

*Barnhouse Concert Band*

# **GLORY**

**John Cacavas**

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## Barnhouse **Archive Edition**



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# GLORY

## Concert March

### Note to Conductor

Inspired by the great slow marches of England "Glory" is a work that can be performed by bands of all levels of experience and by those with limited instrumentations. Although the work is an original composition, its themes are similar to early folk marching songs.

### Rehearsal Suggestions

In order to achieve the emotional impact intended, great care must be taken to observe the proper tempo as indicated. The incessant drum pattern is the mainstay of this rhythm and careful rehearsal will avoid the "rushing" that is quite often a problem when playing marches. The more snare drum players used, the more exciting the performance will become.

Wherever the legato sections occur, the phrasing must be very legato and flowing. (Such as bar 37 through bar 52 and again in the section beginning at bar 57). The effect should be that of an "orchestral" nature.

If the tempo has inadvertently increased, a good place to slow it down again would be at the Grandioso section.

Due to the extensive cross-scoring, dynamics may have to be adjusted in various places to allow the melody instruments to be heard. This will be up to the discretion of the conductor.

John Cacavas

### John Cacavas

One of the foremost composers of music for motion pictures and television, John Cacavas lends his many writing talents now to the educational field. As an undergraduate at Northwestern University, John Cacavas studied composition with Paul Hindemith and Pulitzer Prize winning composer Robert Mills Delaney. Following graduation, Cacavas served as a member of the armed forces, with the renowned United States Army Band in Washington as an arranger. During this period he became increasingly more active as a composer/arranger. After his release from the Army, Cacavas began his career as a composer/arranger in New York City where he worked in a variety of musical assignments for record companies, commercials, performers and music publishers. Since that time he has won a variety of awards for his composing talents, including a Grammy Award.

Currently, John Cacavas is guest lecturer in film scoring for the Academy of Motion Picture Arts and Sciences and also is a frequent guest lecturer at U.C.L.A.'s film scoring seminars and at the Los Angeles Film Exposition as well as at other colleges and universities throughout the country.



John Cacavas

Full Conductor Score

(No Condensed Score Published)

Time of Perf. 3:45

# GLORY

Concert March

John Cacavas  
A.S.C.A.P.

Slow march tempo (♩ = 92)

5

C Piccolo  
**A 1810**

C Flutes 1  
2

Oboes 1  
2

E♭ Clarinet

1

B♭ Clarinets 2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1  
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slow march tempo (♩ = 92)

5

B♭ Trumpets 2

3

F Horns

1

Trombones 2

3

Baritone

Tuba

String Bass

Glockenspiel

Snare Drums  
Bass Drum  
Cymbals

Solo 1st time - Tutti, 2nd time

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Picc., Fl. (1 and 2), Obs. (1 and 2), E♭ Cl., Cl. (2, 3), A. Cl., B. Cl., Bsn., A. Savs. (1 and 2), I. Sav., Bar. Sav., Tpts. (1, 2, 3), Hns. (1, 2, 3), Trbs. (1, 2, 3), Bar., Tuba, Str. B., Glock., S.D., B.D., and Cym. The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features a melodic line in the Piccolo and Flute parts, with some notes tied across measures. The Oboe and Clarinet parts are mostly rests. The Saxophone and Trombone parts also show rests. The Trumpet part has a melodic line. The Horn, Baritone, and Tuba parts are rests. The Snare Drum part has a rhythmic pattern of eighth notes. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page. The number '13' is in a box at the top right and bottom right of the page.

Picc.  
Fls. 1 2  
Obs. 1 2  
Eb Cl.  
Cls. 2 3  
A. Cl.  
B. Cl.  
Bsn.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2 3 4  
Trbs. 1 2 3  
Bar.  
Tuba  
St. B.  
Glock.  
S. D.  
B. D.  
Cym.

For reference only. Not valid for performance.

div. f

3289

Picc. *mf*

Fls. 1 *mf* a2

Fls. 2 *mf* a2

Obs. 1 *mf*

Obs. 2 *mf*

E♭Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

A.Saxs. 1 *mf* a2

A.Saxs. 2 *mf*

T.Sax. *mf*

Bar.Sax. *mf*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Trbs. 1 *f*

Trbs. 2 *f*

Trbs. 3 *f*

Bar. *f*

Tuba *f*

St. B. *f* pizz.

