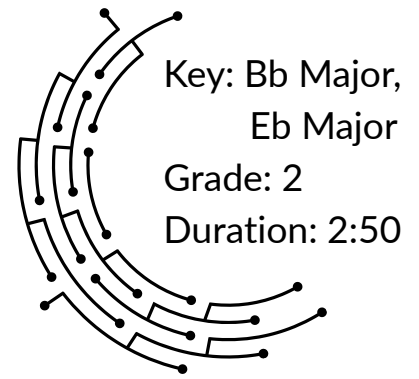


Robot Quill Revolution Publishing

Concert Band Series

Conductor Score

EFK-CB-MPM



March for the Penguin Military

Emily Focht Kuersten

Instrumentation

| | |
|--------------------|---------------|
| Flute | Trombone |
| Oboe | Euphonium |
| Bassoon | Tuba |
| Clarinet | Xylophone |
| Bass Clarinet | Percussion 1 |
| Alto Saxophone | Snare Drum |
| Tenor Saxophone | Bass Drum |
| Baritone Saxophone | Percussion 2 |
| Trumpet | Crash Cymbals |
| Horn in F | |



www.robotquill.com

Sacramento, CA

Los Angeles, CA

ABOUT THE COMPOSER



Emily Focht Kuersten is a music educator in Northern California and co-founder of Robot Quill Revolution Publishing. She earned her Bachelor's degree in Music Instruction with a minor in German from Southern Oregon University and her Master of Music in Education degree from the American Band College of Central Washington University. She has received multiple awards in the areas of music and physics including being recognized as Cast Member of the Month for her teaching of the Y.E.S. Properties of Motion Program at Disneyland Park.

Emily's ensemble directing experience includes band, jazz band, choir, and percussion ensemble. She co-founded the Marysville Joint Unified Mariachi program and is a co-conductor of the Yuba Sutter Community Concert Band in Olivehurst, California. In June of 2019, Emily had the

privilege of performing on Omaha Beach in Normandy, France for the 75th anniversary of D-Day.

In her free time Emily enjoys travel, creating visual art, crafting, escape rooms, video games, and reading. She is also a passionate advocate for mental health awareness and support within the music education community. Emily currently lives in Rocklin, California with her husband Troy, her daughter Jamie, and her dog Rosie.

PROGRAM NOTES

Once upon a time there was a little girl who had trouble falling asleep at night. One day she received a stuffed, very fat baby penguin as a gift. Little did she know that this baby penguin was a little despot who idolized Napoleon. He wished to raise an army to defend the bed and the little girl from scary thoughts of all kinds. One by one the other stuffed penguins in her bed were recruited and given ranks, titles, jobs, and even pensions. The next year on her birthday, the penguins dressed in their finery and trumpeting the songs of their people, marched in her honor and declared the little girl their president. This is the music they played in their penguin parade in honor of their favorite person and for the glory of Penglandia (aka the bed they all lived in).



Fat Baby Penguin visiting Napoleon's Tomb in Paris, France

This piece was written in honor of the stuffed animals that helped the composer calm her bedtime anxiety and to tell some of the stories that played in her head as she drifted off to sleep.

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NOTES TO THE CONDUCTOR

This work was written as an entry point for developing bands to experience a full Sousa style march in a range accessible way. I highly encourage you to use this piece to introduce form and analysis or as part of a Sousa unit to show how these marches are structured and composed. Because the penguin military described in the program notes is led by a loveable dictator who idolizes Napoleon Bonaparte, the trio is loosely inspired by Napoleon's Coronation March (*Marche du Sacre de Napoléon*) by Jean-François LeSueur. This is another opportunity to make connections to other styles of music and historically important works.

Written articulations and dynamics are intended to be a starting point for you and your students to experiment with your own interpretations and I would love for you to get creative in this area. This piece is highly programmatic and is meant to evoke exactly what the title says: a penguin military organization marching across the Antarctic. Lean into the moments that tell the story, like the xylophone at rehearsal D which is supposed to evoke the fast moving feet of the penguins pushing them along as the slide on their stomachs and the trombone glissandos followed by bass drum hits that occur throughout the piece, meant to evoke a penguin slipping on the ice and falling down.

Lastly, the snare part is advanced for this level. This is intentional so your percussionists have the opportunity to explore more independent rhythms and technique. While the license for this piece does allow for you to simplify the part if absolutely needed, I encourage you to use this as an opportunity to further develop your percussionists and give them some extra attention in rehearsal.

This piece is very close to my heart, as imagining my own stuffed penguin military helped me tremendously growing up to process my anxiety as I fell asleep at night. Thank you for purchasing and I would love to hear your ensemble's interpretation!



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CONCERT BAND WORK: March for the Penguin Military by Emily Focht Kuersten

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Director

Administrator



MARCH FOR THE PENGUIN MILITARY

Emily Focht Kuersten

With a brisk waddle ♩ = 120

A

Flute *f*

Oboe *f*

Bassoon *f*

Clarinet *f* *p - f* *second time only* *mf*

Bass Clarinet *f* *p - f*

Alto Saxophone *f* *p - f*

Tenor Saxophone *f* *p - f*

Baritone Saxophone *f* *p - f* *second time only*

Trumpet *f* *mf*

Horn in F *f* *p - f*

Trombone *f* *p - f*

Euphonium *f* *p - f*

Tuba *f* *p - f*

Xylophone *f* *p - f*

Percussion 1 (S.D, B.D) *f* *p - f* *second time only*

Percussion 2 (Crash Cymbals) *f* 2 3 4 5 6



Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

7 8 9 10 11 12 13 14

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

15 16 17 18 19 20 21

B *second time only*

Fl. *mf*

Ob. *mf*

Bsn. *p - mf*

Cl. *p - mf*

B. Cl. *p - mf*

A. Sax. *p - mf*

T. Sax. *mp - f*

Bar. Sax. *p - mf*

Tpt. *mp - f*

F Hn. *p - mf*

Trb. *mp - f*

Euph. *mp - f*

Tba. *p - mf*

Xyl. *p - mf*

Perc. 1 *p - mf*

Perc. 2 *mf*

22 23 24 25 26 27 28 29

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F. Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

30 31 32 33 34 35 36 37

C

Fl. *mp*

Ob. *mp*

Bsn. *p*

Cl. *mp*

B. Cl. *p*

A. Sax. *mp*

T. Sax. *p*

Bar. Sax. *p*

Tpt. *mp*

F. Hn. *mp*

Trb. *p*

Euph. *p*

Tba. *p*

Xyl.

Perc. 1 *p*

Perc. 2

38 39 40 41 42 43 44 45 46

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

47

48

49

50

51

52

53

54

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cl. *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mf*

F. Hn. *mf*

Trb. *mp*

Euph. *mp*

Tba. *mp*

Xyl. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

55 56 57 58 59 60 61 62

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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

63 64 65 66 67 68 69 70

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

89 90 91 92 93 94

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

95 96 97 98 99 100 101 102

E

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. *ff* opt. 8va

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. *ff*

F Hn. *ff*

Trb. *ff* *ff* *mf* *ff*

Euph. *ff* *ff* *mf* *ff*

Tba. *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

103 104 105 106 107 108 109 110

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

F Hn.

Trb.

Euph.

Tba.

Xyl.

Perc. 1

Perc. 2

111 112 113 114 115 116 117 118