

FULL SCORE

Sortofa March

Gary Garner

INSTRUMENTATION

1-FULL SCORE
3-1st FLUTE
3-2nd FLUTE
2-OBOE
4-1st CLARINET in Bb
4-2nd CLARINET in Bb
4-3rd CLARINET in Bb
2-BASS CLARINET in Bb
2-BASSOON
2-1st ALTO SAXOPHONE in Eb
2-2nd ALTO SAXOPHONE in Eb
2-TENOR SAXOPHONE in Bb
1-BARITONE SAXOPHONE in Eb

3-1st TRUMPET in Bb
3-2nd TRUMPET in Bb
3-3rd TRUMPET in Bb
2-1st HORN in F
2-2nd HORN in F
2-1st TROMBONE
2-2nd TROMBONE
2-3rd TROMBONE
2-EUPHONIUM in Treble Clef
3-EUPHONIUM in Bass Clef
4-TUBA
1-TIMPANI
1-SNARE DRUM
2-BASS DRUM - CRASH CYMBALS
1-BELLS

Grade 2
Duration: Approx. 2 Minutes



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About the Composer

Gary Garner was born in Dodge City, Kansas, to Frank and Madge Garner on August 14, 1930. When he was seven, the family moved to Eugene, Oregon, where they remained for one year before coming to Texas. He attended Sam Houston Junior High School in Amarillo and in the seventh grade joined the band at the urging of his two best friends. Mr. Eads, the band director, gave him a baritone sax. Since it soon proved to be more than he could handle on his bike when he tried to take it home to practice, he convinced his parents to buy the most portable instrument he could find—a flute.

In high school, Gary also took up the saxophone and the clarinet and began playing in local dance bands, which he continued to do throughout college and for many years thereafter. Following graduation from high school, Gary enrolled at Texas Tech as a geology major, which quickly proved to be a poor choice. Gary had resisted being a music major because that would most likely lead to a career in teaching—something he was determined to avoid at all costs. After the geology debacle, however, he became a music major by default.

In 1951, Gary married Mariellen Griffin of Plainview, whom he had met in the college band. They have three sons: Brad, who lives in Cincinnati; Bryan, who lives in Dallas; and Blair, who lives in Los Angeles. Mariellen died in 1994.

College was interrupted by a three-year stint in the Air Force. Gary was stationed at Reese Air Force Base in Lubbock and assigned to the band, where he served as leader of the dance band and assistant bandleader. He didn't realize it at the time, but it proved to be a valuable experience in preparation for the career he had earlier been so adamantly opposed to.

Although Gary didn't complete his ES from Texas Tech until the summer of 1955, he had already begun teaching on a half-time basis at Hutchinson Junior High in Lubbock. After four years at Hutchinson, he became band director at Monterey High School in Lubbock. He served there only one year and then was offered the position as marching band director at the University of Southern California. During his four years at the university, he completed his master's degree and most of the work on his doctorate. He received his DMA in 1967. In 1963, he became Director of Bands at West Texas State University, where he remained for the next 39 years until retiring in 2002. The WTSU Symphonic Band performed ten times at TMEA, twice at national CBDNA meetings, and twice at Carnegie Hall.

Program & Performance Notes

Sortofa March began as an exercise intended to acquaint woodwind players with essential alternate fingerings on their respective instruments, but it quickly and unexpectedly began to take on a march-like character. Not exactly a march, but “sort of a march.” Each of the woodwind parts has instructions for which alternate fingerings are to be used. Here is a compilation of those fingering instructions:

Oboes ms. 57 & 58: use LH F; if your instrument doesn't have this key, use fork F (RH 1st and 3rd fingers)

Clarinets (all) m. 5: use forked fingering for upper G-flat; finger lower G-flat with thumb and two bottom side keys.

m. 8: use left pinky for C-sharps

m. 25 & 26 use side fingering for B-flats (finger A in the usual fashion adding the 2nd from the top RH side key)

m. 29: use side F-sharp (LH thumb with two bottom side keys)

ms. 33 & 34: alternate pinky keys (RH & LH) as indicated

ms. 53 & 54: keep all RH fingers (except pinky) down throughout these two measures

