

FULL CONDUCTOR SCORE
Catalog No: 012-4863-01

The Barnhouse Spotlight Series

SIDE PARTNERS

Solo or duet with band accompaniment

Herbert L. Clarke

Arranged by Andrew Glover

The Barnhouse SPOTLIGHT SERIES for Concert Band

MUSIC PUBLISHERS SINCE 1884

BARNHOUSE
COMPANY

SIDE PARTNERS

Solo or duet with band accompaniment

Herbert L. Clarke

Arranged by
Andrew Glover

Instrumentation

Full Conductor Score	1
1st Solo B $\flat$ Cornet (or Euphonium T. C.)	1
2nd Solo B $\flat$ Cornet (or Euphonium T. C.)	1
1st Solo Euphonium or Trombone	1
2nd Solo Euphonium or Trombone	1
Piccolo	1
Flute	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 $\flat$ Trumpet	5
2nd B $\flat$ Trumpet	5
1st F Horn	2
2nd & 3rd 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, Triangle	3
Crash Cymbals, Bass Drum	2

About the Music

Side Partners can be performed as a solo for cornet, trumpet, trombone, or euphonium; or as a duet for any two of these instruments.

It would be beneficial to first rehearse the band accompaniment without the soloist(s), giving the ensemble familiarity with the music and therefore being able to better negotiate the various tempo nuances. Examples: *ritard* at m. 27, a *tempo* at m. 29; fermata at m. 39, a *tempo* pickup to m. 40; and so forth. The conductor should respond to the tempos desired by the soloist(s).

Side Partners is an excellent vehicle to showcase star players. I hope you, your musicians, and audiences enjoy it!



About the Composer



Herbert L. Clarke (1867-1945) is best remembered as the star cornet soloist of the Sousa Band, and is regarded by many as the greatest cornet soloist of all time. In addition to a brilliant and lengthy career as a performer, Clarke was also an accomplished composer and conductor. Of his nearly 100 compositions, about a third of them were solos for cornet, many of which Clarke made famous through his own performances. **Side Partners** was composed

for himself and fellow Sousa band trombonist Frank Holton, who was a virtuoso soloist in his own right, and later a famous instrument designer and manufacturer.

About the Arranger



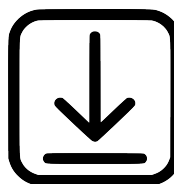
Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger 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 won a position in 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; Association of Concert Bands, where he serves on the advisory council; and is Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist 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.

9

Picc./Fl.

Ob.

mp

1st Clar.

f

2nd Clar.

f

3rd Clar.

f

Bs. Clar.

f

Bsn.

f

Alto Sax.

f

Ten. Sax.

f

Bar. Sax.

f

9

1st Solo Cor.

*mf**f*

2nd Solo Cor.

*mf**f*

1st Tpt.

2nd Tpt.

1st Hn.

f

2nd & 3rd Hn.

f

1st & 2nd Tbn.

*div.**mp*

3rd Tbn.

mp

Euph.

f

Tuba

f

Bls.

Sn. Dr.
Tri.Cr. Cym.
B. Dr.

7

8

10

11

12

13

14

Picc./Fl. *f* *ff* + Picc.

Ob. *f* *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Clar. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

1st Solo Cor.

2nd Solo Cor.

1st Tpt. *ff*

2nd Tpt. *ff*

1st Hn. *ff*

2nd & 3rd Hn. *a2* *div.* *ff*

1st & 2nd Tbn. *f* *ff*

3rd Tbn. *f* *ff*

Euph. *ff*

Tuba *ff*

Bls.