Glock. *f*

S.D. *f*

B.D. *f*

Cym. *f*

29

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

E♭Cl. *mf*

1 *mf*

2 *mf*

3 *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

A.Saxs. 1 *mf*

2 *mf*

T.Sax. *mf*

Bar Sax. *mf*

*div.*

*vcl.*

*a2*

29

Tpts. 1

2

3

Hns. 1

2

3

4

Trbs. 1

2

3

Bar. *Bsn.*

Tuba

St.B. *pizz.*

Glock.

S.D.

B.D.

Cym.

Picc.

Fls. 1  
2

Obs. 1  
2

EbCl.

Cl. 1  
2  
3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1  
2

T.Sax.

Bar.Sax.

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Tuba

St.B.

Glock.

S.D.  
B.D.  
Cym.

37

37

*div.*

Not Valid for Performance



Picc. *Soli* *f* 45

Fls. 1 *Soli* *f* *div.*

Fls. 2 *Soli* *f* *div.*

Obs. 1 *Soli* *f* *div.*

Obs. 2 *Soli* *f* *div.*

E♭Cl. *Soli* *f*

Cl. 1 *Soli* *f*

Cl. 2 *Soli* *f*

Cl. 3 *Soli* *f*

A.Cl. *Soli* *f*

B.Cl. *Soli* *mf*

Bsn. *Soli* *mf*

A.Saxs. 1 *Soli* *f* *div.* a2

A.Saxs. 2 *Soli* *f*

T.Sax. *Soli* *f*

Bar.Sax. *Soli* *f*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Trbs. 1 *mf*

Trbs. 2 *mf*

Trbs. 3 *mf*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Glock.

S.D.  
B.D.  
Cym. *mf*

**cresc.** **53 dim.**

Picc.  
Fls. 1 2  
Obs. 1 2  
EbCl.  
Cls. 2 3  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs. 1 2  
T.Sax.  
Bar.Sax.  
**cresc.** **53 dim.**  
Tpts. 1 2 3  
Hns. 1 2 3 4  
Trbs. 1 2 3  
Bar.  
Tuba  
St.B.  
Glock.  
S.D.  
B.D.  
Cym.

(♩ = ♩) L'istesso

Picc.  
Fls.  
Obs.  
E♭Cl.  
Cl.  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs.  
T.Sax.  
Bar.Sax.

(♩ = ♩) L'istesso

Tpts.  
Hns.  
Trbns.  
Bar.  
Tuba  
St.B.  
Glock.  
S.D.  
B.D.  
Cym.

61

Picc.

Fls. 1 2

Obs. 1 2

E♭Cl.

1

Cl. 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

Bar.Sax.

61

Tpts. 1 2 3

Hns. 1 2 3 4

(1.Hn.)

Trbs. 1 (3.Hn.) 2 (Bar.) 3

Bar.

Tuba

St.B.

Glock.

S.D.  
B.D.  
Cym.

69

Picc. *p* *f*

Fls. 1 *p* *f*

Obs. 1 *p* *f*

2

EbCl. *p* *f*

1

Cl. 2 *mp* *mf*

3

A.Cl. *v*

B.Cl. *v*

Bsn. *v*

A.Saxs. 1 *mp*

2

T.Sax. *mp*

Bar.Sax. *v*

69

Tpts. 1 *p* *mf*

2 *p* *mf*

3

Hns. 1 *p* *mf*

2 *p* *mf*

3

Trbs. 1 *v*

2 *v*

3 *v*

Bar. *p* *mf*

Tuba *p* *mf*

St.B. *p* *mf*

Glock. *p* *mf*

S.D. *p* *mf*

B.D. *p* *mf*

Cym. *p* *mf*

3289

77

Picc.

Fls. 1 2

Obs. 1 2

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

Bar.Sax.

77

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B. arco

Glock.

S.D.  
B.D.  
Cym.

