

FULL CONDUCTOR SCORE

Catalog No: 012-2220-01

› THE MUSIC OF RUSSELL ALEXANDER ›

CHARIOTEERS OF SEMIRAMIS

GALOP

Russell Alexander

Arranged by Andrew Glover



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Instrumentation

Full Conductor Score	1
Piccolo & Flute in C.....	10
Piccolo & Flute in D ^b	2
Oboe	2
1st B ^b Clarinet	4
2nd B ^b Clarinet	4
3rd B ^b Clarinet.....	4
B ^b Bass Clarinet.....	2
Bassoon	2
1st E ^b Alto Saxophone.....	3
2nd E ^b Alto Saxophone.....	3
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	1
1st B ^b Cornet (Trumpet).....	3
2nd B ^b Cornet (Trumpet).....	3
3rd B ^b Cornet (Trumpet).....	3
1st & 2nd F Horn	2
3rd & 4th F Horn.....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone	2
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Snare Drum, Triangle	2
Crash Cymbals, Bass Drum	2

About the Composer



Russell Alexander was born February 26, 1877 in Nevada City, Missouri. Little is known of his training and activities as a youth, but his earliest published work – “The Darlington March” –was published by C. L. Barnhouse in 1896. Alexander joined the Barnum and Bailey Circus Band in 1898 as euphonium player and musical arranger. In 1901 he composed what is probably his most famous march, “Colossus of Columbia.” Following his tenure with Barnum & Bailey, Alexander was a member of a popular musical comedy act called “The Exposition Four.” The act was composed of Alexander’s two brothers and a third individual, all of whom were accomplished musicians, performed extensively and achieved popularity.

Alexander suffered from poor health, and died in Liberty, New York at the age of 38 on October 2, 1915. Over the course of his career he composed some 31 marches, 6 galops, 3 overtures and several other works. Several of his marches are considered standard repertoire, and remain popular to this day.

For more information, see “Russell Alexander: His Life and Music” available from C. L. Barnhouse Co. <https://www.barnhouse.com/product/079-6202-00/>

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 joined 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 and the Association of Concert Bands, where he serves on the advisory council. In May 2013 he received the Distinguished Alumni award from Central Methodist University. Additionally, he serves as adjunct instructor of euphonium at William Penn University.

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CHARIOTEERS OF SEMIRAMIS

GALOP

Russell Alexander
edited by Andrew Glover

Conductor
012-2220-00

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Flute & Piccolo:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- Oboe:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 1st B♭ Clarinet:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 2nd B♭ Clarinet:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 3rd B♭ Clarinet:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- B♭ Bass Clarinet:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- Bassoon:** Bass clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 1st E♭ Alto Saxophone:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 2nd E♭ Alto Saxophone:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- B♭ Tenor Saxophone:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- E♭ Baritone Saxophone:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 1st B♭ Cornet (Trumpet):** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 2nd B♭ Cornet (Trumpet):** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 3rd B♭ Cornet (Trumpet):** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 1st & 2nd F Horns:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 3rd & 4th F Horns:** Treble clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 1st & 2nd Trombones:** Bass clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- 3rd Trombone:** Bass clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- Euphonium (Baritone):** Bass clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- Tuba:** Bass clef, 2/4 time. Dynamics: *ff*, *fz*, *mf*, *legg.*
- Snare Drum:** Percussion clef, 2/4 time. Dynamics: *fz*, *S.D.*
- Crash Cymbals/Bass Drum:** Percussion clef, 2/4 time. Dynamics: *fz*, *cym.*, *B.D.*

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

Ob. *mf* *ff* *mf*

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

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

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

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

Bsn. *mf* *ff* *mf*

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

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

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

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

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

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

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

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

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

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

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

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Sn. Drum

Cr. Cym. Bass Drum

Fl./Picc. *mf* *sfz* *f*

Ob. *mf* *sfz* *f*

1st Clar. *mf* *sfz* *f*

2nd Clar. *mf* *sfz* *f*

3rd Clar. *mf* *sfz* *f*

Bass Clar. *mf* *sfz* *f*

Bsn. *mf* *sfz* *f*

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

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

Ten. Sax. *mf* *sfz* *f*

Bari. Sax. *mf* *sfz* *f*

1st Cor. *mf* *sfz* *f*

2nd Cor. *mf* *sfz* *f*

3rd Cor. *mf* *sfz* *f*

1st/2nd Hn. *mf* *sfz* *f*

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

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

3rd Tbn. *mf* *sfz* *f*

Euph. *mf* *sfz* *f*

Tuba *mf* *sfz* *f*

Sn. Drum *mf* *tri.* *S.D.* *sfz*

Cr. Cym. Bass Drum *mf* *tog.* *cym.* *tog.* *f*

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Sn. Drum
Cr. Cym.
Bass Drum

58

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

58

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym.
Bass Drum

59 60 61 62 63 64 65 66 67 68 69

TRIO

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym.
Bass Drum

Fl./Picc. *fz* *p* *tr*

Ob. *fz* *p*

1st Clar. *fz* *p*

2nd Clar. *fz* *p*

3rd Clar. *fz* *p*

Bass Clar. *fz* *p*

Bsn. *fz* *p*

1st Alto Sax. *fz*

2nd Alto Sax. *fz*

Ten. Sax. *fz*

Bari. Sax. *fz*

84

1st Cor. *fz* *p*

2nd Cor. *fz* *p*

3rd Cor. *fz*

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

3rd/4th Hn. *fz* *p*

1st/2nd Tbn. *fz*

3rd Tbn. *fz*

Euph. *fz* *p*

Tuba *fz* *p*

Sn. Drum *fz*

Cr. Cym. Bass Drum *fz* *B.D.*

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym.
Bass Drum

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym.
Bass Drum

104 105 106 107 108 109 110 111 112 113 114 115

116

124

FL/Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Sn. Drum
Cr. Cym.
Bass Drum

117 118 119 120 121 122 123 125 126 127

Fl./Picc.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bass Clar.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Cor.
 2nd Cor.
 3rd Cor.
 1st/2nd Hn.
 3rd/4th Hn.
 1st/2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Sn. Drum
 Cr. Cym.
 Bass Drum

152 153 154 155 156 157 158 159 160 161 162 163

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym.
Bass Drum

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Sn. Drum

Cr. Cym. Bass Drum