

FULL SCORE

Concert Band

Grade 3



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Invercargill

*(March)*

Alex F. Lithgow

*Arranged by*

**Andrew Balent**

CPS123

## INSTRUMENTATION

Full Score.....	1
Flute.....	8
Oboe.....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Clarinet 3 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Bassoon.....	2
Alto Saxophone 1 in E $\flat$ .....	2
Alto Saxophone 2 in E $\flat$ .....	2
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	4
Trumpet 2 in B $\flat$ .....	4
Trumpet 3 in B $\flat$ .....	4
Horn 1 in F.....	2
Horn 2 in F.....	2
Trombone 1.....	3
Trombone 2.....	3
Euphonium T.C. in B $\flat$ .....	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion.....	1
Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	1
Crash Cymbals	

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## About the Composition

Play at a steady march tempo with emphasis on proper articulation and dynamic control. Careful balance between melody and countermelody will make for an impressive performance.

## About the Composer

Alex F. Lithgow (1870-1929) was born in Scotland but his family moved to Invercargill, New Zealand when he was six years old. As a teenager he was the principal cornet soloist with the Invercargill Garrison Band, and he was their conductor at age twenty. Later he became director of the St. Joseph's Band in Tasmania where he composed many works for band, his most famous being *Invercargill March*.

## About the Arranger

Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over 25 ASCAP Special Awards for composition, his published works are written for all levels although he has specialized in music for young musicians. Mr. Balent taught elementary through high school levels for 30 years in Michigan, and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe and South America.

# Invercargill March

ALEX F. LITHGOW  
(1870–1929)  
Arranged by Andrew Balent

**Allegro**

Flute *ff* *mf* *mf*

Oboe *ff* *mf* *mf*

Clarinet in B $\flat$  1 *ff* *mf* *mf*

2 *ff* *mf* *mf*

3 *ff* *mf* *mf*

Bass Clarinet in B $\flat$  *ff* *mf* *mf*

Bassoon *ff* *mf* *mf*

Alto Saxophone in E $\flat$  1 *ff* *mf* *mf*

2 *ff* *mf* *mf*

Tenor Saxophone in B $\flat$  *ff* *mf* *mf*

Baritone Saxophone in E $\flat$  *ff* *mf* *mf*

Trumpet in B $\flat$  1 *ff* *mf* *mf*

2 *ff* *mf* *mf*

3 *ff* *mf* *mf*

Horn in F 1 *ff* *mf* *mf*

2 *ff* *mf* *mf*

Trombone 1 *ff* *mf* *mf*

2 *ff* *mf* *mf*

Euphonium *ff* *mf* *mf*

Tuba *ff* *mf* *mf*

Mallet Percussion (Bells) *ff* *mf* *mf*

Timpani (F-C) *ff* *mf* *mf*

(Snare Drum, Bass Drum) *ff* *mf* *mf*

Percussion (Crash Cymbals) *ff* *mf* *mf*

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Fl.

Ob.

1  
CL. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2  
3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

6 7 8 9 10

Fl.

Ob.

1  
Cl. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

1  
A. Sax. in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2  
3

Hn. in F

1  
2

Tbn.

1  
2

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

13

13

a2

11 12 13 14 15 16

This musical score page covers measures 17 through 21. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B. Cl. in Bb), Bassoon (Bsn.), Alto Saxophone 1 in Eb (A. Sax. 1 in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), Baritone Saxophone in Eb (Bar. Sax. in Eb), Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mall. Perc.), and Timpani (Timp.). The score is divided into two systems. The first system contains measures 17-18, and the second system contains measures 19-21. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). A rehearsal mark '21' is present at the beginning of measure 21. A large red watermark is overlaid diagonally across the page.

Fl.

Ob.

1  
Cl. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$   
2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2  
3

Hn. in F  
1  
2

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

22

23

24

25

26

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

29

27 28 *p* 29 30 31 32







45

Fl.

Ob.

1  
CL. in B $\flat$

2  
3

B. Cl. in B $\flat$   
*mf*

Bsn.  
*mf*

A. Sax. 1 in E $\flat$   
2

T. Sax. in B $\flat$   
*mf*

Bar. Sax. in E $\flat$   
*mf*

45

1  
Tpt. in B $\flat$

2  
3

Hn. in F  
*mf*

Tbn.  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mall. Perc.

