

FULL CONDUCTOR SCORE

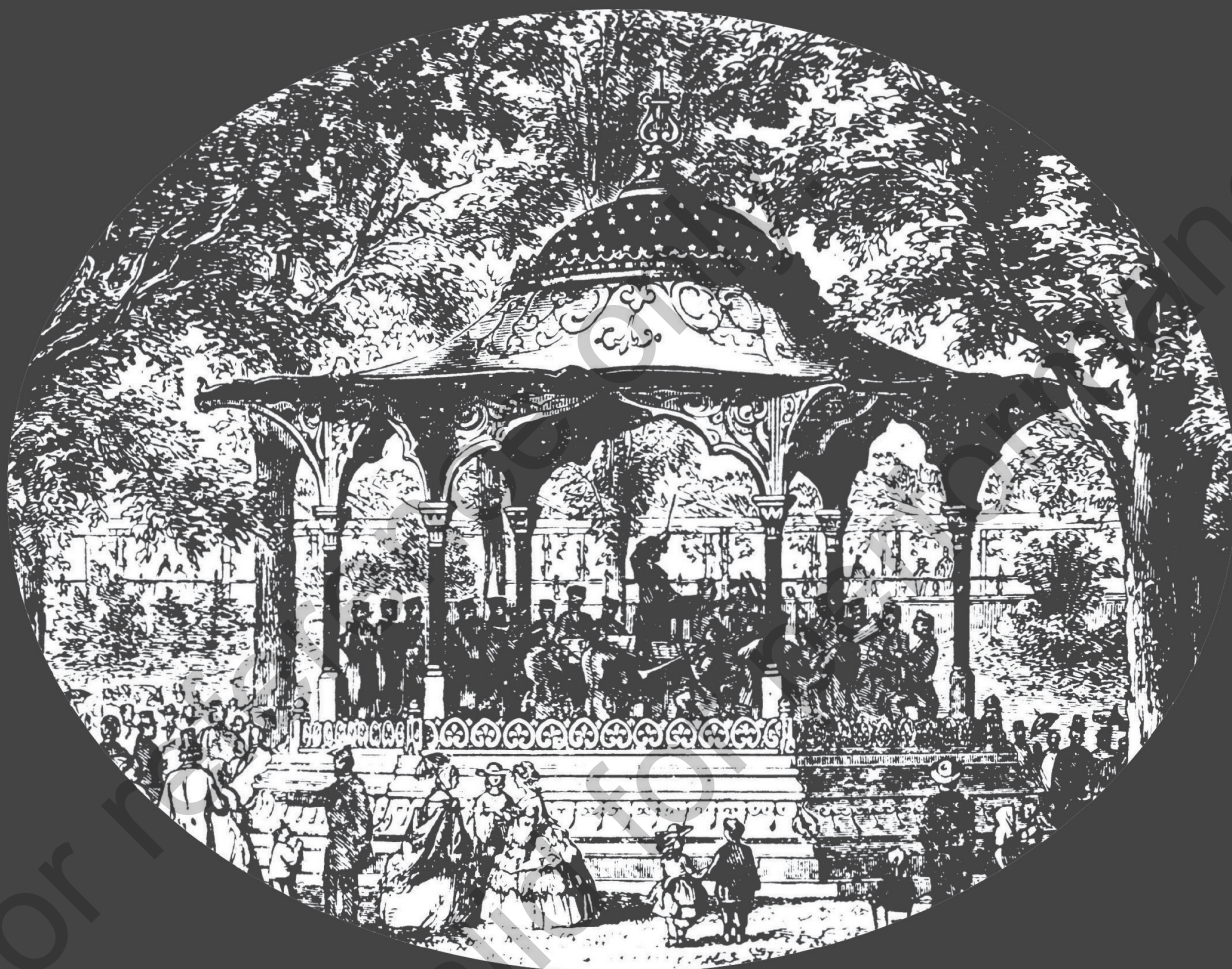
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# COLOSSUS OF COLUMBIA MARCH

