

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

# CASTLES IN EUROPE

JAMES REESE EUROPE  
ARR. CHANDLER L. WILSON

THE INNOVATION TROT  
RAGTIME MARCH

MUSIC PUBLISHERS SINCE 1886  
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# CASTLES IN EUROPE

## The Innovation Trot Ragtime March

James Reese Europe  
Arranged by Chandler L. Wilson

### Instrumentation

Full Conductor Score .....	1
Piccolo .....	1
1st & 2nd Flute .....	10
1st & 2nd Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
1st B $\flat$ Trumpet .....	3
2nd B $\flat$ Trumpet .....	3
3rd B $\flat$ Trumpet .....	3
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Xylophone .....	2
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Crash Cymbals .....	1

### Program Notes

Composer James Reese Europe, one of the most famous African-American musicians of his day, was called the "Martin Luther King of music" by pianist Eubie Blake. He became the first African-American bandmaster in the U. S. Army. Born in Alabama in 1881, his family moved to Washington D.C. when he was ten, and began to study violin. Later, when Europe was living in New York City, he was the bandleader for the dance duo of Vernon and Irene Castle, the inventors of the foxtrot. Europe composed music for the Castles' dance band.

After leaving the Castles' Band, Reese joined the New York Army National Guard as a private during WWI. Shortly after passing the officer's exam, he was commissioned as a Lieutenant and was assigned to the all-black 369th U.S. Infantry Regiment. Once his musical background was discovered, he was asked by his commanding officer to form a military band. His commanding officer told Europe to get musicians wherever he could, and he did just that. Knowing it would be difficult to convince musicians in New York to enlist in the military to play music, he went as far as Puerto Rico to recruit the needed musicians for his band. The band became known as the 369th U.S. Infantry "Hell Fighters" Band. They were deployed during World War I, and entertained troops and citizens in every city they visited, and received with great enthusiasm.

Europe and his band returned to New York in 1919. Soon after, they began a tour of American cities and started recording their songs in the studio. Through his music, Europe brought ragtime into mainstream society, and elevated African-American music into an accepted art form. He was a household name in New York's music world, and on the dance scene nationwide. But sadly, on the final performance of the band's American tour, one of the percussionists became angered with Europe and attacked him during intermission. Fatally wounded, Europe was buried with military honors at Arlington National Cemetery.

### About the Arranger



**Chandler L. Wilson** is a native of Miami, FL. He attended Florida A&M University (FAMU) where he earned his Bachelor of Science in Music Education. While a student at FAMU, he served as the University Band President and section leader of the saxophones. During his time at FAMU, he was selected as the student arranger and conductor for the marching and symphonic bands, and was also chosen as one of the first student staff members for the "Marching 100". Mr. Wilson earned a Master of Arts in Wind Band Conducting from Indiana University of Pennsylvania where he studied with Dr. Jack Stamp. Many compositions of Mr. Wilson have been premiered and performed on the concert band stage with All-County/District Honor Bands and All-State Bands. He has also had selections performed at the Music for All National Festival and the Midwest Band and Orchestra Clinic.

Mr. Wilson served as band director of Hollywood Hills High School (2008-2012). Under his direction, the students consistently earned Superior ratings in concert and marching band. In 2011, the Hollywood Hills Spartan Pride Marching Band appeared on National TV while participating in the McDonalds Thanksgiving Day Parade in Chicago, IL. Mr. Wilson, also served as band director at Cooper City High School (2014-2016), in Cooper City, FL. In December of 2015, the Cooper City Marching Band participated in the Sugar Bowl's marching band competition where they were named "Grand Champions". While maintaining consistent Superior ratings with Cooper City High School band program Mr. Wilson was the director and supervisor of 3 concert bands, 2 jazz bands, 2 winter guard programs, and marching band.

Outside of the classroom Mr. Wilson served as the associate conductor of the Broward Symphonic Band under Neil Jenkins from 2010 to 2016. He has also served as assistant conductor of the Music Ambassadors Europe Music Tour in the summers of 2010 and 2012. Mr. Wilson has studied conducting under the batons of Prof. Richard Clary, Dr. Jack Stamp, Dr. Julian White, Dr. Shelby Chipman, Dr. Roby George, Masetro Raffaele Ponti, and Mr. Neil Jenkins.

