

FULL CONDUCTOR SCORE

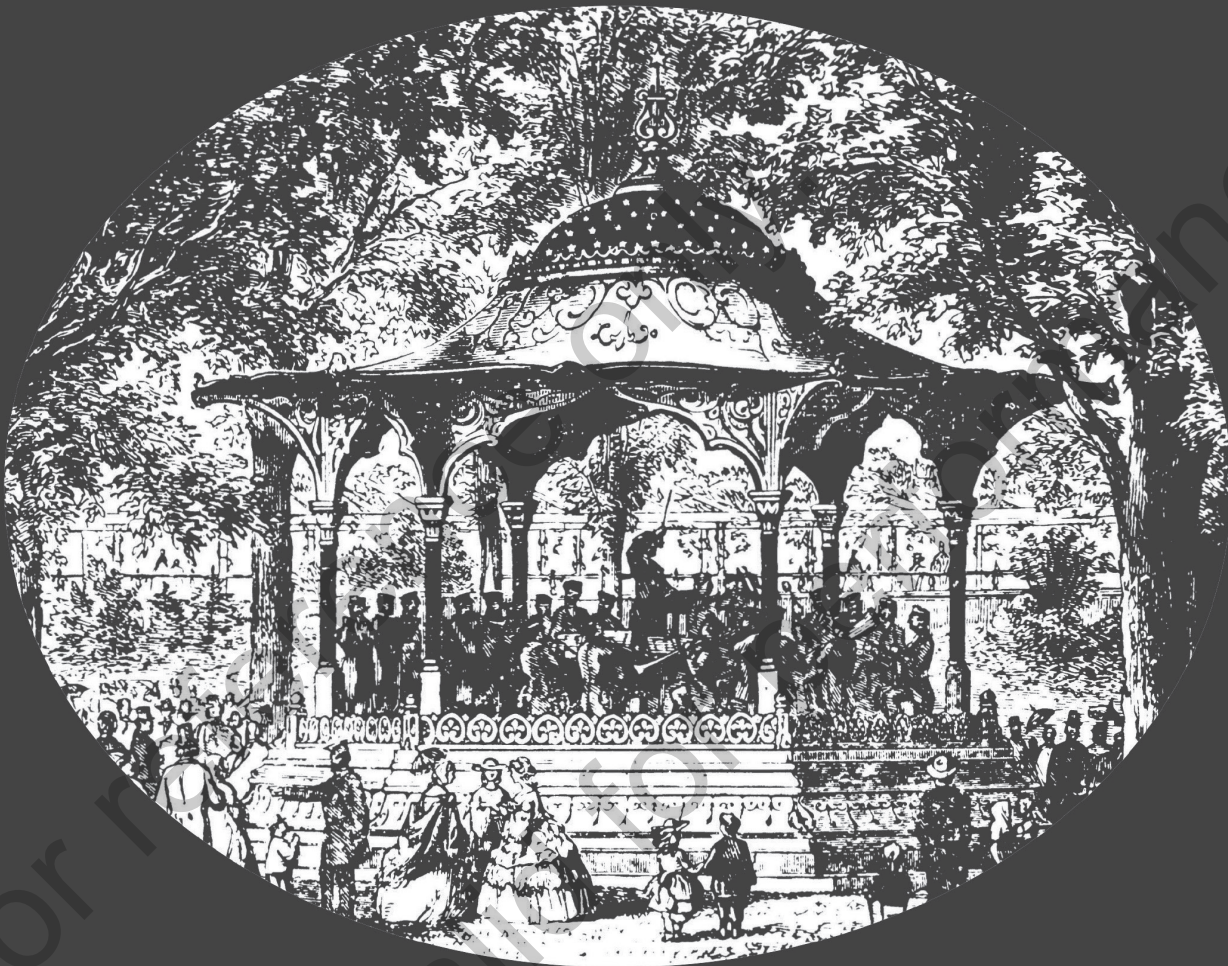
Catalog No: 012-4846-01

BATTLE OF THE WINDS MARCH

Charles E. Duble

Arranged by

Andrew Glover



Barnhouse
Heritage
of the
March
Series

MUSIC PUBLISHERS SINCE 1886
BARNHOUSE
COMPANY

BATTLE OF THE WINDS

March

Charles E. Duble

Arranged by
Andrew Glover

Instrumentation

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

Rehearsal and Performance Suggestions

As a circus "screamer," the purpose of this march is to impress the audience, and to show off the technical and musical prowess of the performers. Once the ensemble has mastered the technical challenges of this march, consider trying faster tempos. As with all marches, notes should be played on the short side (unless otherwise indicated,) and dynamics should be exaggerated; although, since this is a rather noisy march, there isn't much to do in terms of dynamic contrast. The entire ensemble should play in an aggressive manner throughout. Above all, have fun playing **Battle Of The Winds**.





**Barnhouse
Heritage
of the
March
Series**

Full sized concert band editions of the greatest marches of all time. Each has been faithfully re-scored to accommodate modern instrumentation and incorporate performance practices of classic march style.



