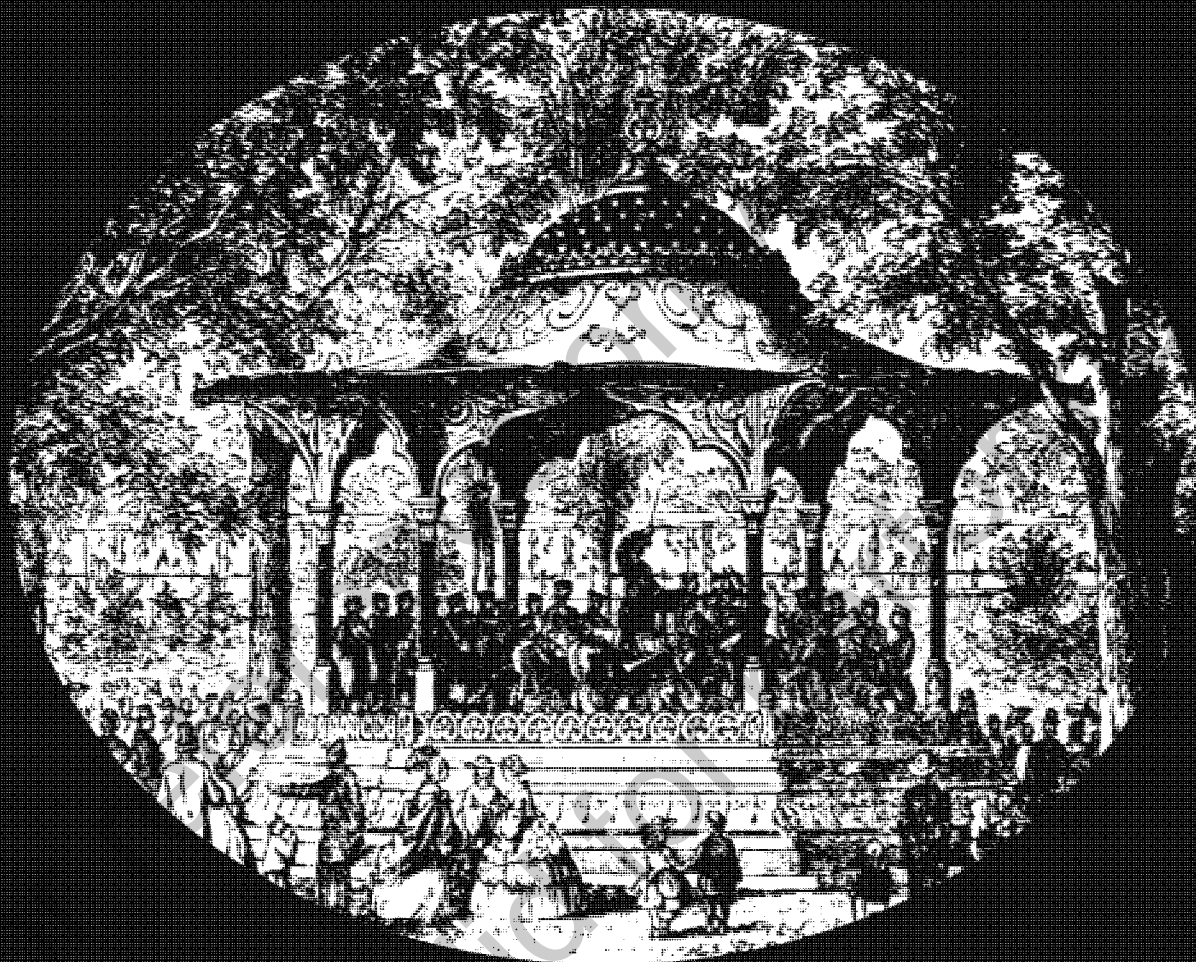


FULL CONDUCTOR SCORE  
Catalog No: 012-4601-01

# LIGHTS OUT

## MARCH

Earl Ellison McCoy  
Arranged by  
Andrew Glover



Barnhouse  
**Heritage**  
of the  
**March**  
Series



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# LIGHTS OUT

## MARCH

Earl Ellison McCoy

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### Instrumentation

Full Conductor Score .....	1
Piccolo .....	1
Flute .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	1
1st B $\flat$ Cornet (Trumpet) .....	3
2nd B $\flat$ Cornet (Trumpet) .....	3
3rd B $\flat$ Cornet (Trumpet) .....	3
1st & 2nd F Horns .....	2
3rd & 4th F Horns .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Bells .....	2
Snare Drum .....	2
Crash Cymbals, Bass Drum .....	2

