

Morton Gould

Fourth of July

from "Holiday Music" for Symphonic Band

Revised and Edited by
R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-PICCOLO
3-1st FLUTES (Doubling Piccolo)
3-2nd FLUTES (Doubling Piccolo)
2-OBOES
1-2nd OBOE (Substitute for English Horn)
1-ENGLISH HORN
1-CLARINET in Eb
4-1st CLARINETS
4-2nd CLARINETS
4-3rd CLARINETS
1-ALTO CLARINET in Eb
2-BASS CLARINETS
1-1st BASSOON
1-2nd BASSOON
2-1st ALTO SAXOPHONES
2-2nd ALTO SAXOPHONES
2-TENOR SAXOPHONES
1-BARITONE SAXOPHONE

Grade 4

Duration: Approx. 2 Minutes

2-1st CORNETS
1-2nd CORNET
1-3rd CORNET
1-1st TRUMPET
1-2nd TRUMPET
1-1st FLUGELHORN (optional)
1-2nd FLUGELHORN (optional)
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONES
2-2nd TROMBONES
2-3rd TROMBONES
3-EUPHONIUMS
4-TUBAS
1-STRING BASS
1-TIMPANI
6-PERCUSSION: Snare Drum, Bass Drum,
Suspended & Crash Cymbals, Ratchet,
Slide Whistle (Ascending), Tambourine,
Bass Drum (small) with attached Cymbals,
Temple Block (or Wood Block)

Southern[®]
MUSIC



EXCLUSIVELY DISTRIBUTED BY

HAL • LEONARD[®]

Copyright © 1948 by G & C Music Corporation, New York, NY.

This Edition Copyright © 2023 by G & C Music Corporation.

Used by Permission of Wise Music Group by Southern Music Company.

International copyright secured. All Rights Reserved.

Digital and photographic copying of this publication is illegal.



S1035FS
HL01240629

EAN 13



9 781638 878704

Program Notes

This composition was inspired by the old Christmas prints of Currier and Ives. It endeavors to recreate the emotional flavor and atmosphere of the Yuletide season of bygone days. Set against a wide expanse of snow is a farm house and approaching from the road is a horse-drawn sleigh. The mood picture is completed by the juxtaposition of sleigh bells and of a simple song-like melody with alternating sections in the style of Christmas carols.

Under the collective title *Holiday Music*, we are presenting a series of short works which commemorate the various national holidays that we observe. These pieces may be grouped together to form a unit or may be performed separately. There is no particular sequence and the numbers are only related to one another as a part of the general idea of Holiday Music. Most holidays have, not only a present day significance, but also awaken a feeling of the grand events which give rise to the tradition. The composer has meant to convey this flavor to his compositions, and has, with that thought in mind, taken some of the titles from old American prints and pictures. The five pieces which form Morton Gould's *Holiday Music* are (in calendar order) *Easter Morning*, *Fourth of July*, *Halloween*, *The First Thanksgiving* and *Home for Christmas*.

About the Composer

"Composing is my life blood. That is basically me, and although I have done many things in my life - conducting, playing piano, and so on - what is fundamental is my being a composer." Morton Gould

Gould also said: "I've always felt that music should be a normal part of the experience that surrounds people."

Morton Gould - Born: December 10, 1913 • Died: February 21, 1996

Born in Richmond Hill NY, Gould was recognized as a child prodigy with the ability to improvise and compose. At age six his first composition was published. He studied at the Institute of Musical Art (now the Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, teenaged Gould found work in New York's vaudeville and movie theaters.

Gould's childhood experience of watching parades of military veterans marching through his city's streets to the cheers of thousands of spectators, engendered a lifelong admiration of those who serve in our armed forces and a special attachment to marching band music. When he was rejected by the Army for health reasons, he turned his talents to writing memorable music for concert and marching bands.

When Radio City Music Hall opened, the young Gould was its staff pianist. By the age of 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio. He attained national prominence through his work in radio, as he appealed to a wide-ranging audience with his combination of classical and popular programming. During the 1940s Gould appeared on the "Cresta Blanca Carnival" program and "The Chrysler Hour" (CBS), reaching an audience of millions. At a time before the term "crossover music" wasn't even an idea, Gould's music transcended and crossed the set lines that separated "serious" from "pop," orchestral from band, ballet from chorus, Broadway from television, doing so when it was not only rare, but not always deemed acceptable. He integrated jazz, blues, gospel, country-and-western, and folk elements into compositions which bear his unequalled mastery of orchestration and imaginative formal structures. Gould was always open to innovative forms of creating music. As early as 1978, he made records for the Chalfont and Varese Sarabande labels using a new technology that would change the creating and marketing of music forever; digital recording. A member of the American Society of Composers, Authors, and Publishers (ASCAP) since 1939, Gould served on the board from 1952 until his death and was president from 1986 until 1994.

