

FULL CONDUCTOR SCORE

Catalog No: 026-4919-01

Featuring exceptional musical works  
for bands requiring flexible instrumentation

# Them Basses

*A march in which the bass instruments have the melody throughout*

G. H. Huffine

Arranged by

Andrew Glover

C.L. BARNHOUSE COMPANY

# Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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COMPANY

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## Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 1	E $\flat$ Clarinet, E $\flat$ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Baritone T.C. B $\flat$ Trombone T.C.
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
2	B $\flat$ Bass Part 4 T.C.	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba T.C.
2	E $\flat$ Bass Part 4 T.C.	E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
4	Bass Part 4	String Bass, Electric Bass Guitar
2	Tuba Part 4	Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone
4	Percussion	Snare Drum, Bass Drum, Crash Cymbals
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

## Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

## About the Music

**Them Basses March** has been a favorite of bands and audiences since its first publication in 1924. While most march compositions feature melodies played by treble-voiced instruments – cornets, clarinets, flutes, and piccolos – Huffine chose to compose a march “in which the basses have the melody throughout.” This flexible instrumentation arrangement provides the opportunity for virtually any lower-voiced instrument to play melody and be featured.

## About the Composer

**Getty Herschel Huffine** was born on August 25, 1889 in Bowling Green, Kentucky. A completely self-taught musician, he played trombone and tuba in various bands. He settled in Binghamton, New York in 1919, where he performed with the Endicott Johnson (one of the largest shoe manufacturers) factory band. It is unclear if he was a full-time professional musician, or if music was a recreational activity for him. He published eight works for band, including seven marches and a novelty. Most of his works were published by the K. L. King Music House of Fort Dodge, Iowa, and all were published between 1924 and 1930. Huffine died in Binghamton in 1947.

## 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.



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# THEM BASSES

Conductor  
026-4919-00

A march in which the bass instruments have the melody throughout

G. H. Huffine  
arranged by Andrew Glover

March tempo (♩ = 124)  
(brass preferred)

The musical score is arranged in systems. The first system includes C Instruments Part 1, B Instruments Part 1, and E Instruments Part 1. The second system includes C Instruments Part 2, B Instruments Part 2, E Instruments Part 2, and F Horn Part 2. The third system includes Viola Part 3, B Instruments Part 3, E Instruments Part 3, and F Horn Part 3. The fourth system includes Bass Clef Part 3. The fifth system includes B Instruments Part 4, E Instruments Part 4, Bass Clef Part 4, and Tuba Part 4. The sixth system includes Mallet Percussion (optional), Snare Drum, Bass Drum, and Crash Cymbals. The seventh system includes Keyboard (optional). The score is in 6/8 time with a key signature of one sharp (F#). The tempo is marked as 'March tempo (♩ = 124)'. The dynamic marking 'f' (forte) is used throughout. The score is marked with 'Not valid for performance' and 'For reference only'.

2 3 4 5 6 7 8

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(*tutti*)  
*mf*

C Part 1

(*tutti*)  
*mf*

B $\flat$  Part 1

(*tutti*)  
*mf*

E $\flat$  Part 1

(*tutti*)  
*mf*

C Part 2

(*tutti*)  
*mf*

B $\flat$  Part 2

(*tutti*)  
*mf*

E $\flat$  Part 2

(*tutti*)  
*mf*

F Part 2

(*tutti*)  
*mf*

Vla. Part 3

(*tutti*)  
*mf*

B $\flat$  Part 3

(*tutti*)  
*mf*

E $\flat$  Part 3

(*tutti*)  
*mf*

F Part 3

(*tutti*)  
*mf*

BC Part 3

(*tutti*)  
*mf*

B $\flat$  Part 4

E $\flat$  Part 4

BC Part 4

Tuba Part 4

Mallets

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

Keyboard

*mf*

C Part 1  
B $\flat$  Part 1  
E $\flat$  Part 1  
C Part 2  
B $\flat$  Part 2  
E $\flat$  Part 2  
F Part 2  
Vla. Part 3  
B $\flat$  Part 3  
E $\flat$  Part 3  
F Part 3  
BC Part 3  
B $\flat$  Part 4  
E $\flat$  Part 4  
BC Part 4  
Tuba Part 4  
Mallets  
S. D.  
Cr. Cym.  
B. D.  
Keyboard



This musical score page contains parts for various instruments, including C, Bb, and Eb parts (1 and 2), Vlna, Bb, Eb, and F parts (3), BC parts (3 and 4), Tuba Part 4, Mallets, S. D., Cr. Cym., B. D., and Keyboard. The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *fz*. The page includes first and second endings for measures 41 and 42. A large watermark 'NoteforPerformer.com' is visible across the score.