Sn. Dr. Tri. *ff*

Cr. Cym. B. Dr. *ff*

15 16 17 18 19 20

Picc./Fl. *mf*

Ob. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

p

p

p

p

1st Solo Cor. *mf*

2nd Solo Cor. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

1st Hn. *mf*

2nd & 3rd Hn. *mf*

1st & 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Bls. *mf*

Sn. Dr. Tri. *mf*

Cr. Cym. B. Dr. *mf*

p

p

p

p

p

p

29 *a tempo*

Picc./Fl. *mf*

Ob. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

29 *a tempo*

1st Solo Cor. *mf*

2nd Solo Cor. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

1st Hn. *mf*

2nd & 3rd Hn. *mf*

1st & 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Bls. *mf*

Sn. Dr. *mf*

Tri. *mf*

Cr. Cym. *mf*

B. Dr. *mf*

p

p

Picc./Fl.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bs. Clar.
 Bsn.
 Alto Sax.
 Ten. Sax.
 Bar. Sax.
 1st Solo Cor.
 2nd Solo Cor.
 1st Tpt.
 2nd Tpt.
 1st Hn.
 2nd & 3rd Hn.
 1st & 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bls.
 Sn. Dr.
 Tri.
 Cr. Cym.
 B. Dr.

Musical score for page 41, measures 37-44. The score includes parts for Piccolo/Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Cor Anglais (1st, 2nd), Trumpets (1st, 2nd), Horns (1st, 2nd & 3rd), Trombones (1st & 2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, Triangle, Crash Cymbal, and Bass Drum. The key signature is B-flat major (two flats). The score features various dynamics including *mf* (mezzo-forte) and *f* (forte), and includes articulation marks such as accents and slurs. A large watermark "For reference only. Not valid for format" is visible across the page.

52

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

57

57

53 54 55 56 58 59 60

- 10 -

- Picc.

Trio Slower $\text{♩} = 68$

rit.

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

mp

mp

mp

mp

mp

Trio Slower $\text{♩} = 68$

rit.

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

solo

mp

tri.

mp

mp

61

62

63

64

65

66

67

68

69 A Tempo; rubato

Picc./Fl.

Ob.

1st Clar. *(tutti)*
p

2nd Clar.
p

3rd Clar.
p

Bs. Clar.
p

Bsn.
p

Alto Sax.

Ten. Sax.

Bar. Sax.

69 A Tempo; rubato

1st Solo Cor.
p

2nd Solo Cor.
p

1st Tpt.

2nd Tpt.

1st Hn.
p

2nd & 3rd Hn.
p

1st & 2nd Tbn.

3rd Tbn.

Euph.
p

Tuba
p

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

70

71

72

73

74

75

76

77

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

77

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.Cr. Cym.
B. Dr.

78

79

80

81

82

83

84

85

86 Moderato ♩ = 96

+ Picc.

Picc. bottom; Fls. div.

rall.

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

86 Moderato ♩ = 96

rall.

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

87

88

89

90

91

92

93

Picc./Fl. *mf*

Ob. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

94 Moderato ♩ = 96

1st Solo Cor. *mf*

2nd Solo Cor. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

1st Hn. *mf*

2nd & 3rd Hn. *mf*

1st & 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Bls. *mf*

Sn. Dr. Tri. *mf*

Cr. Cym. B. Dr. *mf*

95 96 97 98 99 100 101

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

103

104

105

106

107

108

109

110

111

112

113 *accelerando*

Picc./Fl. *mf*

Ob. *mf*

1st Clar.

2nd Clar.

3rd Clar. *fp*

Bs. Clar.

Bsn.

Alto Sax. *fp*

Ten. Sax. *fp*

Bar. Sax. *mf*

113 *accelerando*

1st Solo Cor.

2nd Solo Cor.

1st Tpt. *mf*

2nd Tpt. *mf* *fp*

1st Hn. *mf* *fp*

2nd & 3rd Hn. *mf* *fp*

1st & 2nd Tbn. *mf* *fp*

3rd Tbn. *mf*

Euph.

Tuba

Bls. *mf*

Sn. Dr. Tri. *mf*

Cr. Cym. B. Dr. *mf*

p

114

115

116

117

118

119

120

cadenza

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

cadenza

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

122 Presto

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

122 Presto

1st Solo Cor.

2nd Solo Cor.

1st Tpt.

2nd Tpt.

1st Hn.

2nd & 3rd Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

Sn. Dr.
Tri.

Cr. Cym.
B. Dr.

123

124

125