Clarinets 1 & 2 ms. 38 & 62: use side fingering for B-flats (finger A, then add the 2nd from the top RH side key)

Clarinet 3 m. 23: finger C with left pinky

ms. 36, 38 & 62: use side fingering for B-flats (finger A in the usual fashion adding the 2nd from the top RH side key)

Bass Clarinet m. 5: finger G-flat with thumb and two bottom side keys

m. 8: use left pinky for C-sharps

ms. 33 & 34: alternate pinky keys (RH & LH) as indicated

ms. 39 & 63: used forked fingering for B-natural

Bassoon m. 48: finger G-flat with RH pinky, then A-flat next bar with left thumb

Alto Saxophone m. 7: use forked fingering for F-sharps

ms. 15 & 16, 51: use side fingering for C-naturals (LH 1st finger + RH middle side key)

ms. 31 & 32: use bis key for B-flats

ms. 55 & 56: keep A-flat key down throughout these two measures

Tenor Saxophone m. 5: use forked fingering for G-flat

ms. 17 & 18: use side fingering for C-naturals (LH 1st finger + RH middle side key)

m. 23: use side fingering for C-natural (see above)

ms. 55 & 56: use bis key for B-flats

Baritone Saxophone m. 7: use forked fingering for F-sharps

ms. 15 & 16: use side fingering for C-naturals (B + RH middle side key)

ms. 31 & 32, 51: use bis key for B-flats

ms. 55 & 56: keep A-flat key down throughout these two measures

Special Notes for Flute

There are three fingerings for B-flat on the flute – the thumb B-flat, the lever B-flat, and B-flat with the first finger on each hand (usually called the “1&1” fingering.) They all tune the same (as the same tone hole produces the pitch), but the choice of fingering is dictated by context. In flat key signatures, the thumb is most often the best choice, though it’s important not to slide the thumb when going to or coming from B-natural. Also, the thumb must be on the b-natural key on 3rd-octave F-sharp and B. In rare cases, any one of the three would be an acceptable choice. Often, one or two might work well, but frequently only one would be the best choice.

The thumb B-flat should be used in measures 9, 15, 17, 29 & 30. The lever (the little key just to the left of the RH 1st finger) should be used in measures 1 & 2 (keep the lever down on everything except C-flat). “1&1” should be used in measures 26, 27, and 28. “1&1” or lever in 48 and 72. Any one of the three fingerings would work for 2nd Flute in m. 22 since there are no other notes before or after the B-flat.

Thumb Bb



Lever Bb



1&1 Bb



Special Notes for the Bassoon

The small circles above B-flat, B and C indicate that these notes should be “flicked.” Slurring upwards to these three notes (as well as the top-line A and D above the staff) is nearly impossible, so the slurs are greatly facilitated by “flicking” the keys indicated (opening the key for the shortest possible period of time) just as the upper pitch is to sound. The “flick” keys are, in effect, octave keys as seen on the oboe and saxophone, but they must not be kept open as their use in this fashion will conflict with the function of the whisper key and cause these tones to sound airy and be unstable (often sharp as well). The “flick” key for top-line A (and sometimes B-flat) is the key above the D-flat/C-sharp key, and the key above that for B-natural and C (and sometimes B-flat as well). If your bassoon has an additional fifth key, then that one is used to “flick” D above the staff; if that key is not present, you can get pretty good results “flicking” on the fourth key from the bottom. This is a technique best learned in conjunction with a good private teacher, but this technique, in some fashion, is used by *all* advanced players.

Three other pitches often require special attention. Top-space G is often sharp, so many teachers encourage the use of the left pinky low E-flat key to lower this pitch; this, however, complicates an already fiercely difficult fingering system, so if the player can play top-space G in tune without it, then it need not be used. Third space E-natural is often played very low in pitch (sounding almost an E-flat). This is usually the result of insufficient air or a reed that is near the end of its useful life and getting soft. Adding the RH third finger will often stabilize and raise the pitch, although this should be considered a temporary fix until the player develops better air flow or a new reed can be obtained. Third-space E-flat is also a troublesome note which is sometimes improved by the addition of the pinky low E-flat key. A more commonly found alternative seen today to improve third-space E-flat is to add the RH middle finger and thumb B-flat, especially on long notes.

