

ON PARADE MARCH

EDWIN FRANKO GOLDMAN



EDITED BY
EDWARD S. LISK

J761
INSTRUMENTATION

Full Score.....	1	Trumpet (Bugle) 1 in B \flat	2
Piccolo	1	Trumpet (Bugle) 2 in B \flat	2
Flute 1 (+ Piccolo)	4	Horn 1 in F	2
Flute 2 (+ Piccolo)	4	Horn 2 in F	2
Oboe 1	1	Horn 3 in F	2
Oboe 2	1	Horn 4 in F	2
Clarinet in E \flat	1	Trombone 1	3
Clarinet 1 in B \flat	4	Trombone 2	3
Clarinet 2 in B \flat	4	Trombone 3	3
Clarinet 3 in B \flat	4	Euphonium T.C. in B \flat	3
Bass Clarinet in B \flat	2	Euphonium B.C.	2
Bassoon	2	Tuba	4
Alto Saxophone 1 in E \flat	2	String Bass	1
Alto Saxophone 2 in E \flat	2	Timpani	1
Tenor Saxophone in B \flat	2	Percussion 1	1
Baritone Saxophone in E \flat	2	Snare Drum	
Cornet 1 in B \flat	3	Percussion 2	2
Cornet 2 in B \flat	3	Bass Drum, Crash Cymbals	
Cornet 3 in B \flat	3	Percussion 3 (opt.)	1
		Field Drum	

All parts may purchased separately.

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Program Notes

On Parade – Composed by Edwin Franko Goldman in 1933, Published by Carl Fisher in 1934

Dedicated to Phillips University, Enid, Oklahoma

“The more music a city provides, the happier and more content its people will be. Let music be the means of bringing people together.”

—Quote from Chapter 20, p. 100, of Dr. Edwin Franko Goldman’s book *Band Betterment*, published by Carl Fisher in 1934.

This quotation embodies both purpose and inspiration for Edwin Franko Goldman’s energetic composition *On Parade*. The march is both programmatic and descriptive of yesteryears’ parades, complete with bugle, fife (piccolo) and drum strains. As well, a joyful vocal refrain was included with every 1934 set of instrumental parts. This verse, printed below, is intended to be sung by a chorus. It begins at m. 17 of the Trio and continues in strophic form (AABA) for the next thirty-two measures. Its lyrics express the communal happiness and contentment Goldman describes above. Beyond speculation, Goldman was mindful of the experiences he had with several thousand student musicians, their parents, Dr. McCash, President of Phillips University, Russell L. Wiley, Director of Bands at Phillips University and the citizens of Enid, Oklahoma, while writing the quote above and his refrain below.

On Parade March - vocal refrain

Let’s sing as we march along
 With heads erect let’s sing this joyful song.
 With Bugle and Fife and Drum
 We’re on Parade, just wait until we come.
 With flags flying everywhere,
 Music is in the air.
 So come now and cheer the Band,
 We’re on parade, the finest in the land,
 HURRAH!

—E. F. Goldman

The inspirational story behind the march *On Parade* begins in the City of Enid, located in north-central Oklahoma. Enid was established near a water hole along the Chisholm Trail on September 16, 1893, the very day when the Cherokee Strip was opened to settlers. Hundreds of tents and shacks, multiplying daily at fast rate, eventually disappeared as frame houses and business establishments were constructed. This city was named after “Enid,” a character from Alfred Lord Tennyson’s writing, *Idylls of the King*. Enid could be approached by the Rock Island Railroad as early as 1889. In 1930 it boasted a population of 45,588 citizens. Subsequently, due in large to the enthusiasm, concerns, contacts and influences of Dr. Edwin Franko Goldman, Enid was destined to become the musical and cultural Mecca of northwestern Oklahoma.

Enid’s Oklahoma Christian University, founded in 1906, was renamed Phillips University in 1912 following the death of the United States Representative from Pennsylvania’s 26th District, the Honorable Thomas Wharton Phillips of Butler, Pennsylvania. Phillips bequeathed large sums of money to the university. Stipulations attached to these endowments mandated that Phillips University must offer music as a major academic discipline and field of study. In 1926 a young zealous freshman, Russell L. Wiley, enrolled into this music major program. He passionately activated himself as a member of the student organized Phillips University Band. During Wiley’s junior year his peers elected him to the position of student band leader. Young Russell graduated with honors in 1930, attaining a Bachelor of Music Degree. Upon graduation he was immediately hired by the Phillips University Board of Trustees to a newly created faculty position, “Director of Bands.” Wiley held this position until 1934. In August 1934 he left Phillips University to become Director of Bands at the University of Kansas, a post Wiley held for the next thirty-four years.

