

Chief of Staff March

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

♩ = 120

8^{va} 7

A

The musical score is arranged in a standard orchestral format with 21 staves. The instruments listed on the left are: Piccolo/Flute, Oboes, Bassoons, Clarinet in B♭ Solo & 1, Clarinet in B♭ 2,3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Solo Cornet in B♭, Cornet in B♭ 1, Cornet in B♭ 2,3, Horn in F 1,2, Horn in F 3,4, Trombone 1,2, Trombone 3, Euphonium, Tuba, Snare Drum, Bass Drum, and Cymbals. The score is in 2/4 time with a key signature of two flats. It features dynamic markings such as *ff*, *ffz*, and *f*. A first ending bracket labeled 'A' spans the final three measures of the piece. The percussion parts include patterns for snare, bass, and cymbals.

8

Picc.

Obs.

Bsns.

Cl. Solo & 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

SoloCnt.

Cnt. 1

Cnt. 2, 3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

16

Picc. *ff marcato*

Obs. *ff marcato*

Bsns. *ff marcato*

Cl. Solo & 1 *ff marcato*

Cl. 2, 3 *ff marcato*

B. Cl. *ff marcato*

A. Sax. 1 *ff marcato*

A. Sax. 2 *ff marcato*

T. Sax. *ff marcato*

B. Sax. *ff marcato*

SoloCnt. *ff marcato*

Cnt. 1 *ff marcato*

Cnt. 2, 3 *ff marcato*

Hn. 1,2 *ff marcato*

Hn. 3,4 *ff marcato*

Tbn. 1, 2 *ff marcato*

Tbn. 3 *ff marcato*

Euph. *ff marcato*

Tba. *ff marcato*

S. D. *ff marcato*

B. D. *ff marcato*

Cym. *ff marcato*

1. | 2. **B**

24

Picc.

Obs.

Bsns.

Cl. Solo & 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

SoloCnt.

Cnt. 1

Cnt. 2, 3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

31

Picc.

Obs.

Bsns.

Cl. Solo & 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

SoloCnt.

Cnt. 1

Cnt. 2, 3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

1. 2.

38 **C**

Picc. *p e sostenuto*

Obs. *p e sostenuto*

Bsns. *p e sostenuto*

Cl. Solo & 1 *p e sostenuto*

Cl. 2, 3 *p e sostenuto*

B. Cl. *p e sostenuto*

A. Sax. 1 *p e sostenuto*

A. Sax. 2 *p e sostenuto*

T. Sax. *p e sostenuto*

B. Sax. *p e sostenuto*

SoloCnt. *p e sostenuto*

Cnt. 1 *p e sostenuto*

Cnt. 2, 3 *p e sostenuto*

Hn. 1,2 *p*

Hn. 3,4 *p*

Tbn. 1, 2 *p e sostenuto*

Tbn. 3 *p*

Euph. *p e sostenuto*

Tba. *p*

S. D. *p*

B. D. *p*

Cym. *p*

46

Picc.
Obs.
Bsns.
Cl. Solo & 1
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.
Tba.
S. D.
B. D.
Cym.

cresc.
f
fz

55

Picc. *p* *cresc.*

Obs. *p* *cresc.*

Bsns. *p* *cresc.*

Cl. Solo & 1 *p* *cresc.*

Cl. 2, 3 *p* *cresc.*

B. Cl. *p* *cresc.*

A. Sax. 1 *p* *cresc.*

A. Sax. 2 *p* *cresc.*

T. Sax. *p* *cresc.*

B. Sax. *p* *cresc.*

SoloCnt. *p* *cresc.*

Cnt. 1 *p* *cresc.*

Cnt. 2, 3 *p* *cresc.*

Hn. 1, 2 *p* *cresc.*

Hn. 3, 4 *p* *cresc.*

Tbn. 1, 2 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Euph. *p* *cresc.*

Tba. *p* *cresc.*

S. D. *p* *cresc.*

B. D. *p* *cresc.*

Cym. *p* *cresc.*

64

Picc.

Obs.

Bsns.

Cl. Solo & 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

SoloCnt.