**Russell Alexander**

Arranged by

**Andrew Glover**



Barnhouse

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

MUSIC PUBLISHERS SINCE 1886  
**BARNHOUSE**  
COMPANY

# COLOSSUS OF COLUMBIA

## March

Russell Alexander

Arranged by

Andrew Glover

### Instrumentation

Full Conductor Score .....	1
Flute & Piccolo .....	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 .....	1
Snare Drum .....	2
Crash Cymbals, Bass Drum .....	2

### Program Note

By the turn of the 20th century, Russell Alexander had become a top-selling composer in the Barnhouse catalog. He had published a dozen works, including the popular marches "From Tropic to Tropic" and "Olympia Hippodrome." Late in 1900 Alexander submitted a new march for publication, and Barnhouse believed it to be the composer's best work yet. Wrote Barnhouse, "The March is 'out of sight' as they say." Rushed into print in 1901, the march became a bona-fide hit, and was greatly successful in editions for band, orchestra, and piano solo.

Alexander derived the title from the national personification of the United States – Columbia – and dedicated it to the "Continental Congress at Washington," the historic legislative bodies best known for declaring American independence from the British crown in 1776. Alexander was apparently referring to the Congress of the United States of his time as the "Continental Congress," although the pre-independence Congresses met in Philadelphia.

In 1902 the Edison Phonograph Co. released a wax cylinder recording of the "Pan American Exposition" March performed by the "Edison Concert Band" (Edison record number 7826). Both Barnhouse and Alexander were dismayed to discover that this march was actually **Colossus of Columbia**, and Edison had changed the title for the recording. Before the Copyright Act of 1909, the publisher and composer had no legal recourse in the matter. In those infant days of commercial phonograph recording, publishers were often pleased to hear their music commercially recorded as it helped sales of print music. But without the correct title, Barnhouse was not happy. He wrote, "...they did it in a way that made me 'sore' – to use a little slang... It would have been all right if they had given the correct title."

**Colossus of Columbia** was one of sixteen Alexander marches re-engraved and updated in 1926 for the "Alexander March Book." It has stayed in print since its first publication.

### Rehearsal and Performance Suggestions

This arrangement was made from the original 1901 edition. As is customary with Heritage of the March editions, little has been changed in terms of musical substance. However, instrumentation has been updated, articulations and dynamics codified, and performance practices of the era – appropriate de-orchestration, addition of bass drum and cymbal accents – have been incorporated into this edition.

I hope you enjoy rehearsing and performing **Colossus of Columbia March**.



### 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 1, 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.

On July 20, 2015, a plaque commemorating Alexander was unveiled on the Main Street Stage in Liberty, NY, a short distance from his grave.

### 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, was appointed President in 2022, and serves as staff composer-arranger and editor. 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 two hundred, 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 thirty-five 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 music production at Barnhouse, but also oversees the company's 135+ 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 and tuba at William Penn University.

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

Respectfully inscribed to the Continental Congress at Washington  
**COLOSSUS OF COLUMBIA**  
MARCH

RUSSELL ALEXANDER  
arr. by Andrew Glover

**Conductor**  
012-4983-00

March tempo  $\text{♩} = 128$  *Fl. + Picc.*

7

7

2 3 4 5 6 8 9 10

FL/Picc. *f* *mf* *f*

Ob. *f* *mf* *f*

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

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

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

Bs. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

1st A. Sx. *f* *mf* *f*

2nd A. Sx. *f* *mf* *f*

T. Sx. *f* *mf* *f*

B. Sx. *f* *mf* *f*

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

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

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

1st & 2nd F Hn. *f* *mf* *f*

3rd & 4th F Hn. *f* *mf* *f*

1st & 2nd Tromb. *f* *mf* *f*

3rd Tromb. *f* *mf* *f*

Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Bls. *f* *mf* *f*

Sn. Dr. *f* *mf* *f*

Cr. Cym. Bass Dr. *f* *mf* *f*

FL./Picc. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

one player on top notes

1st Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

1st & 2nd F Hn. *ff*

3rd & 4th F Hn. *ff*

1st & 2nd Tromb. *ff*

3rd Tromb. *ff*

Euph. *ff*

Tuba *ff*

Bls.

