

FULL CONDUCTOR SCORE

Catalog No: 012-4703-01

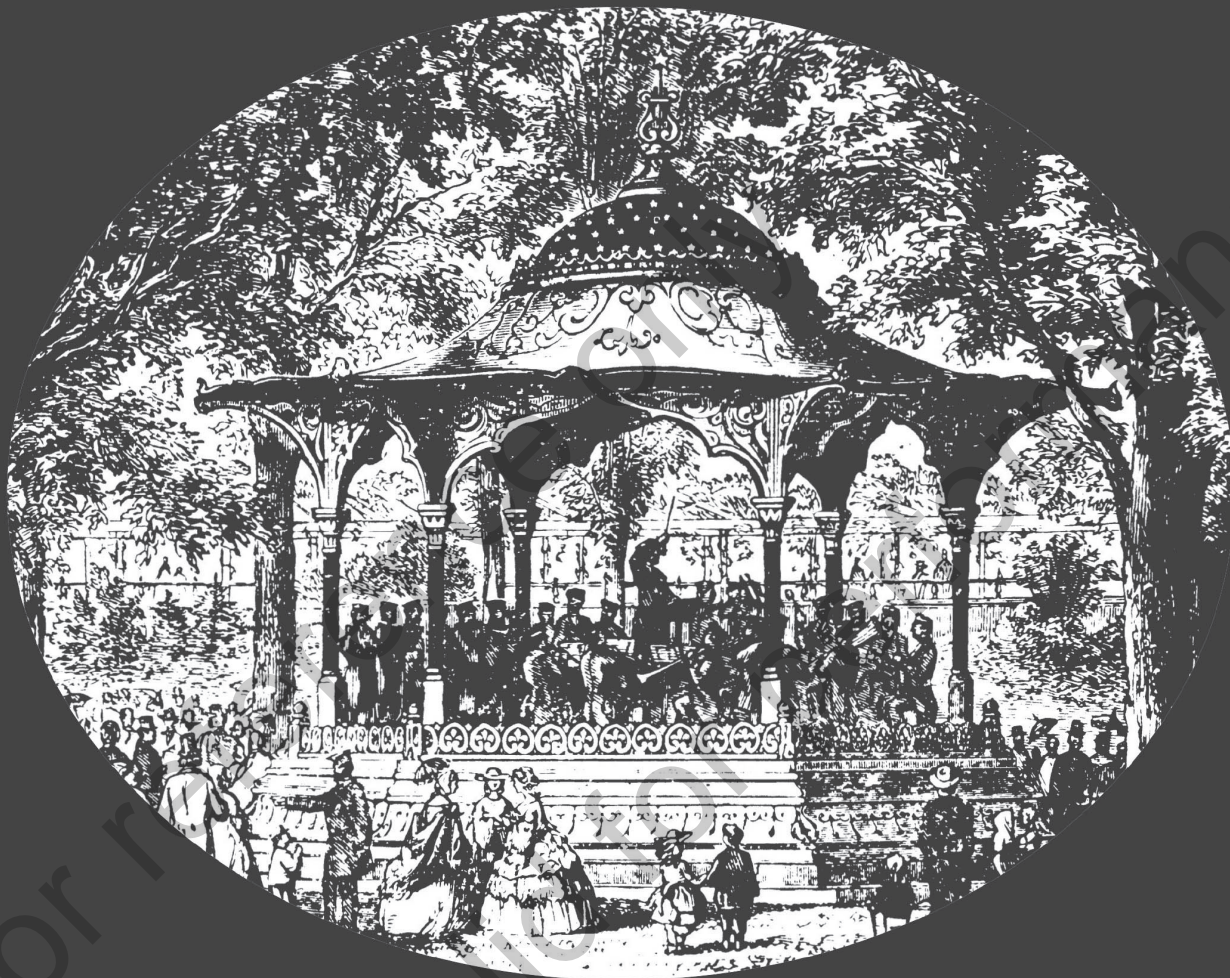
THE SQUEALER

Marchio Circusioso

Will Huff

Arranged by

Andrew Glover



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Marchio Circusioso

Will Huff
Arranged by
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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 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
Bells	2
Snare Drum	2
Crash Cymbals, Bass Drum	2

About the Music

The Squealer, originally published in 1912, bears the humorous subtitle "Marchio Circusioso." The first half is markedly ponderous, and later gives way to a more sprightly martial style. It has been a circus march favorite with bands and audiences for many years.