He holds professional memberships in the Music Educators National Conference, Florida

Bandmasters Association, Pennsylvania Music Educators Association, Kappa Kappa Psi National Honorary Band Fraternity, and is an honorary member "Friend of the Arts" of Sigma Alpha Iota. Mr. Wilson is a recipient of the Florida Bandmasters Association "Tom Bishop Award" and is also a member of ASCAP (American Society of Composers, Authors, and Publishers). His selection, "Legends of the Galaxy (A Cosmic Fanfare)", was ranked in the Top 100 band compositions in the American Band College/Band World Magazine/Western International Band Clinic Literature List for 2016.

Mr. Wilson is currently attending Florida State University where he is working towards his Ph.D in Music Education with an emphasis in conducting.

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# CASTLES IN EUROPE

Conductor Score  
012-4874-00

The Innovation Trot  
Ragtime March

James Reese Europe  
Arr. Chandler L. Wilson (ASCAP)

Ragtime Tempo (♩ = 120)

5

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

1st B♭ Clarinet

2nd & 3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Ragtime Tempo (♩ = 120)

5

1st B♭ Trumpet

2nd & 3rd B♭ Trumpet

1st & 2nd F Horn

3rd & 4th F Horn

1st & 2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

Xylophone

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Crash Cymbals

1 2 3 4 5 6 7 8

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Picc.

1st & 2nd Fl.

1st & 2nd Ob. *a2* *div.* *a2* *div.*

1st Cl.

2nd & 3rd Cl. *div.* *a2*

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt. *div.* *a2*

1st & 2nd Hn.

3rd & 4th Hn. *div.* *a2* *div.* *a2*

1st & 2nd Trom.

3rd Trom. *mf* *mf*

Euph. (Bar.)

Tuba

Xylo.

Perc. 1 *fp* *mf*

Perc. 2

21

Picc.

1st & 2nd Fl.

1st & 2nd Ob. *a2* *div.* *a2*

1st Cl.

2nd & 3rd Cl. *div.* *a2* *div.* *a2*

Bass Cl. *f*

Bsn. *f* *a2* *div.*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

21

1st Trpt.

2nd & 3rd Trpt. *div.* *a2* *div.* *a2*

1st & 2nd Hn. *a2* *div.* *f* *div.* *a2*

3rd & 4th Hn. *div.* *a2* *f* *div.* *a2*

1st & 2nd Trom. *f*

3rd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Xylo.

Perc. 1 *fp* *mf* *f*

Perc. 2

Picc. *mp* *cresc.* *f*  
 1st & 2nd Fl. *mp* *cresc.* *f*  
 1st & 2nd Ob. *mp* *cresc.* *f*  
 1st Cl. *mp* *div.* *cresc.* *f* *a2* *div.*  
 2nd & 3rd Cl. *mp* *cresc.* *f*  
 Bass Cl. *mp* *cresc.* *f*  
 Bsn. *mp* *a2* *cresc.* *f* *div.*  
 1st & 2nd Alto Sax. *sfz* *sfz* *f*  
 Ten. Sax. *sfz* *sfz* *f*  
 Bari. Sax. *mp* *cresc.* *f*  
 1st Trpt. *mp* *cresc.* *div.* *f* *a2* *div.* *a2*  
 2nd & 3rd Trpt. *mp* *cresc.* *f*  
 1st & 2nd Hn. *a2* *sfz* *sfz* *f* *div.*  
 3rd & 4th Hn. *sfz* *sfz* *f*  
 1st & 2nd Trom. *a2* *div.* *mp* *cresc.* *f*  
 3rd Trom. *mp* *cresc.* *f*  
 Euph. (Bar.) *mp* *cresc.* *f*  
 Tuba *mp* *cresc.* *f*  
 Xylo. -  
 Perc. 1 *sfz* *sfz* *f*  
 Perc. 2 -



Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Xylo.

Perc. 1

Perc. 2

39

*div.*

*a2*

*mf*

*div.*

*a2*

*mf*

*mf*

*div.*

*a2*

*div.*

*a2*

*div.*

*mf*

*a2*

*mf*

*div.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

Picc.  
 1st & 2nd Fl.  
 1st & 2nd Ob.  
 1st Cl.  
 2nd & 3rd Cl.  
 Bass Cl.  
 Bsn.  
 1st & 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd & 3rd Trpt.  
 1st & 2nd Hn.  
 3rd & 4th Hn.  
 1st & 2nd Trom.  
 3rd Trom.  
 Euph. (Bar.)  
 Tuba  
 Xylo.  
 Perc. 1  
 Perc. 2

*a2* *div.* *a2* *div.* *a2*  
*div.* *a2* *div.* *a2*  
*div.* *a2* *div.* *a2*  
*fp* *mf*



Picc.