### Rehearsal and Performance Suggestions

Marches in 6/8 time are inherently more difficult for most bands. While rhythms in marches are completely mechanical and should not be subject to any variances, bands often struggle with the perfect execution of rhythms in 6/8. One probable point of difficulty can be found at m. 9 in the upper woodwinds and cornets. The sixteenth notes are often started too soon, and played more like sixteenth notes in simple meter. Ensure that these sixteenths are placed properly and perfectly.

While some articulations have been added, it's important to stress that in marches, notes should typically be played with a precise attack, and with some separation. However, the melody (and harmony) at the first trio (m. 43) should be played in a more connected, lyrical style.

Dynamics are, of course, very important to achieve a musical performance. Soft passages should be played at a truly soft level, but care should be exercised to not lose march style or let tempo sag when playing softer. Achieving true contrast in dynamics will make the final strain sound more impressive.

I hope you enjoy **Lights Out March**.



### New Concert Band CD



WFR391

#### SUNSCAPES

*The Washington Winds,*

**Edward S. Petersen – Conductor**

**CONTENTS:** *Sunscapes (Wilson), The Ocean Of Fire (Bell), Lights Out March (McCoy/arr. Glover),*

*A Tom Sawyer Portrait (Jarvis), Un Petit Café À Paris (A Small Café In Paris) (Bell), Poseidon: God Of The Seas (J. McBride), Canzoni D'Amore (Songs Of Love) (arr. Longfield), Invictus March (King/arr. Glover), Red River Station (Bell), Takeda Lullaby (A Japanese Folk Song Setting For Wind Band) (arr. Yeo), Hungarian Rondo (von Weber/arr. Glover), Honor Guard March (C. T. Smith), Humoresque (Dvorak/arr. Glover), Captive (Conaway)*

### About the Composer

**Earl Ellison (or Elleson) McCoy** was born on December 6, 1884 in Indianapolis. He attended the University of Illinois, and played in the band there under the baton of Albert Austin Harding. He also studied at the Chicago Conservatory of Music, and spent considerable time traveling with various theater orchestras and ensembles performing music for silent motion pictures. In 1930, he moved to El Paso, where he assumed leadership of the band at the College of Mines and Metallurgy (now the University of Texas at El Paso.) His compositional output was rather limited, but his **Lights Out** has remained a march favorite worldwide. He died of tuberculosis on July 13, 1934.

### About the Arranger



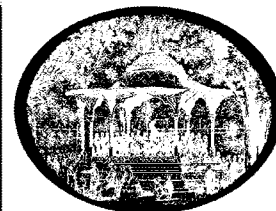
**Andrew Glover's** diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger 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's 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.



Barnhouse  
**Heritage**  
of the  
**March**  
Series

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.

# LIGHTS OUT MARCH

Earl Ellison McCoy  
arranged by Andrew Glover

Conductor  
012-4601-00

March tempo ♩ = 120

*Fl. + picc.*

Flute & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Cornet (Trumpet)

2nd B♭ Cornet (Trumpet)

3rd B♭ Cornet (Trumpet)

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Trombones

3rd Trombone

Euphonium (Baritone)

Tuba

Bells  
*Plastic mallets*

Snare Drum

Crash Cymbals  
Bass Drum

March tempo ♩ = 120

*ff*

*f*

*mf*

*ff*

*fz*

2 3 4 5 6 7 8

FL/Picc. *mf* *leggiero*

Ob. *mf* *leggiero*

1st Clar. *mf* *leggiero*

2nd Clar. *mf* *leggiero*

3rd Clar. *mf* *leggiero*

Bass Clar. *mf*

Bsn. *mf*

1st Alto Sax. *mf* *leggiero*

2nd Alto Sax. *mf* *leggiero*

Ten. Sax. *mf*

Bari. Sax. *mf*

9

1st Cor. *mf* *leggiero*

2nd Cor. *mf* *leggiero*

3rd Cor. *mf* *leggiero*

1st/2nd Hn. *mf*

3rd/4th Hn. *mf*

1st/2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Bells

Sn. Drum *mf*

Cr. Cym. Bass Drum *mf*

17

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

17

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

18 19 20 21 22 23 24 25

26

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*

26

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*

27

28

*fz*

30

31

32

*fz*

33

34

- *picc.*

+ *picc.*

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

34

top 2nd  
time only

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

*p*

35

36

*ffz*

37

*f*

38

39

40

*ff*

41

42

43

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.

