

FULL CONDUCTOR SCORE
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THUNDERBOLT GALOP

Fred K. Huffer
Arranged by
Andrew Glover

GRADE:
2.5

BARNHOUSE COMMAND SERIES For Concert Band



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THUNDERBOLT GALOP

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

About the Composer

Fred K. Huffer was born in the small village of Stewardstown, Illinois in 1879. The family moved to Montana when Huffer was ten, and he studied music with his father, an accomplished violinist and conductor. He joined the local band at age 16, and four years later moved to Chicago, where he played in bands there. In 1901 he led the band with the W. W. Cole Dog and Pony Show, and later that year joined the Ringling Bros. Circus Band, playing baritone under the baton of George Ganweiler. After eight years trouping with circus bands, Huffer returned to the Chicago area, where he worked as a bandmaster, composer and arranger. His band works number forty-five, and he published many arrangements during his career. Huffer died in 1943.

About the Music

Thunderbolt Galop was originally published in 1909, just as the composer was finishing his eight-year career as a circus musician.

Galops conform to the same form and style of marches, only with a faster tempo, so the usual stylistic rules of marches would apply: notes should be played on the short side (unless otherwise indicated); attacks should be firm; and dynamics exaggerated. Rehearse this galop at a march tempo to develop technical proficiency; then, increase tempo to suit the abilities of the ensemble. The bass drum and cymbals will play a key role in a successful performance at a galop tempo.

I hope you, your musicians, and audiences enjoy **Thunderbolt Galop**.

- Andrew Glover

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 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; is president of the Detroit Concert Band, Inc.; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

New Young Band CD



WFR390

KICK-START!

The Washington Winds, Edward Petersen - Conductor

CONTENTS: Rattle The Cage (Neeck), Thunderbolt Galop (Huffer/arr. Glover), After The Storm (J. McBride), Insurrection (Coles), Christmas Fantasy (P. Clark), Siberian Express (Phillips), Elf Dance (Conaway), Desert Fire (J. McBride), Silver Wings March (R.W. Smith), Mission To Mars (Chattaway), Secret Agent (Romeyn), As Eagles Soar (Swearingen), The Quest for Greatness (Conaway), Sleddin' Hill (Shaffer), Spirits of the Heavens (Shaffer), Argosy (R.W. Smith), The Sounds Of Liberty (Swearingen), Pajaritos (Huckeby), Simple Dreams (Romeyn), Christmas Angels (P. Clark), Promise Of A New Sunrise (Shaffer), Attack of the Zombie Trombones (Neeck), Power And Pride (Conaway), Circus Time (Shaffer), Time For Trumpets (R.W. Smith), A Quiet Song (Swearingen), Jingle Drums (Neeck), Call To Glory (Romeyn), Kick-Start! (Swearingen), On Parade (Glover), Drum & Drummer (Shaffer), Mach One (J. McBride), Just As I Am (Setting by R.W. Smith), Deck The Holidays (Romeyn)

THUNDERBOLT GALOP

Fred K. Huffer

arranged by Andrew Glover

Conductor

011-4507-00

Fast! (♩ = c. 160 +)

5

Flute & Picc. (opt.)

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Sax.

B♭ Tenor Sax.

E♭ Baritone Sax.

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Snare Drum

Crash Cymbals
Bass Drum

The musical score is written for a wind ensemble and includes the following parts: Flute & Piccolo (optional), Oboe, 1st and 2nd B♭ Clarinets, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st and 2nd B♭ Trumpets, F Horn, Trombone, Baritone, Tuba, Bells, Snare Drum, Crash Cymbals, and Bass Drum. The score is in 2/4 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic of *ff* and a tempo marking of 'Fast! (♩ = c. 160 +)'. A rehearsal mark '5' is placed above the first measure of the second system. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *ff*. The percussion parts include specific instructions for cymbals and bass drum.