1st & 2nd Fl.

1st & 2nd Ob. *a2* *div.* *a2*

1st Cl.

2nd & 3rd Cl. *div.* *a2*

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt. *div.* *a2*

1st & 2nd Hn.

3rd & 4th Hn. *div.* *a2*

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Xylo.

Perc. 1 *fp* *mf*

Perc. 2

59 Trio

2x Only

Picc. *p*

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl. *mp* *a2* *cresc.*

2nd & 3rd Cl. *mp* *cresc.*

Bass Cl. *p* *cresc.*

Bsn. *p* *cresc.*

1st & 2nd Alto Sax. *a2* *p* *div. a2 div. a2 div. a2 div. a2* *cresc.*

Ten. Sax. *p* *cresc.*

Bari. Sax.

59 Trio

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom. *div. a2 div. a2 div.* *p* *cresc.*

3rd Trom. *p* *cresc.*

Euph. (Bar.) *mp* *cresc.*

Tuba *p* *cresc.*

Xylo. *mp* *cresc.*

Perc. 1

Perc. 2

Picc. *trm*  
 1st & 2nd Fl. *f*  
 1st & 2nd Ob. *f*  
 1st Cl. *f*  
 2nd & 3rd Cl. *div. a2* *f*  
 Bass Cl. *f*  
 Bsn. *f*  
 1st & 2nd Alto Sax. *div. a2* *f*  
 Ten. Sax. *f*  
 Bari. Sax. *f*  
 1st Trpt. *f*  
 2nd & 3rd Trpt. *f*  
 1st & 2nd Hn. *f*  
 3rd & 4th Hn. *a2* *f*  
 1st & 2nd Trom. *a2* *div.* *f*  
 3rd Trom. *f*  
 Euph. (Bar.) *f*  
 Tuba *f*  
 Xylo. *f*  
 Perc. 1  
 Perc. 2

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

77

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Xylo.

Perc. 1

Perc. 2

*ff*

*a2*

*div.*

*ff*

*ff*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*ff*

*ff*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*ff*

*f*

*ff*

*ff*

Picc. *ff* *a2* *div.* *a2* *div.*

1st & 2nd Fl. *ff* *a2* *div.* *a2* *div.*

1st & 2nd Ob. *ff* *a2* *div.* *a2* *div.*

1st Cl. *ff* *a2* *div.* *a2* *div.*

2nd & 3rd Cl. *ff* *a2* *div.* *a2* *div.*

Bass Cl. *ff*

Bsn. *ff*

1st & 2nd Alto Sax. *ff* *a2* *div.* *a2* *div.*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Trpt. *ff* *a2* *div.* *a2* *div.*

2nd & 3rd Trpt. *ff* *a2* *div.* *a2* *div.*

1st & 2nd Hn. *ff* *div.* *a2* *div.*

3rd & 4th Hn. *ff* *div.* *a2* *div.*

1st & 2nd Trom. *ff* *a2* *div.* *a2* *div.* *a2* *div.*

3rd Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Xylo.

Perc. 1 *ff*

Perc. 2 *ff*

93

Picc. *f* *a2*

1st & 2nd Fl. *a2* *f*

1st & 2nd Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *f* *a2* *div. a2* *div. a2* *div. a2* *div. a2*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f* *a2* *div. a2* *div. a2* *div. a2* *div. a2*

Ten. Sax. *f*

Bari. Sax. *f*

93

1st Trpt. *f* *a2* *div.*

2nd & 3rd Trpt. *f* *a2* *div. a2* *div. a2* *div. a2* *div. a2*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f* *a2* *div.* *a2* *div.* *a2* *div.*

1st & 2nd Trom. *f* *a2* *div.* *a2* *div.*

3rd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Xylo. -

Perc. 1 *f*

Perc. 2 *f*

93

94

95

96

97

98

99

100

Picc.  
 1st & 2nd Fl.  
 1st & 2nd Ob.  
 1st Cl.  
 2nd & 3rd Cl.  
 Bass Cl.  
 Bsn.  
 1st & 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd & 3rd Trpt.  
 1st & 2nd Hn.  
 3rd & 4th Hn.  
 1st & 2nd Trom.  
 3rd Trom.  
 Euph. (Bar.)  
 Tuba  
 Xylo.  
 Perc. 1  
 Perc. 2