43

1st Cor. *p*

2nd Cor. *p*

3rd Cor.

1st/2nd Hn. *p*

3rd/4th Hn. *p*

1st/2nd Tbn.

3rd Tbn.

Euph. *p*

Tuba *p*

Bells

Sn. Drum *p*

Cr. Cym. Bass Drum *p*

44

45

46

47

48

49

50



51

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

This section of the score covers measures 51 through 58 for the woodwind and reed instruments. The instruments listed are Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxophones (1st, 2nd), Tenor Saxophone, and Baritone Saxophone. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The notation includes various note values, rests, and articulation marks.

51

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

This section of the score covers measures 51 through 58 for the brass and percussion instruments. The instruments listed are Corinths (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trumpets (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, Crash Cymbal, and Bass Drum. The music is written in a key signature of three flats and common time. The brass parts feature sustained notes and rhythmic patterns, while the percussion parts provide a steady accompaniment. Dynamics such as *p* (piano) are indicated for the tuba and euphonium parts.

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

67

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

75

+ *picc*

FL/Picc. *f*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bass Clar. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

75

1st Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

1st/2nd Hn. *f*

3rd/4th Hn. *f*

1st/2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Bells

Sn. Drum *f*

Cr. Cym. *f*

Bass Drum *f*

76

77

78

79

80

81

82

83

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

This section of the score covers measures 83 through 89 for the woodwind and saxophone sections. The instruments listed are Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxophones (1st, 2nd), Tenor Saxophone, and Baritone Saxophone. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds play sustained notes with various articulations, while the saxophones have more rhythmic patterns.

83

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

This section of the score covers measures 84 through 90 for the brass and percussion sections. The instruments listed are Cornets (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, and Cymbals/Bass Drum. The brass instruments play sustained notes, while the percussion includes a snare drum pattern and cymbal accents. The bass drum is marked with 'B.D.' and 'cym.'.

84

85

86

87

88

89

90

91

FL/Picc. *mf-ff*

Ob. *mp-ff*

1st Clar. *mf-ff*

2nd Clar. *mp-ff*

3rd Clar. *mp-ff*

Bass Clar. *play 2nd time only*

Bsn. *ff*

1st Alto Sax. *mp-ff*

2nd Alto Sax. *mp-ff*

Ten. Sax. *mp-ff*

Bari. Sax. *mp-ff*

91

1st Cor. *mp-ff*

2nd Cor. *mp-ff*

3rd Cor. *mp-ff*

1st/2nd Hn. *play 2nd time only*

3rd/4th Hn. *ff*

1st/2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *play 2nd time only*

Tuba *ff*

Bells *mp-ff*

Sn. Drum *solo* *fff* *decrec. 1st time only*

Cr. Cym. *cym.*

Bass Drum *log.* *BD.* *fff*

99

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

99

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

100 101 102 103 104 105 106

107

*Fl. top  
picc. bottom*

*Fl. + picc.*

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

107

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

108

109

110

111

112

113

114



115

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

This section of the score covers measures 115 through 122 for the woodwind and reed sections. The instruments listed are Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxophones (1st, 2nd), Tenor Saxophone, and Baritone Saxophone. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds play various rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The bassoon and baritone saxophone parts feature more sustained, lower-register lines.

115

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

This section of the score covers measures 115 through 122 for the brass and percussion sections. The instruments listed are Corinths (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, and Cymbals/Bass Drum. The brass instruments play sustained notes and chords, often with slurs. The horns play rhythmic patterns of eighth and sixteenth notes. The percussion section features a steady snare drum pattern and cymbal accents. The music is written in a key signature of three flats and a common time signature.

116 117 118 119 120 121 122

