

Ronald C. Knoener

# TO THE COLORS

## MARCH

### INSTRUMENTATION

1 – Conductor	2 – B♭ Trumpet 3
6 – Flute	1 – F Horn 1
2 – Oboe	1 – F Horn 2
2 – Bassoon	1 – F Horn 3
3 – B♭ Clarinet 1	1 – F Horn 4
3 – B♭ Clarinet 2	2 – Trombone 1
3 – B♭ Clarinet 3	2 – Trombone 2
1 – E♭ Alto Clarinet	2 – Trombone 3
2 – B♭ Bass Clarinet	1 – Euphonium TC
2 – E♭ Alto Saxophone 1	2 – Euphonium BC
2 – E♭ Alto Saxophone 2	4 – Tuba
2 – B♭ Tenor Saxophone	2 – Snare Drum
1 – E♭ Baritone Saxophone	2 – Crash Cymbals, Bass Drum
2 – B♭ Trumpet 1	1 – Orchestra Bells
2 – B♭ Trumpet 2	

Complete Band ..... \$72.00  
Full Score ..... 6.00  
Parts, each ..... 1.50

**Daehn**  
PUBLICATIONS

## ***About the Piece***

*To the Colors* is written in the style of a typical U. S. Civil War marching song. It incorporates the first strain of the bugle call “To the Color,” which is used to render honors in ceremonies when no band is available. In military camps “To the Color” is played for the raising of the U. S. flag in the morning. It commands all the same courtesies as the National Anthem.

*To the Colors* is dedicated to Jacob O’Brien on the occasion of his eleventh birthday. He is a member of the 4th United States Artillery, Battery A, Cushing’s Battery, a U. S. Civil War reenactment group and studies percussion with me.

Ronald C. Knoener

## ***About the Composer***

Ronald C. Knoener is a graduate of Lakeland College (BA 1969) and VanderCook College of Music (MMEd 1980). He studied arranging with Edgar P. Thiessen and Forrest Buchtel. His works for concert band have been published by Daehn Publications and Bandworks Publications, and his works for euphonium/tuba ensemble and brass quintet have been published by PEL Publications and Tuba/Euphonium Press. His music has been performed by middle school, high school, college/university, community, and military bands throughout the United States.

Mr. Knoener is retired after teaching for twenty-three years and managing a music store for twelve years. He was the principal euphonium in the Kiel (WI) Municipal Band for thirty-eight years, and is now a member of the Lakeshore Wind Ensemble in Manitowoc, Wisconsin.

Ron and his wife Diane have three daughters and reside in Plymouth, Wisconsin. They are both Civil War reneactors. Ron is a member of the 4th United States Artillery, Battery A, Cushing’s Battery; he and Diane are members of the Historical Timekeepers, a civilian reenactment group.

For my friend, Jacob O'Brien  
**To the Colors**

Ronald C. Knoener

Relaxed march tempo ♩ = 100 - 108

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves grouped together. The score is in 6/8 time and begins with a key signature of two flats (Bb and Eb). The tempo is marked as 'Relaxed march tempo' with a metronome marking of ♩ = 100 - 108. The score is divided into eight measures, numbered 1 through 8 at the bottom of the page. The Bb Clarinet and Euphonium parts have dynamic markings of *mp* (mezzo-piano) starting in measure 4. The Snare Drum part has a *mp* marking in measure 4. The Euphonium part has an *a2* marking in measure 4. The score is otherwise mostly blank, with rests for most instruments.

Fl.  
Ob.  
Bsn.

B<sup>b</sup> Cl.  
Alt. Cl.  
B. Cl.

A. Sax.  
T. Sax.  
Bar. Sax.

Tpt.  
Hn.

Tbn.  
Euph.  
Tba.

S. D.  
Cr. Cym.  
B. D.  
Bells

21

18

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1  
B<sup>b</sup> Cl. *mp*

2  
3  
Alt. Cl. *mp*

B. Cl. *mp*

1  
2  
A. Sax. *mp* *a2* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

18 19 20 21 22 23 24 25 26

1  
Tpt. *mp*

2  
3  
Hn. *mp* *a2*

1  
Tbn. *mp* *a2*

2  
3  
Euph. *mp*

Tba. *mp*

S. D.

Cr. Cym. *mp*

B. D. *mp*

Bells *mp*

29

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Bsn. *cresc.*

B<sup>b</sup> Cl. 1 *cresc.* *f*

2 3 *cresc.* *a2* *f*

Alt. Cl. *cresc.*

B. Cl. *cresc.*

A. Sax. 1 *cresc.* *a2* *f*

2 *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

27 28 29 30 31 32 33 34 35 36

Tpt. 1 *cresc.* *f*

2 3 *cresc.* *a2* *f*

Hn. 1 2 *cresc.*

3 4 *a2* *cresc.* *a2*

Tbn. 1 *cresc.*

2 3 *a2* *cresc.* *a2*

Euph. *cresc.*

Tba. *cresc.*

S. D. *cresc.*

Cr. Cym. *cresc.*

B. D. *cresc.*

Bells *cresc.* *f*

37 45

Fl.

Ob.

Bsn.

*f*

1 B<sup>b</sup> Cl.

2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

37 38 39 40 41 42 43 44 45

1 Tpt.

2 3

1 2 Hn.

3 4

*f*

1 Tbn.

2 3

Euph.

Tba.

*f*

S. D.

*f*

Cr. Cym.  
B. D.

*f*

Bells

46 53

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

2 3 *a2*

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

46 47 48 49 50 51 52 53

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. *ff* *ff*

B. D.

Bells *ff*





63

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Alt. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

63 64 65 66 67 68 69 70

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

71

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

71 72 73 74 75 76 77 78 79

1 2 3

Tpt.

1 2

Hn.

3 4

1 2 3

Tbn.

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

80

Fl.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2  
3

Alt. Cl.

B. Cl.

1  
2  
A. Sax.

T. Sax.

Bar. Sax.

80 81 82 83 84 85 86 87 88

1  
Tpt.

2  
3

1  
2  
Hn.

3  
4

1  
Tbn.

2  
3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells



99 100 101 102 103 104 105 106 107 108

Fl.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2  
3

Alt. Cl.

B. Cl.

1  
2  
A. Sax.

T. Sax.

Bar. Sax.

1  
2  
3  
Tpt.

1  
2  
Hn.

3  
4

1  
2  
3  
Tbn.

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells

109

Fl. *ff* *mf*

Ob. *f*

Bsn.

1 *ff*

B<sup>b</sup> Cl. *f*

2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2 *f*

T. Sax.

Bar. Sax.

109

110

111

112

113

114

115

116

Tpt. 1 2 3

Hn. 1 2 3 4 *a2*

Tbn. 1 2 3 *a2*

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Bells *f*