

FULL CONDUCTOR SCORE

Catalog No: 011-4706-01

ECLIPSE GALOP

Karl L. King
Arranged by
Andrew Glover

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®
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ECLIPSE GALOP

Karl L. King
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Instrumentation

Full Conductor Score	1	1st B \flat Trumpet.....	5
Flute & Piccolo (opt.).....	10	2nd B \flat Trumpet	5
Oboe	2	F Horns	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
1st E \flat Alto Saxophone	3	Bells	4
2nd E \flat Alto Saxophone	3	Snare Drum.....	2
B \flat Tenor Saxophone	2	Crash Cymbals, Bass Drum	2
E \flat Baritone Saxophone	2		

About the Music

Eclipse Galop was composed around 1916, when Karl King was the bandmaster for the Sells-Floto Circus. It was probably first performed for one of the circus acts during the 1916, most likely as a “chaser” – a piece of music played at the conclusion of an act to “chase” the performers out of the center ring. It was dedicated to the composer’s friend Don Montgomery, who was a tuba player with the Sells-Floto Circus Band.

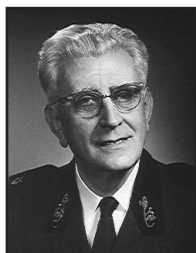
Rehearsal and Performance Suggestions

Galops can be great fun to play, and both enjoyable and exciting for audiences to hear. This galop may be played at a wide range of tempos. I recommend rehearsing it at a moderate march tempo, and once the ensemble has a good technical grasp of the piece, then starting to increase the tempo as skill levels allow. I recommend a tempo of quarter note = 144 as the starting point for galop tempo. When Karl King played galops with his own band, he started at a tempo of quarter note = 240, with an increase of tempo on the final strain (m. 68, second time.) However, please make sure the tempo you use is one which is within the grasp of your performers – as fast as possible, but not faster!

I hope you enjoy rehearsing and performing **Eclipse Galop**.



About the Composer



Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and around the turn of the century, the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson’s Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey “Greatest Show On Earth.” He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece, “Barnum and Bailey’s Favorite.”

In 1914 King accepted the position as bandleader on the Sells Floto/Bufalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. Recently married and intent upon settling down, King ended his circus “trouping days” and returned to Canton in 1919, where he led the Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. During his tenure, the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute. Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ABA President in 1938 and was later named an Honorary Life President. He lived in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the “Karl L. King Municipal Band” in his honor. On October 22, 2006, a life-sized bronze statue of Mr. King was unveiled on the city square in Fort Dodge, as a testament and monument to the city’s most famous musician and citizen.

As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels.

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.

This arrangement dedicated to the Discovery Middle School Band, Liberty, Mo.; Marti Whelan, director

ECLIPSE

GALOP

Karl L. King

arranged by Andrew Glover

Conductor
011-4706-00

Fast (♩ = 144 - 240)

5

Flute (opt. Piccolo) *f* *mf*

Oboe *f* *mf*

1st B♭ Clarinet *f* *mf*

2nd B♭ Clarinet *f* *mf*

Bass Clarinet *f* *mf*

Bassoon *f* *mf*

1st E♭ Alto Sax *f* *mf*

2nd E♭ Alto Sax *f* *mf*

B♭ Tenor Sax *f* *mf*

E♭ Baritone Sax *f* *mf*

1st B♭ Trumpet *f* *mf*

2nd B♭ Trumpet *f* *mf*

F Horns *f* *mf*

Trombone *f* *mf*

Baritone *f* *mf*

Tuba *f* *mf*

Bells (plastic mallets)

Snare Drum *f* *mf*

Crash Cymbals
Bass Drum *f* *mf*

1 2 3 4 6 7 8 9 10

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13

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

13

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S. Dr.

Cr. Cym.
B. Dr.

2. 23

Fl./Picc. *mf* *ff* *p*

Ob. *mf* *ff* *p*

1st Clar. *mf* *ff* *p*

2nd Clar. *mf* *ff* *p*

Bs. Clar. *mf* *ff* *p*

Bsn. *mf* *ff* *p*

1st A. Sax. *mf* *ff* *p*

2nd A. Sax. *mf* *ff* *p*

Ten. Sax. *mf* *ff* *p*

Bar. Sax. *mf* *ff* *p*

1st Tpt. *mf* *ff* *p*

2nd Tpt. *mf* *ff* *p*

Hn. *mf* *ff* *p*

Tbn. *mf* *ff* *p*

Bar. *mf* *ff* *p*

Tuba *mf* *ff* *p*

Bls.