**FULL-LENGTH
DIGITAL
RECORDINGS**

**AVAILABLE AT
BARNHOUSE.COM**

About the Composer



Indiana native **Charles E. Duble** (1884-1960) spent a 20+ year career as a trombonist with a large number of circus bands, including Ringling Bros. and Barnum & Bailey, where he was a favorite of bandleader Merle Evans. Tall and lanky in stature, and quiet and reserved in personality, Duble composed thirty marches, including the patriotic "Old Glory Triumphant" and the circus "screamer" "Battle Of The Winds." He returned to his hometown of Jeffersonville, Indiana in the 1930's, and nothing is known about the remainder of his life.

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.

LICENSING THIS WORK

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

BATTLE OF THE WINDS

Conductor
012-4846-00

Bright march tempo $\text{♩} = 132$

MARCH

Charles E. Duble
arr. by Andrew Glover

Flute & Piccolo *ff*

Oboe *ff*

1st B♭ Clarinet *ff*

2nd B♭ Clarinet *ff*

3rd B♭ Clarinet *ff*

B♭ Bass Clarinet *ff*

Bassoon *ff*

1st E♭ Alto Saxophone *ff*

2nd E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

Bright march tempo $\text{♩} = 132$

1st B♭ Cornet (Trumpet) *ff*

2nd B♭ Cornet (Trumpet) *ff*

3rd B♭ Cornet (Trumpet) *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

1st & 2nd Trombones *ff* *a2* *div.* *a2*

3rd Trombone *ff*

Euphonium (Baritone) *ff*

Tuba *ff*

Bells (plastic mallets) *ff*

Snare Drum *ff*

Crash Cymbals *ff*

Bass Drum *ff*

© 2020 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577-0680 USA

International Copyright Secured. All Rights Reserved. Printed in U. S. A.

Warning! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

17

Fl./Picc. *mf*

Ob. *mf*

1st B $\flat$ Cl. *mf*

2nd B $\flat$ Cl. *mf*

3rd B $\flat$ Cl. *mf*

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax. *mf*

2nd E $\flat$ A. Sax. *mf*

B $\flat$ T. Sax.

E $\flat$ B. Sax.

17

1st B $\flat$ Cor. *mf*

2nd B $\flat$ Cor. *mf*

3rd B $\flat$ Cor. *mf*

1st & 2nd F Hns. *mf*

3rd & 4th F Hns. *mf*

1st & 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Bls.

S.Dr. *mf*

Cr. Cym. *mf*

B. Dr. *mf*

a2

div.

18

19

20

21

22

23

24

25

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B♭ Bs. Cl.

Bsn.

1st E♭ A. Sax.

2nd E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

25

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd
F Hns.3rd & 4th
F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

26

27

28

29

30

31

32

35

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B♭ Bs. Cl.

Bsn.

1st E♭ A. Sax.

2nd E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

33 34 36 37 38 39 40 41 42

52

Fl./Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

mf

52

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

mf

53

54

55

56

57

58

59

60

Fl./Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

60

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

61

62

63

64

65

66

67

68

Fl./Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

68

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

69

70

71

72

73

74

75

76

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B♭ Bs. Cl.

Bsn.

1st E♭ A. Sax.

2nd E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

ff

ff

ff

76

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

fz

fz

ff

ff

ff

ff

77

78

79

80

81

82

83

84

Fl./Picc. *ff*

Ob. *ff*

1st B $\flat$ Cl. *ff*

2nd B $\flat$ Cl. *ff*

3rd B $\flat$ Cl. *ff*

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax. *ff*

2nd E $\flat$ A. Sax. *ff*

B $\flat$ T. Sax.

E $\flat$ B. Sax.

84

1st B $\flat$ Cor. *ff*

2nd B $\flat$ Cor. *ff*

3rd B $\flat$ Cor. *ff*

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

1st & 2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bls.

S.Dr. *ff*

Cr. Cym. *ff*

B. Dr. *ff*

solo *fff*

85

86

87

88

89

90

91

92

Fl./Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

ff

fz

fz

solo

fff

93 94 95 96 97 98 99

100

Fl./Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

100

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

B. Dr.

101

102

103

104

105

106

107

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B♭ Bs. Cl.

Bsn.

1st E♭ A. Sax.

2nd E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

Fl./Picc.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B♭ Bs. Cl.

Bsn.

1st E♭ A. Sax.

2nd E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

124

FL/Picc.

Ob.

1st B $\flat$ Cl.

2nd B $\flat$ Cl.

3rd B $\flat$ Cl.

B $\flat$ Bs. Cl.

Bsn.

1st E $\flat$ A. Sax.

2nd E $\flat$ A. Sax.

B $\flat$ T. Sax.

E $\flat$ B. Sax.

124

1st B $\flat$ Cor.

2nd B $\flat$ Cor.

3rd B $\flat$ Cor.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

125

126

127

128

129

130

131

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary Baby". It is a 12-measure piece in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is written for a full orchestra and includes a vocal line. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Euphonium, Tuba, Percussion, and Strings. The score is marked with a "ffz" (fortissimo) dynamic and a "z" (zest) marking. The music is characterized by a strong, driving rhythm and a melodic line that is both catchy and memorable. The score is presented in a standard musical notation format, with a key signature of two flats and a 4/4 time signature. The music is written for a full orchestra and includes a vocal line. The score is marked with a "ffz" (fortissimo) dynamic and a "z" (zest) marking. The music is characterized by a strong, driving rhythm and a melodic line that is both catchy and memorable.