

FULL CONDUCTOR SCORE

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Featuring exceptional musical works
for bands requiring flexible instrumentation

The Messenger March

C. L. Barnhouse

Arranged by
Anthony Susi

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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The Messenger

March

C. L. Barnhouse
Arranged by
Anthony Susi

Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 1	E $\flat$ Clarinet, E $\flat$ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B $\flat$ Instruments Part 4	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 4	E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B $\flat$ Bass T.C. Part 5	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba
2	E $\flat$ Bass T.C. Part 5	E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
1	Timpani (optional)	Timpani
4	Percussion	Snare Drum, Bass Drum, Crash Cymbals
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Program Notes

The Messenger was composed in 1892 by prominent bandmaster, publisher and self-taught cornet player Charles Lloyd Barnhouse, who founded the C.L. Barnhouse Company in 1886, one of the oldest and continuously operating band-focused music publishing companies in the world. The unique minor key introduction is quoted at the beginning of C.E. Duble's famous "Bravura" march. **The Messenger** earned a place in the United States Marine Band's Bicentennial Collection recorded by the "President's Own".

Rehearsal Suggestions

Due to the non-traditional structure of this American march, directors can opt to either not take the first repeat before the Trio or not take the Da Capo (as the Marine Band chose) for a shorter version.



About the Arranger



Anthony Susi has been teaching music in Connecticut schools at the middle, high school and college level since 1985. He often serves as guest conductor at honors band festivals for both middle and high school musicians throughout his native state, as well as in Massachusetts and Rhode Island. He has presented numerous state conference workshops and contributed articles for publication in *Band World*, *CMEA*, *MEJ*, and *SBO* on music pedagogy. He has also been invited to adjudicate both jazz and concert band festivals in Connecticut. His performing ensembles have been featured many times at CMEA and MENC Eastern Division Conferences and have earned Superior ratings and top honors at adjudication festivals throughout the Eastern states.

Anthony's diverse experience as a band director has provided him a unique understanding of the aesthetic appeal and technical needs for compositions written at various levels. This is evident by the number of commissions he receives each year from both middle and high school band directors since 1998. Some of his works have recently been noted in *Instrumentalist* magazine and made the top 100 lists by *Band World International* and the CT Chapter of ASBDA.

Outside of music education, Mr. Susi has also composed and recorded six CDs of original music in a variety of genres that have been featured on "Best of CT" compilation discs and the soap opera, "As the World Turns". He is an active solo artist on guitar, keyboard and vocals, performing regularly at several establishments around his home state.



**FULL-LENGTH
DIGITAL
RECORDINGS**

**AVAILABLE AT
BARNHOUSE.COM**

THE MESSENGER MARCH

C. L. Barnhouse
arr. Anthony Susi

March tempo (♩ = 120)

C Instruments
Part 1

B♭ Instruments
Part 1

E♭ Instruments
Part 1

C Instruments
Part 2

B♭ Instruments
Part 2

E♭ Instruments
Part 2

F Horn
Part 2

Viola
Part 3

B♭ Instruments
Part 3

E♭ Instruments
Part 3

F Horn
Part 3

Bass Clef
Part 3

B♭ Instruments
Part 4

E♭ Instruments
Part 4

Bass Clef
Part 4

Bass, Tuba
Part 5

Mallet Percussion
(Bells preferred)

Timpani
(optional)

Snare Drum
Bass Drum

Crash Cymbals

Keyboard
(optional)

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. P2
 Hn. P2
 Viola P3
 B♭ Inst. P3
 E♭ Inst. P3
 Hn. P3
 Bass Clef P3
 B♭ Inst. P4
 E♭ Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

The musical score is written for a large ensemble. The first three staves (C Inst. P1, B♭ Inst. P1, E♭ Inst. P1) feature woodwind parts with trills and slurs. The next four staves (C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2) show woodwinds with rapid sixteenth-note passages. The string section (Viola P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, Bass Clef P3) and the tuba section (B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4, Bass, Tuba P5) play sustained notes. The percussion section (Mallets, Timp.) and the keyboard (Kybd.) provide rhythmic and harmonic support. The score is divided into measures 8 through 13.

19

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Viola P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.
B.D.

Cr. Cyms.

Kybd.

