

FULL CONDUCTOR SCORE
Catalog No: 011-4865-01

RECORD BREAKER

Galop

C. L. Barnhouse
Arranged by
Andrew Glover

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



RECORD BREAKER

Galop

C. L. Barnhouse
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Instrumentation

Full Conductor Score	1	1st B $\flat$ Trumpet	5
Flute & Piccolo	10	2nd B $\flat$ Trumpet	5
Oboe	2	F Horns	4
1st B $\flat$ Clarinet	5	1st Trombone	3
2nd B $\flat$ Clarinet	5	2nd Trombone	3
B $\flat$ Bass Clarinet	2	Baritone B. C.	2
Bassoon	2	Baritone T. C.	2
E $\flat$ Alto Saxophone	6	Tuba	4
B $\flat$ Tenor Saxophone	2	Bells	4
E $\flat$ Baritone Saxophone	2	Snare Drum	2
		Crash Cymbals, Bass Drum	2

Program Notes

American composer, cornetist, bandmaster, and music publisher C. L. Barnhouse (1865-1929) had a distinguished career in band music. He composed well over 100 works, including marches, galops, novelty music, waltzes, and cornet solos. **Record Breaker Galop** was written in 1904 as part of a collection of music for small municipal bands. One can easily imagine a race taking place with this fast-faced and exciting music serving as an accompaniment.

Rehearsal Suggestions

Since galops are essentially the same as marches – only faster – the same general rules of march style apply: play on the short side of the note, notes should generally be articulated with a firm attack, dynamics exaggerated.

Accents in the percussion can add to the exciting musical effect. Make sure there's plenty of "punch" in them (but not too much!)

Rehearse this slowly at first, and once the technical and musical aspects of the galop have been mastered, experiment with faster tempos. The final strain (beginning at m. 102) may be played at a suddenly faster tempo. Go as fast as you can, but no faster!

I hope you enjoy rehearsing and performing **Record Breaker Galop**.



About the Arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover joined the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP and the Association of Concert Bands, where he serves on the advisory council. In May 2013 he received the Distinguished Alumni award from Central Methodist University. Additionally, he serves as adjunct instructor of euphonium at William Penn University.



**FULL-LENGTH DIGITAL RECORDINGS
AVAILABLE AT BARNHOUSE.COM**

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

Conductor
011-4865-00

RECORD BREAKER

GALOP

C. L. Barnhouse
arranged by Andrew Glover

Galop! (♩ = 144 - 200)

Fl. + Picc.

Flute & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Galop! (♩ = 144 - 200)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horns

1st Trombone

2nd Trombone

Baritone

Tuba

Bells

Snare Drum

Crash Cymbals
Bass Drum

1 2 3 4 5 6 7 8 9 10

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13 21

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

13 21

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

29

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

29

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

23 24 25 26 27 28 30 31 32 33 34

37

FL./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

37

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl./Picc.
- Ob.
- 1st Clar.
- 2nd Clar.
- Bs. Cl.
- Bsn.
- A. Sax.
- T. Sax.
- B. Sax.
- 1st Tpt.
- 2nd Tpt.
- F Hn.
- 1st Tbn.
- 2nd Tbn.
- Bar.
- Tuba
- Bls.
- S. Dr.
- Cr. Cym.
- B. Dr.

The score is divided into measures, with measure numbers 45 and 54 clearly marked. The music features various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes slurs, ties, and articulation marks. The key signature is B-flat major (two flats). The score is presented in a standard musical notation format, with each instrument having its own staff.

62

FL./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

62

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

56

57

58

59

60

61

63

64

65

66

67

70

78

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

70

78

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

68

69

71

72

73

74

75

76

77

79

86

Fl./Picc. *ff* + Picc.

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Bs. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

86

1st Tpt. *ff*

2nd Tpt. *ff*

F Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bls.

S.Dr. *ff*

Cr. Cym. *ff* B. D. only

B. Dr. *ff* B. D. + Cym.

80 81 82 83 84 85 87 88 89 90

94

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

94

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

loud rimshot

ff
Cym.

B. D. only

*B. D. +
Cym.*

91 92 93 95 96 97 98 99 100 101

102

110

FL./Picc. *f*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

102 110

1st Tpt. *f*

2nd Tpt. *f*

F Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

Bar. *f*

Tuba *f*

Bls. *f*

S.Dr. *f*

Cr. Cym. *f*

B. Dr. *f*

103

104

105

106

107

108

109

111

112

118

FL./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

118

1st Tpt.

2nd Tpt.

F Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

113

114

115

116

117

119

120

121

122

123

FL./Picc.
Ob.
1st Clar.
2nd Clar.
Bs. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
1st Tpt.
2nd Tpt.
F Hn.
1st Tbn.
2nd Tbn.
Bar.
Tuba
Bls.
S.Dr.
Cr. Cym.
B. Dr.