Years later Wiley said, “It’s really hard to say where the idea came from. As I remember, some of the boys in our band attended a band festival in southern Oklahoma. They were so thrilled by activities there that they raised the following question: can we have a band festival at Phillips University? I pondered the idea and said, yes, we will have a Band Day. I, Dr. McCash -- President of Phillips University, and one of my band members wrote many letters of invitation. We gathered eight bands (about 400 student musicians) for our first (1932) attempt at Phillips University Band Day.” This was the start of the “Tri-State Music Festival.” Wiley, President McCash and members of the local Chamber of Commerce were not thrilled with the small turn-out for Phillips’ first Band Day. Merchants had prepared for a larger activity, stocking shelves with many “Band Day” souvenirs that, as it ended, they never sold. The student musicians that did assemble for this one-day event were too busy to buy souvenirs. They came by train or bus early that morning, performed all day and left exhausted late that night. Further, the Great Depression left them with little “loose change” to spend on souvenirs.

"This first attempt was not what I had in mind," Wiley said. An actions and planning meeting for a second Band Day event occurred days later in the old Youngblood Hotel. There Wiley exclaimed, "The field of music has always been my love. I want to create an activity that will inspire as many young student musicians as possible!" Several businessmen present gripped Wiley's concept. They said that a significant event must first have a significant title, not "Band Day." They also said that the second event should last for at least three days instead of only one. Since the eight bands of the first Band Day traveled to Enid from three states, it was unanimously thought that the second affair should be titled – The Tri-State Band Festival. Wiley continued the meeting and said, "With the recent death of John Philip Sousa, Edwin Franko Goldman is the biggest name in music. If we can entice Goldman to Enid, we could have the biggest band festival in the country." Wiley wrote a letter of invitation to Goldman. To Wiley's amazement, a few days later, he received a gracious letter of acceptance from Edwin Franko Goldman.

The entire nation knew of Edwin Franko Goldman. Concerts by the "Goldman Band" were among the most popular radio entertainments flowing across airwaves during the Depression. With the nationally recognized President of ABA on board as chief adjudicator, clinician and "Massed Bands" conductor, the committee went to work. They created a plan that would guarantee the arrival of large numbers of student musicians to the May 1933 event. Fancy letters of invitation as well as brochures were created, the name Goldman in bold. These attracted the eyes of school band directors, to whom they were sent. Enid clergy asked parishioners to open their homes, hotel owners reduced room rates and public buildings attained sleeping cots, all to accommodate incoming student musicians. Dr. McCash offered vacant dorm rooms, music facilities and athletic fields, free-of-charge. Social events were planned for the parents, guests and young musicians to enjoy evening activities. Merchants perused old "Band Day" souvenirs, attesting salvage ability, thinking creatively and wisely before ordering more. All of Enid "happily and contently" collaborated to "...provide much music for their city" and to "...let music be the means of bringing people together."

The May 1933 Tri-State Band Festival arrived. Goldman flew from New York to Tulsa. Wiley and Bud Gentry, Oklahoma's First Safety Commissioner, flew to Tulsa in Gentry's private plane. They met Goldman and brought him to Enid. There, the entire city turned out for Goldman's arrival, standing fifteen deep along Independence Street to catch a glimpse of this radio celebrity. The plan worked. Parents, chaperones and more than 4,000 student musicians arrived to participate. They represented more than forty school bands from six states. The event that included solo, small ensemble, large concert ensemble, field show and parade adjudication was executed flawlessly. Thousands of Enid's citizens came out to witness the "Festival Parade" as well as the "Grand Finale" of massed bands at "Plainsmen Field." The "Grand Finale" was conducted by Goldman, a thrilling experience for all. Goldman had one suggestion, "Next year let us add choirs, bugle corps and orchestras. Let us call it the 1934 Tri-State Music Festival." In essence, Goldman claimed ownership and invited himself back for another year. Wiley, President McCash and the local Chamber of Commerce were thrilled that Goldman wished to return. Actually, Goldman made this an annual event on his calendar for many years. He brought other adjudicators with him such as A. A. Harding, William F. Ludwig and Colonel Earl D. Irons.

Upon returning to New York City, Goldman busied himself with two projects. His first project was the completion of his first draft of the monumental book *Band Betterment*. In Chapter 21 he wrote, "Band Festivals have become an institution in this country and they have already made their importance and benefit felt. It is for this reason that many cities and states are now organizing huge Music Festivals, to include orchestras and choirs. There are many fine school bands, but the largest numbers of them are to be found in the West and Middle West. It has been my privilege to act as Festival Adjudicator and Conductor on many of these occasions. I must say that the work which is being accomplished by some of these school bands is absolutely amazing. High school orchestras and choirs, too, have made wonderful strides, but bands have reached greater heights. Festivals have brought together large numbers of bands for the sheer joy of playing and for the good of the art." For his second project he sketched the outline for his march *On Parade*. The composer approached this new march with the clear intent that it would receive its official premier performance at the 1934 Tri-State Music Festival. He also orchestrated the march into an octavo version for theater orchestra, transcribed in the enharmonic key.

