

**BAND EXPRESSIONS™ SERIES*****Fairest of the Fair***

JOHN PHILIP SOUSA

Arranged by ROBERT W. SMITH (ASCAP) and MICHAEL STORY (ASCAP)

INSTRUMENTATION

1	Conductor	4	Trombone	WORLD PARTS Available for download from www.alfred.com/worldparts Horn in E \flat Trombone in B \flat Bass Clef Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef
8	Flute	2	Baritone	
2	Oboe	2	Baritone Treble Clef	
2	Bassoon	4	Tuba	
4	1st B \flat Clarinet	1	Optional Piano/Keyboard	
4	2nd B \flat Clarinet	1	Mallet Percussion (Bells)	
2	B \flat Bass Clarinet	1	Optional Timpani (Tune: F, B \flat , E \flat , F)	
5	E \flat Alto Saxophone	2	Percussion 1 (Snare Drum, Bass Drum)	
2	B \flat Tenor Saxophone	2	Percussion 2 (Suspended Cymbal, Woodblock)	
2	E \flat Baritone Saxophone			
4	1st B \flat Trumpet			
4	2nd B \flat Trumpet			
4	F Horn			

PROGRAM NOTES

John Philip Sousa was born in Washington, D.C., November 6, 1854, and began studying music at the early age of six. He published his first piece at the age of eighteen and became the leader of the U.S. Marine Band when he was just 26. Throughout his illustrious career, Sousa wrote more than 130 marches in addition to numerous operettas, suites, songs, and transcriptions. Written in 1908, *Fairest of the Fair* remains one of his most popular marches.

NOTES TO THE CONDUCTOR

Fairest of the Fair is correlated to the end of *Band Expressions*, Book 2, or to the end of most second-year band methods. Please note that the piano/keyboard and timpani parts are completely optional.

The cymbal part is written for a suspended cymbal using a snare drum stick; however, it would be perfectly acceptable to substitute this with hand (crash) cymbals.

Pay special attention to the articulations, especially notes with the marcato (\wedge) accents, which are to be played with emphasis and relatively short.

We hope you and your students find *Fairest of the Fair* to be an exciting and worthwhile musical experience.

Robert W. Smith
Michael Story



Fairest of the Fair

By John Philip Sousa

Arranged by Robert W. Smith (ASCAP)
and Michael Story (ASCAP)

FULL SCORE

Approx. Duration - 2:30

March tempo ♩ = 116

div.

5

Flute

Oboe

Bassoon

1

2

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

March tempo ♩ = 116

5

1

2

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Optional Piano/Keyboard

Mallet Percussion (Bells)

Optional Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Woodblock)

Tune: F, B♭, E♭, F

S.D.

B.D.

Susp. Cym. w/S.D. stick

Choke

Ch.

f *mf* *mp*

1 2 3 4 5 6

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Pno./Kybd.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

7 8 9 10 11 12

13

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



21

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Pno./Kybd.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

37

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ch.

Ch.

f

45

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ch.

Ch.

Ch.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ch.

Woodblock

57

Fl. *mf-f*

Ob. *mf-f*

Bsn. *dim. (1st time only)* *mf-f*

1 Cls. *mf-f*

2 Cls. *mf-f*

B. Cl. *dim. (1st time only)* *mf-f*

A. Sax. *mf-f*

T. Sax. *dim. (1st time only)* *mf-f*

Bar. Sax. *dim. (1st time only)* *mf-f*

1 Tpts. *mf-f*

2 Tpts. *mf-f*

Hn. *mf-f*

Tbn. *dim. (1st time only)* *mf-f*

Bar. *dim. (1st time only)* *mf-f*

Tuba *dim. (1st time only)* *mf-f*

Pno./Kybd. *mf-f*

Mlt. Perc. *mf-f*

Timp. *f* *mf-f*

Perc. 1 *mf-f*

Perc. 2 *mf-f*

Ch.

55 56 57 58 59 60

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Pno./Kybd.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

73

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

73

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

81

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

81

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. 2.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1. 2.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ch.