

FULL CONDUCTOR SCORE

Catalog No: 026-4793-01

Featuring exceptional musical works  
for bands requiring flexible instrumentation

# March Of The Guards From "Fidelio"

Ludwig van Beethoven

Arranged by

Andrew Glover

C.L. BARNHOUSE COMPANY

## Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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# MARCH OF THE GUARDS

## From "Fidelio"

### Ludwig van Beethoven

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#### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Trumpet, B $\flat$ Soprano Saxophone
2	E $\flat$ Instruments Part 1	E $\flat$ Alto Saxophone, E $\flat$ Clarinet
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	Trombone, Euphonium, Bassoon, Cello
2	B $\flat$ Instruments Part 4	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Baritone T.C.
2	E $\flat$ Instruments Part 4	E $\flat$ Baritone Saxophone, E $\flat$ Alto Clarinet, E $\flat$ Contra Alto Clarinet
4	Bass Clef Instruments Part 4	Trombone, Euphonium, Bassoon, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass
2	B $\flat$ T.C. Bass Part 5	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba T.C.
2	E $\flat$ T.C. Bass Part 5	E $\flat$ Baritone Saxophone, E $\flat$ Contra Alto Clarinet, E $\flat$ Tuba T.C.
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
2	Keyboards (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani (optional)	Timpani
4	Percussion	Snare Drum, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals

#### 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.**)

#### Program Note

Fidelio, the only opera composed by Ludwig van Beethoven (1770-1827), received its premiere in 1805. It tells the story of Leonore, disguised as a prison guard named Fidelio, rescues her husband Florestan from a Spanish prison, where he is being starved, and sentenced to die for political reasons. Uncharacteristic for most operas, this one has a happy ending: Florestan is indeed released from prison, and is returned to his wife, Leonore. **The March Of The Guards** opens the second act of the opera.



#### 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.

# MARCH OF THE GUARDS

from "Fidelio"

Ludwig van Beethoven  
arranged by Andrew Glover

Conductor  
026-4793-00

Maestoso  $\text{♩} = 104$

C Instruments Part 1

B Instruments Part 1

E Instruments Part 1

C Instruments Part 2

B Instruments Part 2

E Instruments Part 2

F Horn Part 2

Viola Part 3

B Instruments Part 3

E Instruments Part 3

F Horn Part 3

Bass Clef Part 3

B Instruments Part 4

E Instruments Part 4

Bass Clef Part 4

Bass & Tuba Part 5

Mallet Percussion (optional)

Timpani (optional)

Keyboards (optional)

Snare Drum, Triangle, Bass Drum

Suspended Cymbal  
Crash Cymbals

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  
Bass Part 5  
Mallets  
Timp.  
Keyboards  
S. D.  
Tri.  
B. D.  
Sus. C.  
Cr. C.

*p* *f* *ff*

8 9 10 11 12 13 14 15

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

Bass Part 5

Mallets

Timp.

Keyboards

S. D.  
Tri.

B. D.

Sus. C.  
Cr. C.

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  
Bass Part 5  
Mallets  
Timp.  
Keyboards  
S. D. Tri.  
B. D.  
Sus. C.  
Cr. C.

23 24 25 26 27 28 29 30

*ff* *p* *f* *f* *p* *f* *f* *p* *f*

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

Bass Part 5

Mallets

Timp.

Keyboards

S. D.

Tri.

B. D.

Sus. C.

Cr. C.

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  
Bass Part 5  
Mallets  
Timp.  
Keyboards  
S. D.  
Tri.  
B. D.  
Sus. C.  
Cr. C.

The musical score for page 47 is arranged in a multi-staff format. It includes parts for C, B $\flat$ , and E $\flat$  in both Part 1 and Part 2; F in Part 2; Viola (Vla.) in Part 3; B $\flat$ , E $\flat$ , and F in Part 3; BC in Part 3; B $\flat$ , E $\flat$ , and BC in Part 4; Bass in Part 5; Mallets; Timpani (Timp.); Keyboards; and various percussion instruments: S. D., Tri., B. D., Sus. C., and Cr. C. The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature. Dynamics such as *mf*, *f*, and *p* are indicated throughout. A large watermark 'Copyright © for Performance' is visible across the page.