85

Picc. *mf*

Fls. 1 *mp* *f* *mf*

2 *mp* *f* *mf*

Obs. 1 *mp* *f* *mf* *div.*

2 *mp* *f* *mf*

E♭Cl. 1 *mp* *f* *mf*

2 *mp* *f* *mf*

3 *mp* *f* *mf*

A.Cl. *mp* *f*

B.Cl. *mp* *f*

Bsn. *mp* *f*

A.Saxs. 1 *mp* *f* *mf*

2 *mp* *f* *mf*

T.Sax. *mp* *f* *mf*

Bar.Sax. *mp* *f*

85

1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

Hns. 1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

4 *mp* *f*

Trbs. 1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

St.B. *pizz. mp* *f*

Glock. *mp* *f*

S.D. *mp* *f*

B.D. *mp* *f*

Cym. *mp* *f*

3289

This page contains a musical score for a full orchestra, starting at measure 96. The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Eb Clarinet (EbCl.), Clarinets (Cls. 1, 2, and 3), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Alto Saxophone (A.Saxs. 1 and 2), Tenor Saxophone (T.Sax.), Baritone Saxophone (Bar.Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Trbs. 1, 2, and 3), Baritone (Bar.), Tuba, Snare Drum (St.B.), Glockenspiel (Glock.), and Snare Drum, Bass Drum, and Cymbals (S.D., B.D., Cym.). The score features various musical notations such as dynamics (ff), articulation (div.), and performance instructions. A large watermark 'NoteforAll.com' is visible across the page.



L'istesso (♩ = ♩.)

107 Grandioso

Picc.

Fls. 1  
2

Obs. 1  
2

E♭Cl.

1

Cl. 2  
3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1  
2

T.Sax.

Bar.Sax.

L'istesso (♩ = ♩.)

107 Grandioso

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Tuba

St.B.

Glock.

S.D.  
B.D.  
Cym.

Picc

Fls. 1 2

Obs. 1 2

EbCl. 1 2

Cls. 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

Bar.Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B.

Glock.

S.D.  
B.D.  
Cym.

*div.*

*div.*

*div.*

*div.*

115

Picc.

Fls. 1  
2

Obs. 1  
2

Eb Cl.

1  
2

3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1  
2

T. Sax.

Bar. Sax.

115

1  
2  
3

Hns. 1  
2  
3  
4

1  
2  
3

Trbs.

Bar.

Tuba

St. B.

Glock.

S.D.  
B.D.  
Cym.

123

Picc. *mf* *div.* *a2*

Fls. 1 2 *mf* *div.* *a2*

Obs. 1 2 *mf* *div.* *a2*

E♭Cl. *mf* *div.* *a2*

Cl. 1 2 3 *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

A.Saxs. 1 2 *mf*

T.Sax. *mf*

Bar.Sax. *mf*

123

Tpts. 1 2 3 *mf*

Hns. 1 2 3 *mf* *a2*

Trbs. 1 2 3 *f* *Soli "Brassy"*

Bar. *f* *Soli "Brassy"*

Tuba *f* *Soli "Brassy"*

St.B. *mf*

Glock. *mf*

S.D. *mf*

B.D.

Cym. *mf*

131

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

Cl. 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hrn.

Trbs. 1 2 3

Bar.

Tuba

St. B.

Glock.

S. D.  
B. D.  
Cym.

Quasi Horn

*f*

This page contains the musical score for measures 139, 140, and 141. The instruments listed on the left are Picc., Fls., Obs., Eb Cl., Cls., A. Cl., B. Cl., Bsn., A. Saxs., T. Sax., Bar. Sax., Ipts., Hns., Trbs., Bar., Tuba, St. B., Glock., S.D., B.D., and Cym. A 'cresc.' marking is present at the beginning of measure 139. A box containing the number '139' is located above the Piccolo staff in measure 139. The score features various dynamics such as *ff* and *div.*, and includes performance directions like *div.* for the Ipsi. The percussion part includes complex rhythmic patterns for the S.D., B.D., and Cym. A large diagonal watermark reading 'Not valid for performance' is overlaid across the score.

Maestoso

147

Picc.

Fls. 1 2

Obs. 1 2

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

Bar.Sax.

Maestoso

147

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B. arco

Glock.

S.D.  
B.D.  
Cym.

Picc. *p* *rit.* *pp* *ppp*

Fl. 1 2

Obs. 1 2

Eb Cl. 1 2

Cl. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St. B.

Glock.

S. D.  
B. D.  
Cym.