Cnt. 1

Cnt. 2, 3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Cym.

1.

2.

f

Chief of Staff March

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

$\text{♩} = 120$
2

A

ff *ffz* *f*

9

16

22

B

ff marcato

28

34

39

C

p e sostenuto

48

cresc. *f* *fz* *p*

57

cresc.

65

f

Oboes

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$\text{♩} = 120$
2

A

ff *ffz* *f*

9

16

B

ff marcato

22

28

34

C

p e sostenuto

49

cresc. *f* *fz* *p*

59

cresc.

66

f

The musical score is written for Oboes in a 2/4 time signature with a tempo of 120 beats per minute. It consists of nine staves of music. Section A (measures 1-15) begins with a dynamic of *ff* and includes accents and a *ffz* marking. Section B (measures 16-33) is marked *ff marcato* and features a first and second ending. Section C (measures 34-66) starts with *p e sostenuto* and includes a *cresc.* marking, followed by *f*, *fz*, and *p* dynamics. The score concludes with a first and second ending and a final *f* dynamic.

Bassoons

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2

A

9 *ff*

16

22 **B**

ff marcato

30

38 **C**

p e sostenuto

45 *cresc.*

53 *f fz p*

61 *cresc.*

66

f

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$\text{♩} = 120$
2

A
ff *ffz* *f*

9

16

B
ff marcato

22

28

34

C
p e sostenuto

39

48 *cresc.* *f* *fz* *p*

57

65 *cresc.* *f*

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$\text{♩} = 120$
2

A

ff *ffz* *f*

9

16

1. 2.

B

22

ff marcato

28

34

1. 2.

C

39

p e sostenuto

49

cresc. *f* *ffz* *p*

59

66

f

1. *cresc.* 2.

Bass Clarinet

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2

A

ff *ffz* *f*

10

19

1. 2. **B**

ff marcato

27

1. 2. **C**

36

p e sostenuto

43

51

cresc. *f* *fz* *p*

60

cresc.

66

1. 2.

f

Alto Saxophone 1

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2

A

ff *ffz* *f*

9

16

22 **B**

ff marcato

30

38 **C**

p e sostenuto

48 *cresc.* *f* *fz* *p*

59 *cresc.*

66 *f*

Alto Saxophone 2

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A

9

16

B

22

30

C

38

46

55

64

ff

ffz

f

ff marcato

p e sostenuto

cresc.

f

fz

p

f

1. 2.

1. 2.

1. 2.

Tenor Saxophone

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2

A

ff *ffz* *f*

10

19

B

ff marcato

27

34

39

C

p e sostenuto

47

cresc. *f* *fz*

55

63

p *cresc.* *f*

67

Baritone Saxophone

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2

A

ff *ffz* *f*

9

16

1. 2.

B

ff marcato

22

29

37

2. **C**

p

44

51

cresc. *f* *fz* *p*

58

cresc.

65

1. 2.

Solo Cornet in B \flat

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Solo $\text{♩} = 120$

5 **A** *f* *ff* *ffz*

12

19 **B** *ff marcato*

26

33 1. 2.

39 **C** *p e sustenuto*

48 *cresc.* *f* *fz* *p*

57 *cresc.*

65 1. 2.

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Solo $\text{♩} = 120$

5 **A** *f* *ff* *ffz*

12

19 **B** *ff marcato*

26

33

39 **C** *p e sostenuto*

49 *cresc.* *f* *ffz* *p*

59

66 *f* *cresc.*

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Solo $\text{♩} = 120$

5 **A** *f* *ff* *ffz*

12 *f*

19 **B** *ff marcato*

26

33 *f* *ffz* *p*

39 **C** *p e sostenuto*

49 *cresc.* *f* *ffz* *p*

59 *cresc.*

65 *f*

Horn in F 1,2

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A

9

16

B

22

29

36

C

43

50

58

65

ff *ffz* *f*

ff marcato

p *fz* *p*

cresc. *f*

1. 2. 1. 2.

Horn in F 3,4

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2

A

ff *ffz* *f*

9

16

1. 2.