Flick key for A



Right thumb Ab



Flick Key for Bb,B, and C



Right pinky F#
(in combination with low F key)



Sortofa March

Gary Garner
born 1930

Full Score
S1033

Flutes 1, 2

Oboes 1, 2

B♭ Clarinets 1, 2, 3

B♭ Bass Clarinets 1, 2

Bassoons 1, 2

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophones 1, 2

E♭ Baritone Saxophone 1, 2

B♭ Trumpets 1, 2, 3

Horns in F 1, 2

Trombones 1, 2, 3

Euphoniums 1, 2, 3

Tubas 1, 2

Timpani 1, 2

Snare Drum 1, 2

Bass Drum 1, 2

Crash Cymbals 1, 2

Bells 1, 2

7

11

Flutes 1 2

Oboes

B♭ Clars. 1 2 3

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Tpts. 1 2 3

Horns 1 2

Trbns. 1 2 3

Euphs.

Tubas

Timp.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

13

Flutes 1
2

Oboes

B♭ Clars. 1
2
3

Bs. Cls.

Bsns.

A. Sxs. 1
2

T. Sxs.

B. Sx.

Tpts. 1
2
3

Horns 1
2

Trbns. 1
2
3

Euphs.

Tubas

Timp.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

19

Flutes 1
Flutes 2

Oboes 1
Oboes 2

B♭ Clars. 2
B♭ Clars. 3

Bs. Cls.

Bsns.

A. Sxs. 1
A. Sxs. 2

T. Sxs.

B. Sx.

19

Tpts. 1
Tpts. 2
Tpts. 3

Horns 1
Horns 2

Trbns. 1
Trbns. 2
Trbns. 3

Euphs.

Tubas

Timps.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

Flutes 1 25 1. 2. 29

Oboes

B♭ Clars. 1 2 3

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Tpts. 1 2 3

Horns 1 2

Trbns. 1 2

Euphs.

Tubas

Timp.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

31

Flutes 1 2

Oboes

B♭ Clars. 1 2 3

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Tpts. 1 2 3

Horns 1 2

Trbns. 1 2 3

Euphs.

Tubas

Tim. 1 2

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

37

Flutes 1
Flutes 2

Oboes

B♭ Clars. 1
B♭ Clars. 2
B♭ Clars. 3

Bs. Cls.

Bsns.

A. Sxs. 1
A. Sxs. 2

T. Sxs.

B. Sx.

cue: Bass Clarinets

mf

cue: F Horns

mf

Tpts. 1
Tpts. 2
Tpts. 3

Horns 1
Horns 2

Trbns. 1
Trbns. 2
Trbns. 3

Euphs.

Tubas

Timps.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

mf

mf

mf

49

Flutes 1
Flutes 2

Oboes 1
Oboes 2

B♭ Clars. 2
B♭ Clars. 3

Bs. Cls.

Bsns.

A. Sxs. 1
A. Sxs. 2

T. Sxs.

B. Sx.

53

Tpts. 1
Tpts. 2
Tpts. 3

Horns 1
Horns 2

Trbns. 1
Trbns. 2
Trbns. 3

Euphs.

Tubas

Timps.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

53

49 50 51 52 53 54

S1033

61

Flutes 1, 2

Oboes

B♭ Clars. 1, 2, 3

Bs. Cls.

Bsns.

A. Sxs. 1, 2

T. Sxs.

B. Sx.

cue: Bass Clarinets

cue: F Horns

61

1

Tpts.

2

3

Horns

1

2

Trbns.

1

2

3

Euphs.

Tubas

Tim.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

69

Flutes 1
Flutes 2

Oboes 1

B♭ Clars. 2

B♭ Clars. 3

Bs. Cls.

Bsns.

A. Sxs. 1
A. Sxs. 2

T. Sxs.

B. Sx.

69

Tpts. 1
Tpts. 2
Tpts. 3

Horns 1
Horns 2

Trbns. 1
Trbns. 2
Trbns. 3

Euphs.

Tubas

Timps.

Sn. Dr.

Bs. Dr.

Cr. Cymb.

Bells

