11. Section B starts at measure 20 and ends at measure 28. Section C starts at measure 40 and ends at measure 67. The score concludes with a final double bar line at measure 68.

5 **A** *ff*

12 *ff* 1.

20 2. **B** *ff*

29

35 1. 2.

40 **C** *p-ff*

51 *p-ff*

62

68 1. 2. *f-fff*

Alto Saxophone 2

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ff*

14 *ff* 1. Solo 2. Solo

22 **B** *ff*

29

35 1. 2.

40 **C** *p-ff*

51 *p-ff*

62

68 1. 2. *f-fff*

Detailed description: This is a musical score for the Alto Saxophone 2 part of 'Salute to Union City'. The score is written in 6/8 time with a tempo of 120 beats per minute. It begins with a key signature of one flat (Bb). The piece is divided into several sections: Section A (measures 5-13), Section B (measures 22-28), and Section C (measures 40-49). There are also solo sections for the first and second endings of measures 14-15, 35-36, and 68-69. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *p-ff* (piano-fortissimo), and *f-fff* (fortississimo). The notation includes eighth notes, quarter notes, and half notes, with many notes having accents. The score ends with a double bar line and repeat signs.

Tenor Saxophone

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The musical score is written for Tenor Saxophone in 6/8 time, with a tempo of 120 beats per minute. The key signature has two flats (Bb and Eb). The score consists of nine staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff starts with a measure rest and a fortissimo (ff) dynamic. The third staff includes a first ending bracket and a 'Solo' instruction. The fourth staff begins with a measure rest and a fortissimo (ff) dynamic. The fifth staff continues the melody. The sixth staff starts with a measure rest and a fortissimo (ff) dynamic. The seventh staff includes a first ending bracket and a fortissimo (ff) dynamic. The eighth staff begins with a measure rest and a fortissimo (ff) dynamic. The ninth staff includes a first ending bracket and a fortissimo (ff) dynamic.

5 **A** *ff*

14 *ff* 1. Solo 2. Solo

22 **B** *ff*

29

38 **C** 1. 2. *p-ff*

48 *p-ff*

59

66 1. 2. *f-fff*

Baritone Saxophone

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

♩. = 120

5 **A** *ff*

13 *ff* 1. Solo

21 2. Solo **B** *ff*

28

34 1. 2.

40 **C** *p-ff*

49 *p-ff*

59

66 1. 2. *f-fff*

Detailed description: This is a musical score for Baritone Saxophone. It consists of nine staves of music. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The tempo is marked as quarter note = 120. The score includes various musical notations such as slurs, ties, and dynamic markings. Section A starts at measure 5 and ends at measure 12. Section B starts at measure 21 and ends at measure 27. Section C starts at measure 40 and ends at measure 48. There are first and second endings for measures 34-37 and 66-69. The piece concludes with a final double bar line at measure 70.

Solo Cornet in B $\flat$

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

ff

A

f

ff

B

ff

C

p - ff

p - ff

f - fff

The musical score is written for a Solo Cornet in B-flat. 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 measures, with measure numbers 5, 12, 20, 29, 37, 46, 57, and 65 indicated. Section A starts at measure 5 with a forte (f) dynamic. Section B starts at measure 20 with a fortissimo (ff) dynamic. Section C starts at measure 37 with a piano-fortissimo (p-ff) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. Dynamics range from forte (f) to fortissimo (ff) and piano-fortissimo (p-ff). There are also first and second endings marked with '1.' and '2.'.

1st Cornet in B $\flat$

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

$\text{♩} = 120$

ff

A

f

ff

B

ff

C

p - ff

p - ff

f - fff

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

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

5 **A** *ff*

12 *f* *ff* 1.

20 **B** 2. *ff*

29

35 1. 2.

40 **C** *p-ff*

51 *p-ff*

62

68 1. 2. *f-fff*

1st & 2nd Horn in F

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

♩. = 120

5 **Aff**

f

12 *ff*

20 **B** *ff*

29

37 **C** *p - ff*

43

50 *p - ff*

57

64

68 *f - fff*

1. 2.

3rd & 4th Horn in F

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

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

$\text{♩} = 120$

5 **A** *ff*

11

17 *ff* 1. 2.

23 **B** *ff*

32 1. 2.