C Part 1

B $\flat$  Part 1

E $\flat$  Part 1

C Part 2

B $\flat$  Part 2

E $\flat$  Part 2

F Part 2

Vla. Part 3

B $\flat$  Part 3

E $\flat$  Part 3

F Part 3

BC Part 3

B $\flat$  Part 4

E $\flat$  Part 4

BC Part 4

Tuba Part 4

Mallets

S. D.  
Cr. Cym.  
B. D.

Keyboard

51

52

53

54

55

56

57

58

This page of a musical score, numbered 64, contains the following parts and measures:

- C Part 1**: Measures 59-67. Includes first and second endings at measures 62-63.
- Bb Part 1**: Measures 59-67.
- Eb Part 1**: Measures 59-67.
- C Part 2**: Measures 59-67. Includes first and second endings at measures 62-63.
- Bb Part 2**: Measures 59-67.
- Eb Part 2**: Measures 59-67.
- F Part 2**: Measures 59-67.
- Vla. Part 3**: Measures 59-67.
- Bb Part 3**: Measures 59-67.
- Eb Part 3**: Measures 59-67.
- F Part 3**: Measures 59-67.
- BC Part 3**: Measures 59-67.
- Bb Part 4**: Measures 59-67. Includes first and second endings at measures 62-63.
- Eb Part 4**: Measures 59-67.
- BC Part 4**: Measures 59-67.
- Tuba Part 4**: Measures 59-67.
- Mallets**: Measures 59-67.
- S. D. Cr. Cym. B. D.**: Measures 59-67.
- Keyboard**: Measures 59-67.

Dynamic markings include *ff* (fortissimo) in measures 64, 65, and 66. A large watermark "For Reference Only! Not for Performance" is visible across the score.

C Part 1  
Bb Part 1  
Eb Part 1  
C Part 2  
Bb Part 2  
Eb Part 2  
F Part 2  
Vla. Part 3  
Bb Part 3  
Eb Part 3  
F Part 3  
BC Part 3  
Bb Part 4  
Eb Part 4  
BC Part 4  
Tuba Part 4  
Mallets  
S. D.  
Cr. Cym.  
B. D.  
Keyboard

The musical score for page 72 consists of 15 staves. The first three staves (C Part 1, Bb Part 1, Eb Part 1) and the next three (C Part 2, Bb Part 2, Eb Part 2) are in treble clef. The next three (Vla. Part 3, Bb Part 3, Eb Part 3) and the next three (F Part 3, BC Part 3, Bb Part 4) are in treble clef. The next three (Eb Part 4, BC Part 4, Tuba Part 4) are in bass clef. The Mallets staff is in treble clef. The S. D., Cr. Cym., and B. D. staff is in a non-staffed format. The Keyboard staff is in treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.



C Part 1  
 B♭ Part 1  
 E♭ Part 1  
 C Part 2  
 B♭ Part 2  
 E♭ Part 2  
 F Part 2  
 Vla. Part 3  
 B♭ Part 3  
 E♭ Part 3  
 F Part 3  
 BC Part 3  
 B♭ Part 4  
 E♭ Part 4  
 BC Part 4  
 Tuba Part 4  
 Mallets  
 S. D.  
 Cr. Cym.  
 B. D.  
 Keyboard

84 85 86 87 88 89 90 91

C Part 1  
 B $\flat$  Part 1  
 E $\flat$  Part 1  
 C Part 2  
 B $\flat$  Part 2  
 E $\flat$  Part 2  
 F Part 2  
 Vla. Part 3  
 B $\flat$  Part 3  
 E $\flat$  Part 3  
 F Part 3  
 BC Part 3  
 B $\flat$  Part 4  
 E $\flat$  Part 4  
 BC Part 4  
 Tuba Part 4  
 Mallets  
 S. D.  
 Cr. Cym.  
 B. D.  
 Keyboard