Morton Gould was a truly "American" composer, which is reflected in virtually every aspect of his music. This extends to the performance directives in his music, where it is seen that he employs English-language terms such as "moving," "broaden," and "slight ritard to the end," in a manner very similar to Percy Grainger!

About the Editor

R. Mark Rogers has degrees from Texas Tech University and the University of Texas. As Director of Publications for Southern Music Company from 1993 through 2012, he authored editions of the music of Percy Grainger and John Philip Sousa that have entered band repertoire worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands.

The merger of Southern Music Company with Keiser Productions has opened new avenues in band music for Rogers, resulting in the appearance of a series of new editions of Christmas favorites, a celebrated revision of Frederick Fennell's edition of Grainger's *Lincolnshire Posy*, and an ongoing series of classics titles by Alfred Reed, Leroy Anderson and Morton Gould (with whom the editor shared a brief breakfast in Columbus, OH, many years ago).

Dr. Rogers resides in San Antonio with Sudie, his wife of more than forty-five years.

Transposed Full Score

S1035

Fourth of July

from "Holiday Music"

Playing Time - 2:15

Morton Gould

revised and edited by R. Mark Rogers

Very Fast and Rowdy (♩=176)

Piccolo *ff*

Flutes 1 2 *ff*

Oboes *ff* *unis.*

English Horn *ff*

E♭ Clarinet *ff*

B♭ Clarinets 1 2 3 *ff*

E♭ Alto Clarinets *ff*

B♭ Bass Clarinets *ff*

Bassoons 1 2 *mf*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophones

E♭ Baritone Saxophone *ff*

B♭ Cornets 1 2 3 *ff*

B♭ Trumpets 1 2 *ff*

B♭ Flugelhorns 1 2 *ff*

Horns in F 1 2 3 4 *ff*

Trombones 1 2 3 *ff* *unis.*

Euphoniums *ff*

Tubas *ff*

String Bass *f* *arco*

Timpani *Cym.*

Percussion *ff*

1 2 3 4 5 6 7 8

S1035

17 23

Picc.

Flutes 1/2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. 1/2

A.Sxs. 1/2

T. Sxs.

B. Sx.

17 23

1

Cmts.

2/3

Trpts. 1/2

Flghns. 1/2

1/2

Horns

3/4

1/2

Trombs.

3

Euphs.

Tubas

St. Bs.

Timp.

Temple Block (or Wood Block)

T. Blk. Ratchet

Sn. Dr. Bs. Dr.

rim shots

Sus. Cym.

cue: Cmt. 3, Trpt. 2

17 18 19 20 21 22 23 24

Digital and photographic copying of this publication is illegal.

S1035

41

46

Picc.

Flutes 1/2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. 1/2

2nd 1st

A.Sxs. 1/2

T. Sxs.

B. Sx.

cue: Bs. Cl.

46

1

Cmts.

2/3

Trpts. 1/2

Flghns. 1/2

1/2

Horns

3/4

open

open

cue: Hns. 1/2

1/2

Trombs.

3

Euphs.

Tubas

St. Bs.

Timp.

T. Blk.

Sn. Dr. rim shot

41

42

Bs. Dr.

43

44

45

46

47

48

49

Picc. *mf*

Flutes 1/2 *mf*

Oboes *mf*

E. Hn. *mf* *p*

E♭ Cl. *mf* *p*

1 *mf* *p*

Clars. 2 *mf* *p*

3 *mf* *p*

Al. Cls.

Bs. Cls. *mf*

Bsns. 1/2 *mf*

A.Sxs. 1/2 *mf* 1st (2nd - cue: Oboe) *p*

T. Sxs. *mf* cue: E. Hn.

B. Sx.

54

1

Cmts. 2 3

Trpts. 1/2 cue: Flghns.

Flghns. 1/2 *p*

Horns 1/2 *mf* *unif. muted sfz*

3 4 *mf* *unif. muted sfz*

1/2 *mf* cue: Bsns. *mf* *unif. muted sfz* cue: Horns

2 3 *mf*

Euphs.

Tubas *mf*

St. Bs. *mf*

Timp. *sfz* *p*

T. Blk. T. Blk. *sfz*

Sn. Dr. *sfz*

Bs. Dr. *sfz*

49 50 51 52 53 54 55 56

S1035

S1035

S1035

81 86

Picc. *(8w)*

Flutes $\frac{1}{2}$

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. $\frac{1}{2}$

A. Sxs. $\frac{1}{2}$ *unis.*

T. Sxs.

B. Sx.

1 86

Cmts. *cue: Hn. 1*

2 *cue: Hn. 2*

3

Trpts. $\frac{1}{2}$ *cue: Crnt. 3*

Flghns. $\frac{1}{2}$ *cue: Hns. 1/2*

Horns $\frac{1}{2}$ *cue: Crnt. 3*

3 *cue: Crnt. 3*

4

Trombs. $\frac{1}{2}$ *unis.*

3

Euphs.

Tubas

St. Bs. *div.*

Timp.