Although Goldman programmed this march as "untitled" with his own band in August 1933, he saved the title and conducted the official World Premier Performance of *On Parade* during the "Grand Finale" massing of bands at the 1934 Tri-State Music Festival. He dedicated the march to the event organizers from Phillips University, Enid, Oklahoma. This premier was performed by the 4,200 band members, 800 string players and 1,200 student choristers that came to Enid to participate in this 1934 grand musical event that "Let music be the means of bringing people together." Goldman remained in Enid one week after the 1934 Festival to serve as commencement speaker during Phillips University's 1934 graduation. There he was conferred with the Phillips University Band Medal and the Honorary Degree of Doctor of Music from Phillips University. Many years later Russell Wiley said, "The name Goldman was the real drawing card. The habit of the Tri-State Music Festival was brought about by Goldman."

Program Notes Prepared by: Sergeant Major (Retired) ARTHUR B. HIMMELBERGER, U.S. Army, The West Point Band

Director of the Music Program and Director of Bands, Marist College, Poughkeepsie, New York
Member, Board of Directors, (ACB) Association of Concert Bands

Credits: Dr. Kirby Jolly, Phillip Brown, James Zeltner, enidbuzz.com, tristatemusicfestival.com

On Parade

March

EDWIN FRANK GOLDMAN
Edited by Edward S. Lisk

$\text{♩} = 116$

5

Piccolo *ff* *mf*

Flute 1, 2 (Piccolo 1, 2) *ff* *mf*

Oboe 1, 2 *ff* *mf*

Clarinet in E \flat *ff* *mf*

Clarinet 1 in B \flat *ff* *mf*

Clarinet 2 and 3 in B \flat *ff* *mf*

Bass Clarinet in B \flat *ff* *mf*

Bassoon *ff* *mf*

Alto Saxophone 1, 2 in E \flat *ff* *mf*

Tenor Saxophone in B \flat *ff* *mf*

Baritone Saxophone in E \flat *ff* *mf*

$\text{♩} = 116$

5

Cornet 1 in B \flat *ff* *mf*

Cornet 2 in B \flat *ff* *mf*

Cornet 3 in B \flat *ff* *mf*

Trumpet (Bugle) 1, 2 in B \flat *ff* *mf*

Horn 1, 2 in F *ff* *mf*

Horn 3, 4 in F *ff* *mf*

Trombone 1, 2 *ff* *mf*

Trombone 3 *ff* *mf*

Euphonium *ff* *mf*

Tuba *ff* *mf*

String Bass *ff* *mf*

Timpani (B \flat , F) *ff* *mf*

Percussion 1 (Snare Drum) S.D. *ff* *mf*

Percussion 2 (Bass Drum, Crash Cymbals) B.D. *ff* *mf*

Percussion 3 (opt.) (Field Drum) *ff*

1 2 3 4 5 6 7 8

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Picc.

Fl. 1, 2

Ob. 1, 2

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1,2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Cnt. 1 in Bb

Cnt. 2 in Bb

Cnt. 3 in Bb

Tpt. 1, 2 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. in Eb
 Cl. 1 in Bb
 Cl. 2, 3 in Bb
 B. Cl. in Bb
 Bsn.
 A. Sax. 1,2 in Eb
 T. Sax. in Bb
 Bar. Sax. in Eb
 Cnt. 1 in Bb
 Cnt. 2 in Bb
 Cnt. 3 in Bb
 Tpt. 1, 2 in Bb
 Hn. 1, 2 in F
 Hn. 3, 4 in F
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Str. Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. in Eb

Cl. 1
in Bb

Cl. 2, 3
in Bb

B. Cl.
in Bb

Bsn.

A. Sax. 1,2
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Cnt. 1
in Bb

Cnt. 2
in Bb

Cnt. 3
in Bb

Tpt. 1, 2
in Bb

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. in Eb
 Cl. 1 in Bb
 Cl. 2, 3 in Bb
 B. Cl. in Bb
 Bsn.
 A. Sax. 1,2 in Eb
 T. Sax. in Bb
 Bar. Sax. in Eb
 Cnt. 1 in Bb
 Cnt. 2 in Bb
 Cnt. 3 in Bb
 Tpt. 1, 2 in Bb
 Hn. 1, 2 in F
 Hn. 3, 4 in F
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Str. Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

30 31 32 33 34 35 36 37 38

39 Trio

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1,2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

39 Trio

Cnt. 1 in Bb

Cnt. 2 in Bb

Cnt. 3 in Bb

Tpt. 1, 2 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Flute 1, 2
change to Piccolo 1, 2

Change Bb to C

ff soli

ff soli

ff soli

ff soli

ff

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1,2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Cnt. 1 in Bb

Cnt. 2 in Bb

Cnt. 3 in Bb

Tpt. 1, 2 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

J761F

47 48 49 50 51 52 53 54

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

soli *soli* *soli* *soli* *soli* *soli* *soli* *soli*

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. in Eb

Cl. 1
in Bb

Cl. 2, 3
in Bb

B. Cl.
in Bb

Bsn.