13

FL./Picc.
 Oboe
 1st Clar.
 2nd Clar.
 Bs. Clar.
 Bsn.
 A. Sax.
 T. Sax.
 B. Sax.

13

1st Tpt.
 2nd Tpt.
 Horn
 Tbn.
 Bar.
 Tuba
 Bells
 Sn. Dr.
 Cr. Cym.
 Bass Dr.

9 10 11 12 14 15 16

21

Fl./Picc. *f* *p* *f*

Oboe *f* *p* *f*

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

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

Bs. Clar. *f* *p* *f*

Bsn. *f* *p* *f*

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

T. Sax. *f* *p* *f*

B. Sax. *f* *p* *f*

21

1st Tpt. *f* *p* *f*

2nd Tpt. *f* *p* *f*

Horn *f* *p* *f*

Tbn. *f* *p* *f*

Bar. *f* *p* *f*

Tuba *f* *p* *f*

Bells *f* *p* *f*

Sn. Dr. *f* *p* *f*

Cr. Cym. *f* *p* *f*

Bass Dr. *f* *p* *f*

17 18 19 20 22 23 24

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Horn

Tbn.

Bar.

Tuba

Bells

Sn. Dr.

Cr. Cym.
Bass Dr.

p *f* *ffz*

25 26 27 28 30 31 32

FL./Picc. *mf*

Oboe *mf*

1st Clar. *p* *mf*

2nd Clar. *p* *mf*

Bs. Clar. *mf* *p*

Bsn. *mf* *p*

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p*

B. Sax. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

Horn *mf* *p*

Tbn. *mf*

Bar. *mf* *p*

Tuba *mf* *p*

Bells *mf*

Sn. Dr. *mf* *p*

Cr. Cym. Bass Dr. *mf* *p*

42

43

44

45

47

48

49

Fl./Picc. *mf* *fz* *mf*

Oboe *mf* *fz* *mf*

1st Clar. *fz* *p* *mf*

2nd Clar. *fz* *p* *mf*

Bs. Clar. *mf* *p*

Bsn. *mf* *p*

A. Sax. *fz* *p* *mf*

T. Sax. *mf* *fz* *p*

B. Sax. *mf* *p*

54

1st Tpt. *fz* *mf*

2nd Tpt. *mf* *fz*

Horn *mf* *fz* *p*

Tbn. *mf* *fz*

Bar. *mf* *p*

Tuba *mf* *p*

Bells *mf*

Sn. Dr. *mf* *fz* *p*

Cr. Cym. Bass Dr. *mf* *fz* *p*

50 51 52 53 55 56 57

82

Fl./Picc. *mf-ff*

Oboe *mf-ff*

1st Clar. *mf-ff*

2nd Clar. *mf-ff*

Bs. Clar. *mf-ff*

Bsn. *mf-ff*

A. Sax. *mf-ff*

T. Sax. *mf-ff*

B. Sax. *mf-ff*

82

1st Tpt. *mf-ff*

2nd Tpt. *mf-ff*

Horn *mf-ff*

Tbn. *ff* *sol* (5) *fff* (7)

Bar. *mf-ff*

Tuba *mf-ff*

Bells *mf-ff*

Sn. Dr. *mf-ff*

Cr. Cym. Bass Dr. *mf-ff*

83 84 85 86 87 88 89

90

Fl./Picc. *ffz*

Oboe *ffz*

1st Clar. *ffz*

2nd Clar. *ffz*

Bs. Clar. *ffz*

Bsn. *ff* *ffz*

A. Sax. *ffz*

T. Sax. *ffz*

B. Sax. *ff* *ffz*

90

1st Tpt. *ffz*

2nd Tpt. *ffz*

Horn *ff* *ffz*

Tbn. *ff* *ffz* (Play)

Bar. *ff* *ffz*

Tuba *ff* *ffz*

Bells

Sn. Dr. *ffz*

Cr. Cym. Bass Dr. *ffz*

91 92 93 94 95 96 97 98