

FULL CONDUCTOR SCORE
Score Cat No. 012-4301-01

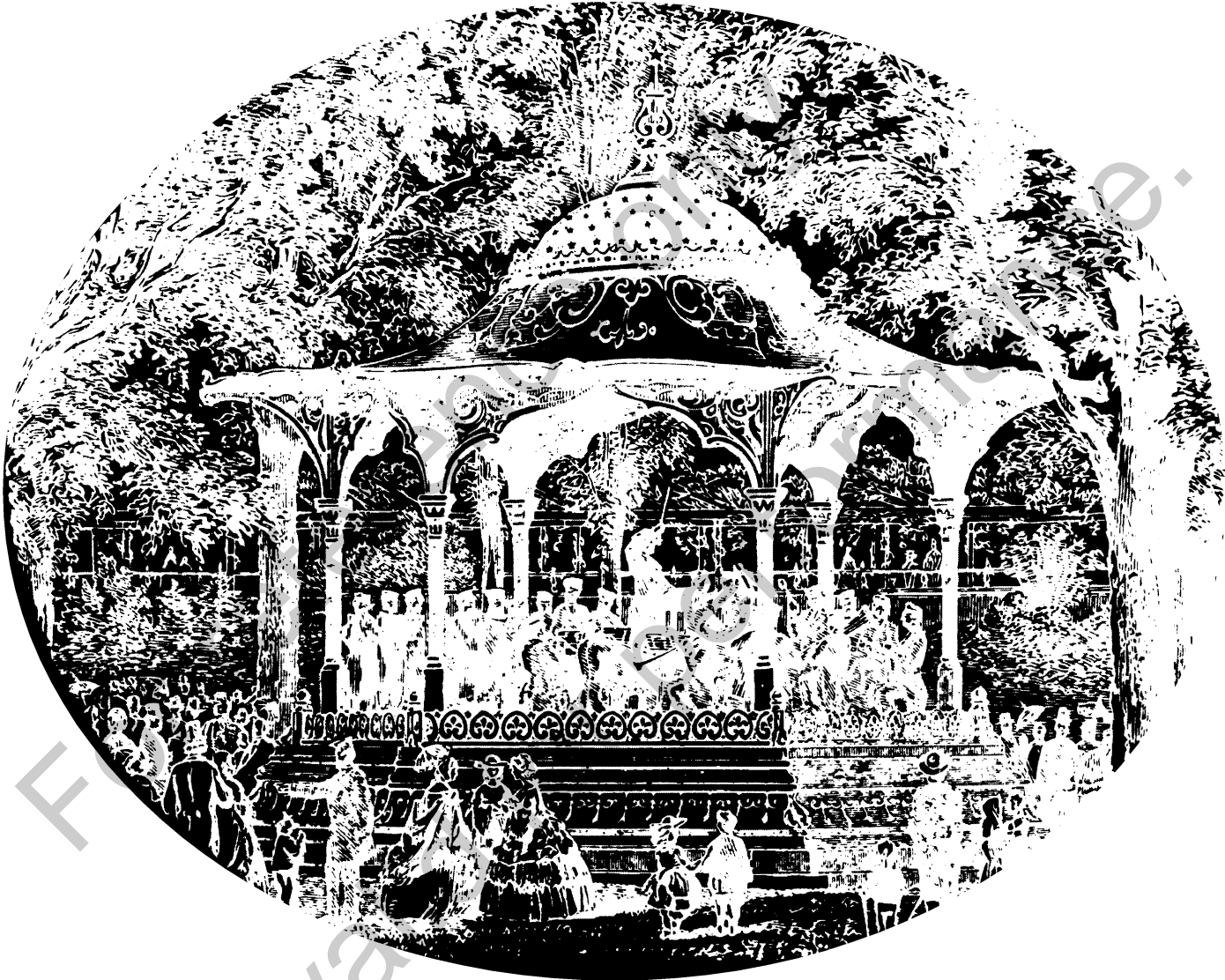
THE BOYS OF THE OLD BRIGADE

March

W. Paris Chambers

Arranged by

Andrew Glover



Barnhouse

Heritage of the March Series



C.L. BARNHOUSE COMPANY
Music Publishers, 205 Cowan Ave. W., P.O. Box 680
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About the Music

The Boys Of The Old Brigade was originally published in 1901, and has been a standard march in the repertoire of many professional and military bands since that time. Since the original edition bore no dedication, it is not known if the title was in reference to any particular organization or military unit.

Rehearsal and performance suggestions

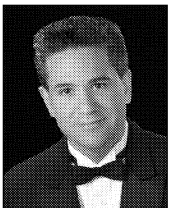
As with all "old-line" American marches, notes should be well-articulated and played on the short side of the note, unless otherwise indicated. A bold style should be evident throughout the performance. The opening fanfare in the cornets should make a solid first impression on the audience. The first strain (m. 13) is noteworthy in that the melody is contained in the low brass and low woodwinds. In the second strain (m. 30) the bass line should predominate in m. 30-37. Caution should be taken in m. 41-42, in that the rests are carefully observed; silence is music, too. The trio introduction (m. 47-50), which is unison in the winds, should be played with great virtuosity. In the third strain (m. 51) the melody and harmony should play in a very light, almost dance-like fashion, while the euphonium (m. 51-54) displays great virtuosity, and is joined by other lower voices (m. 55-58.) The pickups to m. 63 through 65 are in unison, and should be played solidly, with the large sforzando in m. 66 almost like an explosion of sound. The final section (m. 67) should also be played with great virtuosity and style.