S.Dr. *mf* *ff* *p*

Cr. Cym. *mf* *ff* *ffz* *p*

B. Dr.

21 22 24 25 26 27 28 29 30

31

Fl./Picc. *mf* *ff*

Ob. *mf* *ff*

1st Clar. *mf* *ff*

2nd Clar. *mf* *ff*

Bs. Clar. *mf* *ff*

Bsn. *mf* *ff*

1st A. Sax. *mf* *ff*

2nd A. Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Bar. Sax. *mf* *ff*

31

1st Tpt. *mf* *ff*

2nd Tpt. *mf* *ff*

Hn. *mf* *ff*

Tbn. *mf* *ff*

Bar. *mf* *ff*

Tuba *mf* *ff*

Bls.

S.Dr. *mf* *ff*

Cr. Cym. *mf* *ff*

B. Dr. *mf* *ff* *fz*

32

33

34

35

36

37

38

39

40

48

- picc.

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

40

48

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

41

42

43

44

45

46

47

49

Fl./Picc. 56 + picc. f

Ob. f

1st Clar. f

2nd Clar. f

Bs. Clar. f

Bsn. f

1st A. Sax. f

2nd A. Sax. f

Ten. Sax. f

Bar. Sax. f

56

1st Tpt. f

2nd Tpt. f

Hn. f

Tbn. f

Bar. f

Tuba f

Bls.

S.Dr. f

Cr. Cym. f

B. Dr. f

50 51 52 53 54 55 57 58

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
Ten. Sax.
Bar. Sax.
1st Tpt.
2nd Tpt.
Hn.
Tbn.
Bar.
Tuba
Bls.
S. Dr.
Cr. Cym.
B. Dr.

59

60

61

62

63

64

65

66

67

68

Fls. div.; picc. bottom

Fl./Picc. *mf-ff*

Ob. *mf-ff*

1st Clar. *mf-ff*

2nd Clar. *mf-ff*

Bs. Clar. *mf-ff*

Bsn. *mf-ff*

1st A. Sax. *mf-ff*

2nd A. Sax. *mf-ff*

Ten. Sax. *mf-ff*

Bar. Sax. *mf-ff*

68

1st Tpt. *mf-ff*

2nd Tpt. *mf-ff*

Hn. *mf-ff*

Tbn. *mf-ff*

Bar. *mf-ff*

Tuba *mf-ff*

Bls. *mf-ff*

S.Dr. *mf-ff*

Cr. Cym. *mf-ff*

B. Dr. *mf-ff*

69 70 71 72 73 74 75

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S.Dr.

Cr. Cym.
B. Dr.

76 77 78 79 80 81 82 83 84

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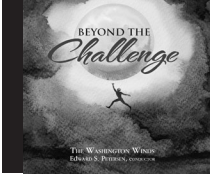
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CHASING THE FUTURE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Bullet Train* (Webb), *Super Sticky* (Neeck), *Country Renaissance Dances* (Susato/arr. Fenske), *Lavender's Blue* (arr. Romeyn), *Our American Heroes* (Swearingen), *Dance Of The Dawn* (Conaway), *Divergence* (R.W. Smith), *March Of The Pandas* (P. Clark), *Castlebrooke Overture* (C.T. Smith), *Coronation Fanfare* (R. W. Smith), *Angels Amongst Us* (Swearingen), *Thunder And Fury* (Shaffer), *Winner Takes All* (Romeyn), *Not Tu-bad!* (Webb), *Pictures At An Exhibition* (Mussorgsky/

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WFR395

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The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Forged In Fire* (Romeyn), *Oh, My Heart Belongs To Ireland* (Swearingen), *The Squealer* (Huff/arr. Glover), *Rejoissant!* (Shaffer), *Feuerfest Polka - Op. 269* (Strauss/arr. Longfield), *Twilight Portrait* (Huckeby), *Klezmer!* (Webb), *Defiance!* (Jarvis), *A Voyage To Freedom* (Swearingen), *Meditation* (Massenet/arr. Glover), *Skywalk* (Mohanty), *Travelin' Music* (La Plante), *Heaven's Light* (Reineke/arr. Romeyn), *Dragonship* (Neeck), *Aurora Borealis* (Susi), *Olympus* (Romeyn), *Nimrod* (Elgar/arr. Glover),

Dr. Mayhem! (Bell), *Beyond The Challenge* (Huckeby), *Bunker Hill* (King/arr. Swearingen), *The Cat's Pajamas* (La Plante), *Eclipse Galop* (King/arr. Glover), *The Star Spangled Banner* (arr. Huckeby)

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