

FULL CONDUCTOR SCORE
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MILITARY ESCORT March

Henry Fillmore
Arranged by
Andrew Glover

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



MILITARY ESCORT March

Henry Fillmore

Arranged by Andrew Glover

Instrumentation

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

Program Notes

Henry Fillmore (1881 – 1956) was one of the most successful, prolific, and beloved composers of American Band music. Many of his works reflected his joyous sense of humor, while others rank among the finest musical expressions of American patriotism. **Military Escort** was composed in 1923, and achieved such popularity that America's march king, John Philip Sousa, was known to exclaim, "I wish that march had my name on it!"

Rehearsal Suggestions

As with all marches, notes should be played on the short side unless otherwise indicated; dynamics observed and exaggerated; and all notes articulated with a precise beginning. The opening fanfare (m. 1-7) should boldly set the tone for this march. In the first strain (m. 9 – 16) the trombones and baritones should be prominent, and the accompanying parts more in the background. In the second strain (m. 26 – 42) dynamics are critical for maximum musical effect; the bass drum and cymbal accents (m. 29 & 37) should be well emphasized. The brass fanfares in m. 38 – 40, like the introduction, should be bold.

A significant shift in style begins with the pickup to m. 43. Melody (and harmony) instruments should play in a more legato style, while accompanying parts retain a detached, march style. The trombone/baritone/tenor saxophone counter-melody should be heard, but not louder than the melody and harmonized melody. Percussion accents in m. 68 & 70 should be within the context of the soft dynamic – but heard (and felt.) The style shifts on last time with the pickup to m. 75, where all parts play in a marcato style. Again, accents in percussion in m. 100 & 102 should be quite strong. The final note should be full volume, short, balanced, and with the best possible tone quality – don't quit one note too soon!

I hope you enjoy **Military Escort** March.



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.



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MILITARY ESCORT

MARCH

Henry Fillmore

arr. by Andrew Glover

Conductor

011-4885-00

March tempo (♩ = 120)

Fl. + Picc.

Flute & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

March tempo (♩ = 120)

soli

1st B♭ Trumpet

2nd B♭ Trumpet

Horn in F

1st Trombone

2nd Trombone

Baritone

Tuba

Bells

Plastic mallets

Timpani

G, C, F

Snare Drum

Crash Cymbals

Bass Drum

1

2

3

4

5

6

7

8

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9

17

Fl./Picc. *mf*

Ob. *mf*

1st Clar. *mf*

2nd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

1st Tbn. *(f)*

2nd Tbn. *(f)*

Bar. *(f)*

Tuba *mf*

Bls. *mf*

Timp. *mf*

S.Dr. *mf*

Cym. B.D. *mf*

10

11

12

13

14

15

16

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

18

19

20

21

22

23

24

25

26

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

26

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

27

28

29

30

31

32

33

34

Fl./Picc. *mp* *f* *p* 1. 2. - Picc.

Ob. *mp* *f* *p*

1st Clar. *mp* *f* *p*

2nd Clar. *mp* *f* *p*

Bs. Clar. *mp* *f*

Bsn. *mp* *f*

A. Sax. *mp* *f* *p*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

34

1st Tpt. *mp* *f* *sol* 1. 2.

2nd Tpt. *mp* *f* *sol*

Hn. *mp* *f* *sol* *p*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Bls. *mp* *f* *p*

Timp. *mp* *f*

S.Dr. *mp* *f* *sfz*

Cym. B.D. *mp* *f* *sfz*

35

36

37

38

39

40

41

42

43

51

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

43

51

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.G to F, C to B $\flat$, F to E $\flat$

44

45

46

47

48

49

50

52

59

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

59

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

53

54

55

56

57

58

60

61

67

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

67

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

62

63

64

65

66

68

69

70

+ *Picc.*

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

83

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

83

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

80

81

82

84

85

86

87

88

91

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

91

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

89

90

92

93

94

95

96

97

99

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

99

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bls.

Timp.

S.Dr.

Cym.
B.D.

sfz

sfz

98

100

101

102

103

104

105

106