B

ff marcato

29

1. 2.

C

p

43

50

cresc. *fz* *p*

58

cresc.

65

1. 2.

Trombone 1,2

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2

A

ff *ffz* *f*

10

19

B

ff marcato

26

33

39

C

p e sostenuto

50

cresc. *f* *fz* *p*

60

cresc. *f*

67

1. 2.

Trombone 3

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2

A

9 *ff*

16

22 **B**

ff marcato

29

37 **C**

43 *p*

50 *cresc.* *f* *fz* *p*

57

64 *cresc.*

Euphonium

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2

A

ff *ffz* *f*

10

19

B

ff marcato

27

34

39

C

p e sostenuto

47

cresc. *f* *fz*

55

63

p *cresc.* *f*

67

Tuba

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2

A

ff *ffz* *f*

10

18 **B**

ff marcato

26

33 **C**

p

47 *cresc.* *f* *fz*

55 *p*

63 *cresc.* *f*

68 **1.** **2.**

Snare Drum
Bass Drum
Cymbals

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♩ = 120
2

A

Snare Drum
Bass Drum
Cymbals

ff *ffz* *f*

10

S. D.
B. D.
Cym.

18

1. 2.

B

S. D.
B. D.
Cym.

ff marcato
ff marcato
ff marcato

26

S. D.
B. D.
Cym.

33

1. 2.

S. D.
B. D.
Cym.

V.S.

39 **C**

S. D. *p*

B. D. *p*

Cym. *p*

Detailed description: This system covers measures 39 to 46. It begins with a rehearsal mark 'C' in a box above measure 39. The Snare Drum (S. D.), Bass Drum (B. D.), and Cymbal (Cym.) parts are all marked with a piano (*p*) dynamic. The notation shows a consistent rhythmic pattern of eighth notes with accents, primarily on the Snare and Bass Drums, with the Cymbal playing a steady eighth-note accompaniment.

47

S. D. *cresc.* *f* *fz*

B. D. *cresc.* *f* *fz*

Cym. *cresc.* *f* *fz*

Detailed description: This system covers measures 47 to 54. The dynamics increase from a crescendo (*cresc.*) starting in measure 47 to a forte (*f*) dynamic in measure 50, and finally to fortissimo (*fz*) in measure 54. The notation includes accents and a fermata over the final note of measure 50. The Cymbal part features a crescendo and a fortissimo dynamic in measure 54.

55

S. D. *p*

B. D. *p*

Cym. *p*

Detailed description: This system covers measures 55 to 62. The dynamics return to piano (*p*) for all three instruments. The rhythmic pattern continues with eighth notes and accents on the Snare and Bass Drums, and a steady eighth-note accompaniment on the Cymbal.

63

S. D. *cresc.* *f*

B. D. *cresc.* *f*

Cym. *cresc.* *f*

Detailed description: This system covers measures 63 to 67. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes accents and a fermata over the final note of measure 65. The Cymbal part also features a crescendo and a forte dynamic.

68

S. D. *f*

B. D. *f*

Cym. *f*

1. 2.

Detailed description: This system covers measures 68 to 71. It features a forte (*f*) dynamic. The notation includes a first ending (1.) and a second ending (2.) for the Snare Drum part. The Cymbal part also features a forte dynamic.

Snare Drum

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2

A

ff *ffz* *f*

9

16

1. 2.

B

ff marcato

22

29

37

C

p

44

51

cresc. *f* *fz* *p*

58

cresc.

65

1. 2.

Bass Drum

Chief of Staff March

George Rosenkrans (1881-1955)
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$\text{♩} = 120$
2

A

ff *ffz* *f*

9

16

1. 2.

B

ff marcato

29

1. 2.

C

p

43

50

cresc. *f* *fz* *p*

57

cresc.

64

f

Bass Drum

68

1. 2.

Cymbals

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$\text{♩} = 120$
2

A

ff *ffz* *f*

10

16

1. 2.

B

ff marcato

22

30

37

2. **C**

p

44

51

cresc. *f* *fz* *p*

58

cresc.

65

1. 2.