

Marchy McMarchface  
concert band

Timothy C. Takach

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# Timothy C. Takach

## Marchy McMarchface

for concert band

Commissioned by the Lex-Ham Community Band

**FULL SCORE**

## Instrumentation:

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Alto Clarinet  
Bass Clarinet  
Bassoon  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
F Horn 1  
F Horn 2  
F Horn 3  
Bb Trumpet 1  
Bb Trumpet 2  
Bb Trumpet 3  
Trombone 1  
Trombone 2  
Trombone 3  
Baritone (T.C.)  
Baritone (B.C.)  
Tuba  
Percussion 1  
    Snare Drum  
Percussion 2  
    Bass Drum  
    Cymbals

## From the Composer:

The task of setting out to write a march was an extremely enjoyable journey for me. Though this commission came in 2016, some of the music dates back to 2002, when my close friend asked me to write him his own personal fight song. You know, like the fight songs they play at college football games. So I did, and when I was thinking about melodic content for this march, up popped that theme, which has just the right character (it starts at rehearsal letter E). But I also wanted to play with march conventions and expectations, so you'll find a lot of surprises along the way. This march follows pretty closely to conventional march form (Intro, A, A', B, B', Trio, Transition, Trio, Transition, Trio), but a few triple meters and extra transition material fatten it up in just the right places.

As for the title, I needed something that sounded like a march title but was so over the top that people would expect the piece to be funny, rather than thinking the band was playing wrong notes. (Although from where I sit now I can't guarantee right notes!)

I had many laugh out loud moments as I was writing, I hope you have some as you listen.

*- Timothy C. Takach (2017)*

Score

# Marchy McMarchface

for concert band

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1  $\text{♩} = 112$

The score is for a concert band and includes parts for the following instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Horn in F 1 & 2, Horn in F 3, Trumpet in B♭ 1 & 2, Trumpet in B♭ 3, Trombone 1, Trombone 2, Trombone 3, Baritone (T.C.), Baritone (B.C.), Tuba, Snare Drum, and Bass Drum / Cymbals. The score begins with a tempo marking of 112 beats per minute. Dynamics range from *f* (forte) to *mp* (mezzo-piano). A large watermark 'Do not use, copy, or distribute' is overlaid across the score. The composer's name 'Timothy C Takach.com' is also visible.

14

A

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1, 2

Hn. 3

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D./Cym.

*mp*

*mf*

*f*

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27

B

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1, 2

Hn. 3

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

*mf*

*f*

*p* *mf* *mp*

*f*

*p* *mf* *mp*

*f*

*p* *mf* *mp*

*f*

*f*

*p* *mf* *mp*

*f*

*p* *mf* *mp*

*f*

*f*

*p* *mf* *mp*

*f*

*p* *mf* *mp*

*f*

*f*

*p* *mf* *mp*

*f*

*mp*

*f*

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C

41

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Cl.  
B. Cl.  
Bsn.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
Hn. 1, 2  
Hn. 3  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar.  
Bar.  
Tuba  
S.D.  
B.D. / Cym.

*f* *mf* *p* *f* *ff* *mf* *f* *mf* *f* *mp*

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54

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

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D

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1, 2

Hn. 3

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

*ff*

*mf*

*f*

*quasi gliss*

*ff*

*mf*

*p*

*mf*

*f*

*let ring*

*f*

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92

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Cl.  
B. Cl.  
Bsn.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Hn. 1, 2  
Hn. 3  
B♭ Tpt. 1, 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar.  
Bar.  
Tuba  
S.D.  
B.D./Cym.

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E

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1, 2

Hn. 3

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

*f*

*mf*

*mp*

*p*

*bass only*

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**G** (♩=♩)

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3

Bs. Tpt. 1, 2

Bs. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

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**H** (♩=♩)

158

This musical score is for a large ensemble, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (B♭ Cl. 1, 2, 3, A. Cl., B. Cl.), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Horns (Hn. 1, 2, 3), Trumpets (B♭ Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Baritone (Bar.), Tuba, Snare Drum (S.D.), and Bass Drum/Cymbal (B.D./Cym.). The score is in 2/4 time with a key signature of one flat. It features a prominent watermark: "For perusal purposes only. Do not use, copy, or distribute." and the website "Timothy C Takach.com". Dynamics include *mf* and *f*. The score includes various musical notations such as rests, notes, and slurs.

