

FULL CONDUCTOR SCORE

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Gems of The Concert Band

HUMORESQUE

Antonín Dvořák

Adapted and Arranged by
Andrew Glover

GEMS *of The* CONCERT BAND



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Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B $\flat$ Clarinet	3
2nd B $\flat$ Clarinet	3
3rd B $\flat$ Clarinet	3
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	2
1st B $\flat$ Trumpet	5
2nd B $\flat$ Trumpet	5
1st F Horn	2
2nd F Horn	2
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Bells	2
Marimba	2
Vibraphone	2

About the Music

Humoresque is the most famous in a cycle of eight light pieces for solo piano, published in 1894. The seventh, originally in g-flat major, became an immensely popular tune, due in part to the emergence of the sound recording industry, the tunefulness of the music, and its short duration, which made it a good candidate for release on 78 rpm disc records, which could only accommodate works of limited duration. It has been arranged for almost every conceivable instrument and ensemble combination, and remains one of the most recognizable tunes of the light symphonic repertoire.

Rehearsal and Performance Suggestions

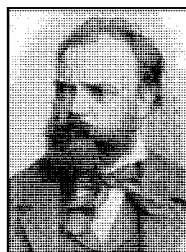
As the title implies, this work should be performed in a delicate and effortless manner. When the full ensemble is playing, take care to ensure the sound is not too heavy or cumbersome. This charming work can be a refreshing contrast to works which are rhythmically or harmonically intense, and audiences will enjoy the gentle charm of the Humoresque.



Gems of the Concert Band Series

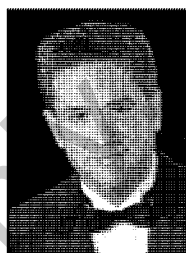
A series of transcriptions and other works in varying styles, representative of the programming of the great American Classic Concert Band era of a century ago, as exemplified by John Philip Sousa, Edwin Franko Goldman, Karl L. King, and Leonard B. Smith

About the Composer



Antonín Dvořák (1841-1904) was a prolific Czech composer, much of whose work shows influence of folk music from his homeland. His vast output of music demonstrates tremendous versatility, as he composed extensively for orchestra, choral ensembles, solos, chamber music, piano, organ, and opera. He is possibly best known for his ninth symphony, usually referred to as the "New World" symphony, composed in the 1890's during a three-year stay in America.

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.

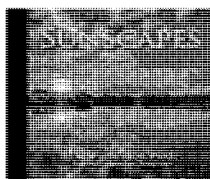
As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

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.

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)

HUMORESQUE

Antonin Dvorak, op. 101, No. 7
adapted and arranged by Andrew Glover

Conductor
012-4602-00

Poco lento e grazioso (♩ = 88)

rit.

a tempo

Flute *mp*

Oboe *mp*

1st B♭ Clarinet *mp*

2nd B♭ Clarinet *mp*

3rd B♭ Clarinet *mp*

B♭ Bass Clarinet *mp*

Bassoon *mp*

1st E♭ Alto Saxophone *mp*

2nd E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

1st B♭ Trumpet

2nd B♭ Trumpet

1st F Horn *mp*

2nd F Horn *mp*

1st Trombone *mp*

2nd Trombone *mp*

Euphonium (Baritone) *mp*

Tuba

Bells *mp* rubber mallets

Marimba *mp*

Vibraphone *mp*

9

rit.

a tempo

Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

1st A. Sax. *p*

2nd A. Sax. *p*

T. Sax. *p*

B. Sax.

9

rit.

a tempo

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb. *p*

Vib. *p*

10

11

12

13

14

15

16

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

17

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

Vib.

25 *a tempo*

rit.

a tempo

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

25 *a tempo*

rit.

a tempo

1st Tpt. *mp*

2nd Tpt. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Euph. *mp*

Tuba *mp*

Bls. *mp*

Mrb. *mp*

Vib. *mp*

26

27

28

29

30

31

32

33 Poco meno mosso

Fl. *f*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl.

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

33 Poco meno mosso

rit.

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

Vib.

41 *a tempo*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

41 *a tempo*

1st Tpt. *mf*

2nd Tpt. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

Euph. *f*

Tuba *mf*

Bls. *mf*

Mrb. *f*

Vib. *mf*

rall.

rall.

49 Tempo I (♩ = 88)

rit.

a tempo

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

49 Tempo I (♩ = 88)

rit.

a tempo

1st Tpt. *mp*

2nd Tpt. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Euph. *mp*

Tuba *mp*

Bls. *mp*

Mrb. *mp*

Vib. *mp*

50

51

52

53

54

55

56

57

rit. e dim.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

57

rit. e dim.

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

Vib.

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p