Rehearsal and Performance Suggestions

Marches in 6/8 time can present certain challenges to student and amateur musicians. Insist on rhythmic precision and accuracy, especially on figures involving sixteenth notes.

Although this is a circus march, it is not a galop. I recommend a maximum tempo of dotted quarter – 128, as this is well suited to the tempo of a grand entry march.

The only particularly tricky aspect of this march is that the opening section contains an unusually long repeat (from m. 1 through m. 56.) Cornets and trombones are cautioned to be prepared for the long jump from the end of m. 56 all the way back to the "top."

Bass drum and cymbal parts are extraordinarily important in marches, especially this one, and those parts should not be taken for granted. Observe all accents, *forzando*, and *sforzando* accents.

I hope you enjoy rehearsing and performing **The Squealer**.



About the Composer

William Lockwood Huff (1875-1942) was a cornetist, composer, and conductor active in his native Ohio and neighboring states. Born in Massieville, he moved around to various towns before settling in Chillicothe following his tenure in a National Guard band during WWI. He composed as many as 90 works for band, including over 40 marches. Many of his compositions bear titles connected to places, individuals, or organizations with which Huff was associated.

As a curious footnote to Will Huff's career and music, another Ohio band music figure, Henry Fillmore, published several works under a nom de plume of Will Huff – without apparently realizing that a "real" Will Huff was active as a composer. The two eventually became acquainted, and collaborated on some music projects.

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 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.

THE SQUEALER

Marchio Circusioso

WILL HUFF (1875-1942)
arranged by Andrew Glover

Conductor
012-4703-00

Boldly (♩ = 120 - 128)

Fl. + picc.

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is three flats (B-flat major/D minor) and the time signature is 6/8. The score is divided into two systems. The first system includes parts for Flute & Piccolo, Oboe, 1st, 2nd, and 3rd B♭ Clarinets, B♭ Bass Clarinet, Bassoon, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for 1st, 2nd, and 3rd B♭ Cornets (Trumpet), 1st & 2nd F Horns, 3rd & 4th F Horns, 1st & 2nd Trombone, 3rd Trombone, Euphonium, Tuba, Bells (plastic mallets), Snare Drum, and Crash Cymbals/Bass Drum. Dynamics such as *ff* and *f* are indicated throughout. A tempo marking of 'Boldly (♩ = 120 - 128)' is present at the beginning of each system. A watermark 'For Not Valid for Forman' is visible diagonally across the score.

9

Fl. top, picc. bottom (sempre)

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
Ten. Sax.
Bar. Sax.

9

1st Cor.
2nd Cor.
3rd Cor.
1st & 2nd F Hn.
3rd & 4th F Hn.
1st & 2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bls.
S.Dr.
Cr. Cym.
B. Dr.

10 11 12 13 14 15 16

17

Fl./Picc. *mf* *f*

Ob. *mf* *f*

1st Clar. *mf* *f*

2nd Clar. *mf* *f*

3rd Clar. *mf* *f*

Bs. Clar. *mf* *f*

Bsn. *mf* *f*

1st A. Sax. *mf* *f*

2nd A. Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bar. Sax. *mf* *f*

17

1st Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

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

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

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

3rd Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Bls. *mf* *f*

S.Dr. *mf* *f*

Cr. Cym. *mf* *f*

B. Dr. *mf* *f*

18

19

20

21

22

23

24

Fl./Picc. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Clar. *ff*

Bsn. *ff*

1st A. Sax. *ff*

2nd A. Sax. *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

1st Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

1st & 2nd F Hn. *ff*

3rd & 4th F Hn. *ff*

1st & 2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bls.

S.Dr. *ff*

Cr. Cym. *ff*

B. Dr. *ff*

cym.

log.

B. D.

33

Fl./Picc.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bs. Clar.
 Bsn.
 1st A. Sax.
 2nd A. Sax.
 Ten. Sax.
 Bar. Sax.

33

1st Cor.
 2nd Cor.
 3rd Cor.
 1st & 2nd F Hn.
 3rd & 4th F Hn.
 1st & 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bls.
 S.Dr.
 Cr. Cym.
 B. Dr.