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. P2
 Hn. P2
 Viola P3
 B♭ Inst. P3
 E♭ Inst. P3
 Hn. P3
 Bass Clef P3
 B♭ Inst. P4
 E♭ Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

Musical score for a large ensemble, measures 21-27. The score includes parts for various instruments: C and Bb instruments (P1, P2), Horns (P2, P3), Viola, Bass Clef instruments (P3, P4), Bass/Tuba, Mallets, Timpani, Snare/Double Bass, Cymbals, and Keyboard. The music features dynamic markings of *ff* (fortissimo) and *f* (forte), and includes trills and slurs. A large watermark "Not valid for performance" is overlaid diagonally across the page.

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. P2
 Hn. P2
 Viola P3
 B♭ Inst. P3
 E♭ Inst. P3
 Hn. P3
 Bass Clef P3
 B♭ Inst. P4
 E♭ Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

The musical score is written for a large ensemble. The woodwind section includes Clarinet in C (P1, P2), Bassoon (P1, P2), and Horns (P2, P3). The brass section includes Trumpets (B♭, E♭), Trombones (B♭, E♭), and Tuba/Euphonium. The string section includes Violins (P1, P2), Viola, Violoncello/Double Bass (P3, P4), and Double Bass/Tuba (P5). The percussion section includes Mallets, Timpani, Snare Drum (S.D.), Bass Drum (B.D.), and Cymbals (Cr. Cyms.). The keyboard part (Kybd.) is also present. The score is in 4/4 time and features a variety of musical notations, including dynamics (ffz), articulation (accents), and phrasing slurs. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.

35

C Inst. P1 *mf*

B $\flat$ Inst. P1 *mf*

E $\flat$ Inst. P1 *mf*

C Inst. P2 *mf*

B $\flat$ Inst. P2 *mf*

E $\flat$ Inst. P2 *mf*

Hn. P2 *mf*

Viola P3 *mf*

B $\flat$ Inst. P3 *mf*

E $\flat$ Inst. P3 *mf*

Hn. P3 *mf*

Bass Clef P3 *mf*

B $\flat$ Inst. P4 *mf*

E $\flat$ Inst. P4 *mf*

Bass Clef P4 *mf*

Bass, Tuba P5 *mf*

Mallets *mf*

Timp. *mf*

S.D.
B.D. *mf*

Cr. Cyms.

Kybd. *mf*

35

36

37

38

39

40

41

42

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. P2
 Hn. P2
 Viola P3
 B♭ Inst. P3
 E♭ Inst. P3
 Hn. P3
 Bass Clef P3
 B♭ Inst. P4
 E♭ Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

The musical score is arranged in a system of staves. The instruments are listed on the left. The score spans measures 43 to 50. A large watermark "For reference only! Not valid for performance." is overlaid diagonally across the page. The music features a crescendo starting around measure 46, with many notes marked with 'v' (accents).

51

C Inst. P1
f

B♭ Inst. P1
f

E♭ Inst. P1
f

C Inst. P2
f

B♭ Inst. P2
f

E♭ Inst. P2
f

Hn. P2
f

Viola P3
f

B♭ Inst. P3
f

E♭ Inst. P3
f

Hn. P3
f

Bass Clef P3
f

B♭ Inst. P4
f

E♭ Inst. P4
f

Bass Clef P4
f

Bass, Tuba P5
f

Mallets
f

Timp.
f

S.D.
B.D.
f

Cr. Cyms.
f

Kybd.
f

51 52 53 54 55 56 57 58

C Inst. P1
 Bb Inst. P1
 Eb Inst. P1
 C Inst. P2
 Bb Inst. P2
 Eb Inst. P2
 Hn. P2
 Viola P3
 Bb Inst. P3
 Eb Inst. P3
 Hn. P3
 Bass Clef P3
 Bb Inst. P4
 Eb Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

2.

68 TRIO

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Viola P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.
B.D.

Cr. Cyms.

Kybd.

67

68

69

70

71

72

73

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. P2
 Hn. P2
 Viola P3
 B♭ Inst. P3
 E♭ Inst. P3
 Hn. P3
 Bass Clef P3
 B♭ Inst. P4
 E♭ Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

74 75 76 77 78 79 80

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Viola P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.
B.D.

Cr. Cyms.

Kybd.

C Inst. P1
 Bb Inst. P1
 Eb Inst. P1
 C Inst. P2
 Bb Inst. P2
 Eb Inst. P2
 Hn. P2
 Viola P3
 Bb Inst. P3
 Eb Inst. P3
 Hn. P3
 Bass Clef P3
 Bb Inst. P4
 Eb Inst. P4
 Bass Clef P4
 Bass, Tuba P5
 Mallets
 Timp.
 S.D.
 B.D.
 Cr. Cyms.
 Kybd.

88 89 90 91 92 93 94