Sn. Dr. *ff*

Cr. Cym. Bass Dr. *ff*

32

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

32

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tromb.

3rd Tromb.

Euph.

Tuba

Bls.

Sn. Dr.

Cr. Cym.  
Bass Dr.

*ffz*

*ffz*

*ffz*

29 30 31 33 34 35 36 37

Trio

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

Trio

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

38 39 40 41 42 43 44 45

46

- Picc.

54

FL/Picc. *mf*

Ob. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

46

54

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn. *mf*

3rd & 4th F Hn. *mf*

1st & 2nd Tromb. *mf*

3rd Tromb. *mf*

Euph. *mf*

Tuba *mf*

Bls.

Sn. Dr. *mf*

Cr. Cym. *mf*

Bass Dr. *mf*

47

48

49

50

51

52

53

55



FL/Picc.  
 Ob.  
 1st Clar.  
 2nd Clar.  
 3rd Clar.  
 Bs. Cl.  
 Bsn.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.

This section of the score covers measures 56 through 61. It includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (Alto, Tenor, Baritone). The woodwinds play melodic lines with various articulations and dynamics, while the saxophones are mostly silent.

1st Cor.  
 2nd Cor.  
 3rd Cor.  
 1st & 2nd F. Hn.  
 3rd & 4th F. Hn.  
 1st & 2nd Tromb.  
 3rd Tromb.  
 Euph.  
 Tuba  
 Bls.  
 Sn. Dr.  
 Cr. Cym.  
 Bass Dr.

This section of the score covers measures 62 through 65. It includes parts for Cornets (1st, 2nd, 3rd), Trumpets (1st & 2nd, 3rd & 4th), Trombones (1st & 2nd, 3rd), Euphonium, Tuba, Basses, Snare Drum, Cymbals, and Bass Drum. The brass instruments play harmonic support and rhythmic patterns, while the percussion provides a steady beat.

FL./Picc.  
 Ob.  
 1st Clar.  
 2nd Clar.  
 3rd Clar.  
 Bs. Cl.  
 Bsn.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.

1st Cor.  
 2nd Cor.  
 3rd Cor.  
 1st & 2nd F Hn.  
 3rd & 4th F Hn.  
 1st & 2nd Tromb.  
 3rd Tromb.  
 Euph.  
 Tuba  
 Bls.  
 Sn. Dr.  
 Cr. Cym.  
 Bass Dr.

78

+ Picc.

FL/Picc. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

78

1st Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

1st & 2nd F Hn. *div. a2 ff*

3rd & 4th F Hn. *ff*

1st & 2nd Tromb. *ff*

3rd Tromb. *ff*

Euph. *ff*

Tuba *ff*

Bls.

Sn. Dr.

Cr. Cym. Bass Dr.

76

77

79

80

81

82

83

84

85

86

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

86

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

86

*solo*

*plastic mallets*

87 88 89 90 91 92 93 94 95

96

Fl./Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

*marcato*

96

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

*marcato*

*ff*

97 98 99 100 101 102 103

104

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

104

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

105

106

107

108

109

110

111

112

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

112

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

113

114

115

116

117

118

119

120

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

120

120

1st Cor.  
2nd Cor.  
3rd Cor.  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st & 2nd Tromb.  
3rd Tromb.  
Euph.  
Tuba  
Bls.  
Sn. Dr.  
Cr. Cym.  
Bass Dr.

120

121

122

123

124

125

126

127