39 **C** *p-ff*

45

52 *p-ff*

59

66 1. 2. *f-fff*

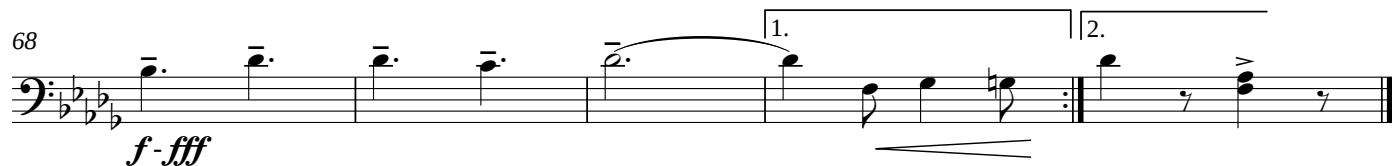
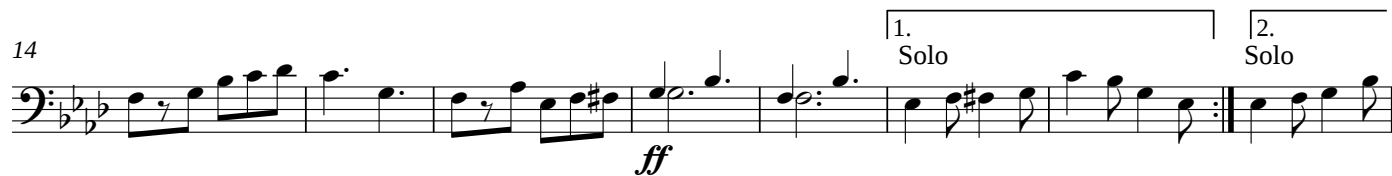
1st & 2nd Trombone

To Coleman's Celebrated Band, Union City, Pennsylvania

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George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

 $\text{♩} = 120$ 

Trombone 3

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

♩. = 120

***ff*****A**

5

***f***

14



1. Solo

2. Solo

ff

23

B***ff***

30



38

C***p-ff***

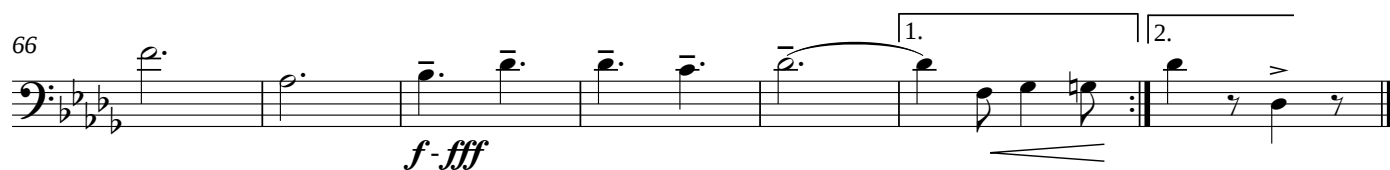
47



58



66

***f-fff***

Euphonium

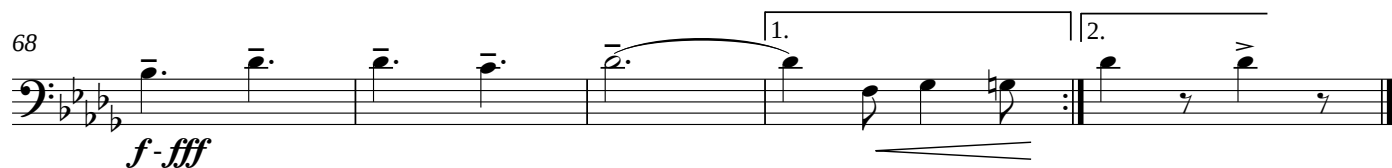
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George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

♩. = 120



Bass

To Coleman's Celebrated Band, Union City, Pennsylvania

Salute to Union City

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

 $\text{♩} = 120$

5 **A** *ff*

13 *f* 1. Solo

21 *ff* **B** Solo 2.

28

34 1. 2.

40 **C** *p-ff*

48

56 *p-ff*

64 1. 2. *f-fff*

The musical score is written for a Bass instrument in 8/8 time. It begins with a tempo marking of 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into sections A, B, and C. Section A starts at measure 5 and includes a first ending (1. Solo) and a second ending (2.). Section B starts at measure 21 and includes a solo section. Section C starts at measure 40 and includes a first ending (1.) and a second ending (2.). The score includes various dynamics such as *ff*, *f*, *p-ff*, and *f-fff*. The piece concludes with a final *f-fff* dynamic.

Salute to Union City

A

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

Snare Drum
Bass Drum
Cymbals

♩ = 120

Snare Drum

Bass Drum

Cymbals

ff

f

11

S. D.

B. D.

Cym.

1.

2.

23

B

S. D.

B. D.

Cym.

ff

34

1.

2.

C

S. D.

B. D.

Cym.

p-ff

p-ff

p-ff

44

S. D.

B. D.

Cym.

55

S. D.

B. D.

Cym.

p-ff

p-ff

p-ff

64

1.

2.

S. D.

B. D.

Cym.

f-fff

f-fff

f-fff