T. Blk.

Cymbals *choke*

Bs. Dr. *choke* *Sn. Dr. rim shots*

81 82 83 84 85 86 87 88

[illegible]

103

107

Picc.

Flutes $\frac{1}{2}$

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. $\frac{1}{2}$

A.Sxs. $\frac{1}{2}$

T. Sxs.

B. Sx.

111

1

Crnts. 2

3

Trpts. $\frac{1}{2}$

Flghns. $\frac{1}{2}$

1

Horns 2

3

4

Trombs. 1

2

3

Euphs.

Tubas

St. Bs.

Timp.

T. Blk.

Sn. Dr.

Bs. Dr.

107 108 109 110 111 112 113 114

on head

Bass Drum with attached Hand Cymb.

119

115

Picc.

Flutes $\frac{1}{2}$

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. $\frac{1}{2}$

A.Sxs. $\frac{1}{2}$

T. Sxs.

B. Sx.

119

1

Cmts. 2

3

Trpts. $\frac{1}{2}$

Flghns. $\frac{1}{2}$

1

Horns 2

3

4

Trombs. $\frac{1}{2}$

3

Euphs.

Tubas

St. Bs.

Timp.

T. Blk.

Sn.Dr.

Cymb.

Bs.Dr.

115 116 117 118 119 120 121 122

cue: Tambourine

Tamb. (fist)

123 130

Picc. *f* *unis.* *optional* *change to Piccolo*

Flutes 1/2 *f*

Oboes *f*

E. Hn. *f*

E♭ Cl. *f*

1 *f*

Clars. 2 *f* *p*

3 *f* *p*

Al. Cls.

Bs. Cls. *mf*

Bsns. 1/2 *mf*

A.Sxs. 1/2 *f*

T. Sxs.

B. Sx. *cue: Bs. Cl., Bsns.*

1 *cue: Hn. 1*

Cmts. 2 *cue: Hn. 2* *2nd*

3 *cue: Hn. 1* *+2nd*

Trpts. 1/2 *cue: Hn. 1*

Flghns. 1/2

Horns 1/2 *+4th*

3/4

Trombs. 1/2 *mf* *cue: Bs. Cl., Bsns.*

3

Euphs. *1st* *mf*

Tubas *f* *mf*

St. Bs.

Timp.

T. Blk.

Sn. Dr. *mf* *Sn. Dr. >*

Bs. Dr. *mf*

123 124 125 126 127 128 129 130

131

Picc. *ff* on Piccolo

Flutes 1/2 *ff*

Oboes

E. Hn. *mf* *mf*

E♭ Cl. *mf* 1st only (Solo has E♭ Clar. cue)

1

Clars. 2 *mf* *mf*

3

Al. Cls. *mf*

Bs. Cls. *mf*

Bsns. 1/2 *f*

A. Sxs. 1/2 *mf* 1st

T. Sxs. *mf*

B. Sx. *mf*

138

1

Cmts. *f*

2/3 *f*

Trpts. 1/2 *f*

Flghns. 1/2 *f*

Horns 1/2 *unis.* 1st *p*

3/4

Trombs. 1/2 *unis.* 1st *p*

3

Euphs. *p*

Tubas *p*

St. Bs. *p*

Timp. *f*

T. Blk.

Sn. Dr. *mp*

Bs. Dr. *mp*

131 132 133 134 135 136 137 138

146 *Quickening*

139

Picc.

Flutes $\frac{1}{2}$

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. $\frac{1}{2}$

A. Sxs. $\frac{1}{2}$

T. Sxs.

B. Sx.

to Flute

p

p

p

p

unis.

p

cue: E. Hn.

cue: Bs. Cl., Bsns.

146 *Quickening*

1

Crmts. 2

3

Trpts. $\frac{1}{2}$

Flghns. $\frac{1}{2}$

1

Horns 2

3

4

1

Trombs. 2

3

Euphs.

Tubas

St. Bs.

Timp.

T. Blk.

Sn. Dr.

Bs. Dr.

muted

p

(if needed)

p

(if needed)

p

139

140

141

142

143

144

145

146

154

1
Cmrs. 2
3
Trpts. 1
2
Flghns. 1
2
Horns 1
2
3
4
Trombs. 1
2
3
Euphs.
Tubas
St. Bs.
Timp.
T. Blk.
Sn. Dr.
Bs. Dr.

147 148 149 150 151 152 153 154

mp mf cue: Hns. cue: Hns. open mp open mp cue: Bs. Cl. cue: Bssn. 1 cue: Bssn. 2 cue: Hn. all players mp mp mp p p

Faster and Faster to end

[illegible]

Faster and Faster to end

1

Cmts.

2

3

Trpts.

1

2

Flghns.

1

2

Horns

1

2

3

4

Trombs.

1

2

3

Euphs.

Tubas

St. Bs.

Timp.

T. Blk.

Sn. Dr.

Bs. Dr.

155

156

157

158

159

160

161

162

S1035

S1035