Timp.  
*mf*

1  
Perc.  
*mf*

2

*mf*

45 46 47 48 49 50

Fl. *ff*

Ob. *ff*

1 Cl. in B $\flat$  *ff*

2 3 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. 1 in E $\flat$  *ff*

2 *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

1 Tpt. in B $\flat$  *ff*

2 3 *ff* a2

Hn. in F *ff*

1 2 Tbn. *ff* a2

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

1 Perc. *ff*

2 *ff*

51 52 53 54 55 56





69 71

Fl. *ff* *p*

Ob. *ff* *p*

Cl. in B $\flat$  1 *ff* *p*

2 3 *ff* *p*

B. Cl. in B $\flat$  *ff* *p*

Bsn. *ff* *p*

A. Sax. 1 in E $\flat$  2 *ff* *p*

T. Sax. in B $\flat$  *ff* *p*

Bar. Sax. in E $\flat$  *ff* *p*

Tpt. in B $\flat$  1 *ff* *p*

2 3 *ff* *a2* *p*

Hn. in F 1 *ff* *p*

2 *ff* *a2* *p*

Tbn. 1 *ff* *p*

2 *ff* *p*

Euph. *ff* *p*

Tuba *ff* *p*

Mall. Perc. *ff* *p*

Timp. *ff* *p*

Perc. 1 *ff* *p*

2 *ff* *p*

69 70 71 72 73 74

Fl. *f* *p* 79

Ob. *f* *p*

Cl. in B $\flat$  1 *f* *p*  
2 *f* *p*  
3

B. Cl. in B $\flat$  *f* *p*

Bsn. *f* *p*

A. Sax. 1 in E $\flat$  *f* *p*  
2

T. Sax. in B $\flat$  *f* *p*

Bar. Sax. in E $\flat$  *f* *p*

Tpt. in B $\flat$  1 *f* *p*  
2 *f* *p*  
3

Hn. in F 1 *f* *p*  
2

Tbn. 1 *f* *p*  
2

Euph. *f* *p*

Tuba *f* *p*

Mall. Perc. *f* *mf* *p*

Timp.

Perc. 1 *f* *p*  
2

75 76 77 78 *p* 79 80



Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

81 82 83 84 85 86

87

Fl. *p* *f*

Ob. *p* *f*

CL. in B $\flat$  1 *p* *f*  
2 *p* *f*  
3

B. Cl. in B $\flat$  *p* *f*

Bsn. *p* *f*

A. Sax. 1 in E $\flat$  2 *p* *f*

T. Sax. in B $\flat$  *p* *f*

Bar. Sax. in E $\flat$  *p* *f*

87

Tpt. in B $\flat$  1 *p* *f*  
2 *a2* *p* *f*  
3

Hn. in F 1 *p* *f*  
2

Tbn. 1 *a2* *p* *f*  
2

Euph. *p* *f*

Tuba *p* *f*

Mall. Perc. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *f*  
2

87 88 89 90 91

This musical score page covers measures 92 through 96. The instruments are arranged as follows:

- Flute (Fl.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G4, moving up to A4, B4, and C5, then descending.
- Oboe (Ob.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G4, moving up to A4, B4, and C5, then descending.
- Clarinets (Cl. in Bb):** Part 1 has rests. Parts 2 and 3 have rests.
- Bass Clarinet (B. Cl. in Bb):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Bassoon (Bsn.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Alto Saxophone (A. Sax. 1 in Eb):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G3, moving up to A3, B3, and C4, then descending.
- Tenor Saxophone (T. Sax. in Bb):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G3, moving up to A3, B3, and C4, then descending.
- Baritone Saxophone (Bar. Sax. in Eb):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Trumpets (Tpt. in Bb):** Part 1 has rests. Parts 2 and 3 have rests.
- Horn (Hn. in F):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Trombone (Tbn. 1/2):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Euphonium (Euph.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Tuba:** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Mallet Percussion (Mall. Perc.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Timpani (Timp.):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.
- Percussion (Perc. 1/2):** Measures 92-94 have rests. Measure 95 begins with a melodic line starting on G2, moving up to A2, B2, and C3, then descending.

Measures 92-94 contain rests for most instruments. Measure 95 is marked with a box containing the number 95 and a dynamic marking of *mp*. Measure 96 continues the melodic lines from measure 95. A large red watermark is visible across the page.

Fl.

Ob.

Cl. in B $\flat$  1

2

3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$  1

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

2

3

Hn. in F 1

2

Tbn. 1

2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

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