A. Sax. 1,2
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Cnt. 1
in Bb

Cnt. 2
in Bb

Cnt. 3
in Bb

Tpt. 1, 2
in Bb

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

72

Picc. *sfz*

Fl. 1, 2 *sfz* Picc. a2

Ob. 1, 2 *mf* *sfz*

Cl. in Eb *sfz* Piccolo

Cl. 1 in Bb *sfz*

Cl. 2, 3 in Bb *sfz*

B. Cl. in Bb *sfz*

Bsn. *sfz*

A. Sax. 1,2 in Eb *sfz*

T. Sax. in Bb *sfz*

Bar. Sax. in Eb *sfz*

72

Cnt. 1 in Bb *sfz*

Cnt. 2 in Bb *sfz*

Cnt. 3 in Bb *sfz*

Tpt. 1, 2 in Bb *sfz*

Hn. 1, 2 in F *sfz*

Hn. 3, 4 in F *sfz*

Tbn. 1, 2 *sfz*

Tbn. 3 *sfz*

Euph. *sfz*

Tuba *sfz*

Str. Bass *sfz*

Timp. *sfz*

Perc. 1 *sfz*

Perc. 2 *sfz*

Perc. 3 *sfz*

J761F 72 73 74 75 76 77 78 79

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. in Eb *ff*

Cl. 1 in Bb *ff*

Cl. 2, 3 in Bb *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. 1,2 in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Cnt. 1 in Bb *tutti*

Cnt. 2 in Bb *ff soli*

Cnt. 3 in Bb *ff soli*

Tpt. 1, 2 in Bb *ff (soli)*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1, 2 *ff a2*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

J761F 80 81 82 83 84 85 86 87

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. in Eb *ff*

Cl. 1 in Bb *ff*

Cl. 2, 3 in Bb *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. 1, 2 in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Cnt. 1 in Bb *ff*

Cnt. 2 in Bb *fff*

Cnt. 3 in Bb *fff*

Tpt. 1, 2 in Bb *fff*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Cr. Cym.

Picc. *f* *ff*
 Fl. 1, 2 *f* *ff*
 Ob. 1, 2 *f* *ff*
 Cl. in Eb *f* *ff*
 Cl. 1 in Bb *f* *ff*
 Cl. 2, 3 in Bb *f* *ff*
 B. Cl. in Bb *f* *ff*
 Bsn. *f* *ff*
 A. Sax. 1, 2 in Eb *f* *ff*
 T. Sax. in Bb *f* *ff*
 Bar. Sax. in Eb *f* *ff*
 Cnt. 1 in Bb *f* *ff*
 Cnt. 2 in Bb *f* *ff*
 Cnt. 3 in Bb *f* *ff*
 Tpt. 1, 2 in Bb
 Hn. 1, 2 in F *f* *ff stacc.*
 Hn. 3, 4 in F *f* *ff stacc.*
 Tbn. 1, 2 *f* *ff*
 Tbn. 3 *f* *ff*
 Euph. *f* *ff*
 Tuba *f* *ff*
 Str. Bass *f* *ff*
 Timp. *f* *ff*
 Perc. 1 *f* *ff*
 Perc. 2 *f* *ff*
 Perc. 3 *f* *ff*

Picc. *sfz*

Fl. 1, 2 *sfz*

Ob. 1, 2 *sfz*

Cl. in Eb *sfz*

Cl. 1 in Bb *sfz*

Cl. 2, 3 in Bb *sfz*

B. Cl. in Bb *sfz*

Bsn. *sfz*

A. Sax. 1, 2 in Eb *sfz*

T. Sax. in Bb *sfz*

Bar. Sax. in Eb *sfz*

Cnt. 1 in Bb *sfz*

Cnt. 2 in Bb *sol* *fff* *sfz*

Cnt. 3 in Bb *sol* *fff* *sfz*

Tpt. 1, 2 in Bb *sol* *fff* *sfz*

Hn. 1, 2 in F *sfz*

Hn. 3, 4 in F *sfz*

Tbn. 1, 2 *sfz*

Tbn. 3 *sfz*

Euph. *sfz*

Tuba *sfz*

Str. Bass *sfz*

Timp. *sfz*

Perc. 1 *sfz*

Perc. 2 *sfz*

Perc. 3 *sfz*

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