William Paris Chambers (1854-1913)



Pennsylvania native W. Paris Chambers enjoyed a distinguished career as a conductor, composer, and cornet soloist. As composer, his band works number nearly 200, including well over 100 marches. Of these works, his most famous marches include "Chicago Tribune," "Hostrauser's March," and "The Boys Of The Old Brigade." He was equally well-known as a brilliant cornet soloist, composing and arranging many works for the instrument as well. His playing was noteworthy for an extreme high range, and he once played a cornet solo atop Pike's Peak as a stunt. Many of his works are characterized by difficult cornet parts.

Andrew Glover - 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 are 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 127+ 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 conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

Instrumentation

Full Conductor Score	1	1st Eb Alto Saxophone	3	1st Trombone	2
Flute & Piccolo	10	2nd Eb Alto Saxophone	3	2nd Trombone	2
Oboe	2	Bb Tenor Saxophone	2	3rd Trombone	2
1st Bb Clarinet	4	Eb Baritone Saxophone	1	Euphonium (Baritone) BC	2
2nd Bb Clarinet	4	1st Bb Cornet (Trumpet)	3	Euphonium (Baritone) TC	2
3rd Bb Clarinet	4	2nd Bb Cornet (Trumpet)	3	Tuba	4
Bb Bass Clarinet	2	3rd Bb Cornet (Trumpet)	3	Bells	2
Bassoon	2	1st & 2nd F Horns	2	Snare Drum	2
		3rd & 4th F Horns	2	Crash Cymbals, Bass Drum	2



**The Barnhouse
Heritage
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March
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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.

Recording Available



WFR381
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The Washington Winds
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CONTENTS: Into The Sunset (Conaway); The Boys of the Old Brigade (Chambers/arr. Glover); Up From Earth's Center (Romeyn); But For The Love Of Ireland (Swearingen); Force of Destiny (Neeck); The Huntress (King/arr. Glover); Avalanche! (J. McBride); The Skaters' Waltz (Waldteufel/arr. Longfield); Sunrise Over Kilimanjaro (Huckeby); Passacaglia (Bach/arr. Glover); Carolina's Majesty (Shaffer); Aguero, paso doble (Franco); Mazama (Chattaway); Open Thy Heart (Bizet/arr. Glover); Minimalist Dances (Conaway)

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

one player on top notes

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym. Bass Drum

a2

div.

30

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

Ob. *f* *f* *ff*

1st Clar. *f* *f* *ff*

2nd Clar. *f* *f* *ff*

3rd Clar. *f* *f* *ff*

Bass Clar. *f* *mf* *ff*

Bsn. *f* *mf* *ff*

1st Alto Sax. *f* *f* *ff*

2nd Alto Sax. *f* *f* *ff*

Ten. Sax. *f* *mf* *ff*

Bari. Sax. *f* *mf* *ff*

30

1st Cor. *f* *f* *ff*

2nd Cor. *f* *f* *ff*

3rd Cor. *f* *div.* *f* *ff*

1st/2nd Hn. *f* *ff* *div. ff*

3rd/4th Hn. *f* *ff* *div. ff*

1st/2nd Tbn. *f* *mf* *ff*

3rd Tbn. *f* *mf* *ff*

Euph. *f* *mf* *ff*

Tuba *f* *mf* *ff*

Bells

Sn. Drum *f* *ff*

Cr. Cym. Bass Drum *f* *ff*

25 26 27 28 29 31 32 33

TRIO

FL./Picc. *f* *ff* *mf*

Ob. *f* *ff* *mf*

1st Clar. *f* *ff* *mf*

2nd Clar. *f* *ff* *mf*

3rd Clar. *f* *ff* *mf*

Bass Clar. *f* *ff* *mf*

Bsn. *f* *ff* *mf*

1st Alto Sax. *f* *ff* *mf*

2nd Alto Sax. *f* *ff* *mf*

Ten. Sax. *f* *ff* *mf*

Bari. Sax. *f* *ff* *mf*

TRIO

1st Cor. *f* *ff* *mf*

2nd Cor. *f* *ff* *mf*

3rd Cor. *f* *ff* *mf*

1st/2nd Hn. *f* *a2 ff* *mf*

3rd/4th Hn. *f* *ff* *mf*

1st/2nd Tbn. *f* *ff* *mf*

3rd Tbn. *f* *ff* *mf*

Euph. *f* *ff* *mf*

Tuba *f* *ff* *mf*

Bells

Sn. Drum *f* *ff* *mf*

Cr. Cym. *f* *ff* *mf*

Bass Drum *f* *ff* *mf*

43 44 45 46 47 48 49 50

51

Fl./Picc. *p*

Ob. *p*

1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bass Clar. *p*

Bsn. *p*

1st Alto Sax. *p*

2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

51

1st Cor. *p*

2nd Cor. *p*

3rd Cor. *p* *div.*

1st/2nd Hn. *p* *div.*

3rd/4th Hn. *p* *a2* *div.*

1st/2nd Tbn. *p*

3rd Tbn. *p*

Euph. *p* *sol.*

Tuba *p*

Bells *p*

Sn. Drum *p*

Cr. Cym. Bass Drum *p*

52 53 54 55 56 57 58

59

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

59

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Drum
Cr. Cym.
Bass Drum

60

61

62

63

64

65

66

67

Fl./Picc. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

67

1st Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st/2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bells

Sn. Drum *ff*

Cr. Cym. Bass Drum *ff*

68 69 70 71 72 73 74

75

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

ffz

75

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Drum
Cr. Cym.
Bass Drum

ffz

76

77

78

79

80

81

82

83