I

170

This page contains the musical score for a full orchestra, starting at measure 170. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2 (Flutes)
- Ob. 1 and Ob. 2 (Oboes)
- Bs. Cl. 1, 2, and 3 (Bass Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. 1 and 2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- Hn. 1, 2, and 3 (Horns)
- Bs. Tpt. 1, 2, and 3 (Bass Trumpets)
- Tbn. 1, 2, and 3 (Tubas)
- Bar. (Baritone)
- Tuba
- S.D. (Snare Drum)
- B.D. / Cym. (Bass Drum / Cymbal)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *mf*). A large watermark reading "For perusal purposes only. Do not use, copy, or distribute." is overlaid diagonally across the page. The page number "14" is centered at the bottom.



181

Musical score for page 15, measures 181-190. The score is for a marching band and includes parts for Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1, 2, and 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Horns 1 and 2, Horn 3, Bass Trombone 1 and 2, Trombone 3, Baritone, Tuba, Snare Drum (S.D.), and Bass Drum/Cymbal (B.D./Cym.). The score features a variety of rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are several instances of redaction with grey boxes, including a large grey box covering the beginning of the Horn 1 and 2 parts. A large, semi-transparent watermark reading "For perusal purposes only. Do not use, copy, or distribute." is overlaid diagonally across the page. The Timothy C Takach.com logo is also present in the center of the page.

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3

Bs. Tpt. 1, 2

Bs. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Bar.

Tuba

S.D.

B.D. / Cym.

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Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the Saint Paul Chamber Orchestra, the St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, where he graduated with honors. He has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

## Selected works by Timothy C. Takach:

<b>Instrumental</b>	Frost Giant		wind ensemble
	The Ground Blurs		solo cello
	Kinetic		woodwind quintet
	Marchy McMachface		concert band
	Our Beautiful Velocity		horn, violin, piano
	Susani (arr. 14th c. German Carol)		horn trio
	Thirty-Eight Tears		solo cello
	‘Twas in the Moon of Wintertime (arr. Huron Carol)		6-part horn choir
	We Three Kings (arr. John H. Hopkins)		6-part horn choir
	<b>Mixed Voices</b>	A Depth We Cannot Sound	
A Worshipper and a Man			SATB a cappella
And I Saw			SATB div. a cappella
As the Sunflower Turns on Her God			SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush		(earthsongs)	SATB, SAT soli, a cappella
Everything Sings			SATB, string quartet (or piano)
Fragile			SATB, hand drum
Listen to the Apples			SATB div. a cappella
Neither Angels, Nor Demons, Nor Powers		(Graphite Publishing)	SSATBB a cappella
Nubes Oriebatur: the eruption of Vesuvius			SSATBB a cappella
One Boy Told Me			SATB, piano
Su Rahva Koda (The House of Your Kindred)			SSAATTBB a cappella
This Alien Landscape			SATB, crotales, suspended cymbal, bass drum
This Amazing Life			SA(T)B, piano
We Are Lost, We Are Lucky			SATB, piano
We Sing of Home (Finlandia)		SATB a cappella	
<b>Treble Voices</b>	After Harvest		SA, harp or vibraphone
	And I Saw		SSAA div. a cappella
	Cassiopeia		SSA a cappella
	Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble voices, piano
	Queen of the Range	(Graphite Publishing)	SA choir, piano
	Serenade	(Graphite Publishing)	SSAA a cappella
	She Moved Through the Fair (arr. Irish Ballad)		SSAA a cappella
	She Tore a Map	(Graphite Publishing)	SA, piano
	Tiny Sparks	(Graphite Publishing)	SA, piano
	The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTBB, piano
<b>Men’s Voices</b>	Empty		TB (opt. div), piano, opt. djembe
	Goodbye, Then		TBB choir, Bb clarinet, piano
	I Will Howl		TBB choir, piano or cello
	Kin		TB, piano
	Luceat Eis		TTTBB a cappella
	Mad		TB, piano
	Original Harmony	(Colla Voce)	TTBB a cappella
	Rough Beast		TTBB, percussion
	Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB chorus a cappella
	Things I Didn’t Know I Loved	(Graphite Publishing)	TTBB a cappella
	‘Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	TTBB a cappella
	Veni Creator Spiritus	(Graphite Publishing)	TTBB a cappella
	We Made a Grave For Him		TTBB a cappella
	What Child is This (arr. Traditional)	(Neil A. Kjos Music Co.)	TTBB a cappella
	<b>Large Works</b>	The Longest Nights (ca. 21’)	
True North (ca. 16’)			SATB choir, chamber orchestra
We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10’)			TTBB a cappella
Where Beauty Comes From (ca. 16’)			TBB, 2-part, SSAA, SATB; pian