34

35

36

37

38

39

40

41

Fl./Picc. *p* *f* *- picc.*

Ob. *p* *f*

1st Clar. *p* *f*

2nd Clar. *p* *f*

3rd Clar. *p* *f*

Bs. Clar. *p* *f*

Bsn. *p* *f*

1st A. Sax. *p* *f*

2nd A. Sax. *p* *f*

Ten. Sax. *p* *f*

Bar. Sax. *p* *f*

41

1st Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *p* *f*

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

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

1st & 2nd Tbn. *p* *f*

3rd Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Bls. *f* *p*

S.Dr. *p* *f*

Cr. Cym. *p* *fff* *f*

B. Dr. *p* *fff* *f*

42

43

44

45

46

47

48

Fl./Picc. *p* *f* *+ picc.*

Ob. *p* *f* *p*

1st Clar. *p* *f*

2nd Clar. *p* *f*

3rd Clar. *p* *f*

Bs. Clar. *p* *f*

Bsn. *p* *f*

1st A. Sax. *p* *f* *p*

2nd A. Sax. *p* *f* *p*

Ten. Sax. *p* *f*

Bar. Sax. *p* *f*

1st Cor. *p* *f* *p*

2nd Cor. *p* *f* *p*

3rd Cor. *p* *f*

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

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

1st & 2nd Tbn. *p* *f*

3rd Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Bls. *p* *f* *p*

S. Dr. *p* *f*

Cr. Cym. *p* *f*

B. Dr. *p* *f*

Fl./Picc. *- picc.* *tr.* *p*

Ob.

1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bs. Clar. *p*

Bsn. *p*

1st A. Sax. *p*

2nd A. Sax. *p*

Ten. Sax. *p*

Bar. Sax. *p*

1st Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

1st & 2nd F Hn. *p*

3rd & 4th F Hn. *p*

1st & 2nd Tbn. *p*

3rd Tbn. *p*

Euph. *p*

Tuba *p*

Bls. *p*

S.Dr. *p*

Cr. Cym. *p*

B. Dr. *p*

66

Fl./Picc. *tr.* *tr.* *tr.* 1. 2. *+ picc.*
 Ob. *f*
 1st Clar. *f*
 2nd Clar. *f*
 3rd Clar. *f*
 Bs. Clar.
 Bsn.
 1st A. Sax. *f*
 2nd A. Sax. *f*
 Ten. Sax.
 Bar. Sax.

66

1st Cor. *f*
 2nd Cor. *f*
 3rd Cor.
 1st & 2nd F Hn.
 3rd & 4th F Hn.
 1st & 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bls. *f*
 S.Dr.
 Cr. Cym.
 B. Dr.

67

68

69

70

71

72

73

74

75

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
Ten. Sax.
Bar. Sax.

Musical score for measures 75-82, woodwind section. The score includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (1st Alto, 2nd Alto, Tenor, Baritone). The music is in a key with three flats and a 4/4 time signature. Dynamics include *f* (forte) and *sol* (solo).

75

1st Cor.
2nd Cor.
3rd Cor.
1st & 2nd F Hn.
3rd & 4th F Hn.
1st & 2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bls.
S. Dr.
Cr. Cym.
B. Dr.

Musical score for measures 75-82, brass and percussion section. The score includes parts for Cor Anglais (1st, 2nd, 3rd), French Horns (1st & 2nd, 3rd & 4th), Trombones (1st & 2nd, 3rd), Euphonium, Tuba, Baritone, Snare Drum, and Cymbals/Bass Drum. The music is in a key with three flats and a 4/4 time signature. Dynamics include *f* (forte) and *sol* (solo).

76

77

78

79

80

81

82

83

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
Ten. Sax.
Bar. Sax.

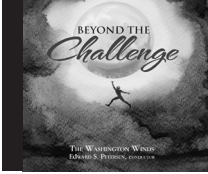
83

1st Cor.
2nd Cor.
3rd Cor.
1st & 2nd F Hn.
3rd & 4th F Hn.
1st & 2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bls.
S. Dr.
Cr. Cym.
B. Dr.

ffz *ff* *fz* *ff* *fz* *fz* *fz*

84 85 86 87 88 89 90 91

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