Musical score for page 55, featuring multiple instrumental parts. The score includes parts for 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, Bass Part 5, Mallets, Timp., Keyboards, S. D. Tri., B. D., and Sus. C. Cr. C. The score is written in various staves and includes dynamic markings such as *p* (piano) and *f* (forte). A large watermark 'Not Vain & Performance' 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  
 Bass Part 5  
 Mallets  
 Timp.  
 Keyboards  
 S. D.  
 Tri.  
 B. D.  
 Sus. C.  
 Cr. C.

Musical score for page 64, measures 58-65. The score includes parts for C, B $\flat$ , E $\flat$ , F, 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, Bass Part 5, Mallets, Timp., Keyboards, S. D., Tri., B. D., Sus. C., and Cr. C. Dynamics range from *mf* to *p* and *f*.

This page of a musical score contains 17 staves of music. The parts are labeled as follows from top to bottom: 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, Bass Part 5, Mallets, Timp., Keyboards, S. D. Tri. B. D., and Sus. C. Cr. C. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It features a variety of dynamics including fortissimo (f), piano (p), and accents. The percussion parts (Mallets, Timp., and Percussion) provide a rhythmic foundation, while the strings and woodwinds play melodic and harmonic lines. The page is numbered 71 at the top right and 66 at the bottom left.

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  
Bass Part 5  
Mallets  
Timp.  
Keyboards  
S. D.  
Tri.  
B. D.  
Sus. C.  
Cr. C.

*f* *p*

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  
 Bass Part 5  
 Mallets  
 Timp.  
 Keyboards  
 S. D.  
 Tri.  
 B. D.  
 Sus. C.  
 Cr. C.

Musical score for orchestra and keyboard, measures 80-86. The score includes parts for C, B $\flat$ , E $\flat$ , and F instruments, strings, woodwinds, percussion, and keyboard. Dynamics range from *p* to *ff*.

This page of a musical score contains parts for various instruments. The parts are:

- C Part 1, B♭ Part 1, E♭ Part 1: Woodwind parts with complex rhythmic patterns and slurs.
- C Part 2, B♭ Part 2, E♭ Part 2, F Part 2: Woodwind parts with simpler rhythmic patterns.
- Vla. Part 3: Viola part.
- B♭ Part 3, E♭ Part 3, F Part 3: Woodwind parts.
- BC Part 3: Bassoon part.
- B♭ Part 4, E♭ Part 4, BC Part 4: Percussion parts (Bass Drum, Snare Drum, Cymbal) with rhythmic patterns.
- Bass Part 5: Bass part.
- Mallets: Mallet part.
- Timp.: Timpani part.
- Keyboards: Piano and Organ parts.
- S. D., Tri., B. D.: Snare Drum, Triangle, Bass Drum parts.
- Sus. C., Cr. C.: Suspended Cymbal, Crash Cymbal parts.

The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents. A large watermark 'Copyright © 2014 by Musescore.com' is visible across the page.

Musical score for page 95, featuring multiple parts including C Part 1-2, B Part 1-4, E Part 1-4, F Part 2-3, Vla. Part 3, BC Part 3-4, Bass Part 5, Mallets, Timp., Keyboards, S. D. Tri. B. D., and Sus. C. Cr. C. with dynamic markings and measure numbers.

Parts listed on the left side of 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
- Bass Part 5
- Mallets
- Timp.
- Keyboards
- S. D. Tri. B. D.
- Sus. C. Cr. C.

Dynamic markings and measure numbers are indicated at the bottom of the score:

*ff* 94 *p* 95 *f* 96 *f* 97 *f* 98 *f* 99 100