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# FJH SYMPHONIC BAND

Grade 4

## GALOP

ARTHUR BIRD

*Edited by*

James Syler

### Instrumentation

1 - Conductor's Full Score	2 - E $\flat$ Alto Saxophone 1	2 - Trombone 1
1 - Piccolo	2 - E $\flat$ Alto Saxophone 2	2 - Trombone 2
8 - Flute	2 - B $\flat$ Tenor Saxophone	2 - Trombone 3
1 - Oboe 1	2 - E $\flat$ Baritone Saxophone	2 - Trombone 4
1 - Oboe 2	2 - B $\flat$ Trumpet 1	2 - Baritone/ Euphonium
1 - Bassoon 1	2 - B $\flat$ Trumpet 2	2 - Baritone T.C.
1 - Bassoon 2	2 - B $\flat$ Trumpet 3	2 - Tuba 1
1 - E $\flat$ Clarinet	2 - B $\flat$ Trumpet 4	2 - Tuba 2
4 - B $\flat$ Clarinet 1	1 - F Horn 1	2 - Double Bass
4 - B $\flat$ Clarinet 2	1 - F Horn 2	2 - Snare Drum
4 - B $\flat$ Clarinet 3	1 - F Horn 3	Bass Drum
2 - B $\flat$ Bass Clarinet	1 - F Horn 4	

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## The Editor

James Syler (b. 1961) was born in Hyde Park, New York, and raised in New York and Florida. In 1983, he received a B.M. degree from Northern Illinois University, and in 1988 an M.M. degree from the University of Miami. In 1991, he continued his studies at the University of Texas at Austin. Mr. Syler has studied composition privately with composers Alfred Reed, Karl Korte, and Pulitzer Prize winner Michael Colgrass.

Equally at ease with modern and traditional techniques, Mr. Syler's compositions have been noted for their lyricism, energy, and drama. His personal style is eclectic and innovative, yet communicates with a variety of audiences. Band, wind ensemble, orchestral, chamber, and choral works have been performed throughout the United States, Europe, and South America.

Awards include the 1993 National Band Association Composition Award, two grants from the American Music Center in New York, the 1993 Arnald Gabriel Composition Award, and numerous commissions. Mr. Syler has been on the music faculty at the University of Texas at San Antonio since 2001, and teaches private composition and courses in American music.

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## About the Music

American composer Arthur Bird composed only three works for military band, the *French Overture in A Minor* (1818), the *March in A Major* for the Taunton Band in Massachusetts and the *Galop* (ca.1909). The *Overture* and *March* are among his earliest works and unfortunately have been lost. The *Galop* is currently the only existing band work of Bird. This publication for standard symphonic band was edited from the original unpublished score for military band. No changes were made in the original music, only the reassigning of parts from obscure military brass instruments to current instrumentation.

The original score in Bird's hand is undated, but is believed to have been composed between 1908 and 1910 and possibly represents his Opus 47. After 1890 Bird composed very little. The *Galop* was his next to last composition for large ensemble. It reflects his interest in dance forms (he was America's first composer of ballets) and his lifelong emulation of French music. Unfortunately, nothing else is known about this work. Why it was composed or for whom remains a mystery. Whatever its origin it is delightful music - clear and buoyant with a humorous lightness that is true to the popular galop dance.

Arthur Bird (1856–1923) was born on farm in Belmont, Massachusetts and studied with his father and uncle, both of whom were composers and music teachers. In 1875 he continued his studies at the Berlin Hochschule. In 1881, after a four year appointment as organist at St. Matthew's Church in Halifax, Nova Scotia, he returned to Berlin for further studies. He settled in Berlin and began his career as a composer and pianist, later becoming a friend and student of Liszt. His works are noted for their harmonically rich late Romantic style, idiomatic scoring, contrapuntal texture and, although he was German trained, adherence to the current concepts of French music. Bird was among the first American composers of the late nineteenth century to bring "American" music to European audiences. He remained in Berlin until his death in 1923.

Special thanks to William Loring, Ph.D. for his invaluable manuscript *The Music of Arthur Bird* which is the only known resource on this composer.

# GALOP

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Collection of Orchestral Music in the Free Library of Philadelphia

ARTHUR BIRD  
edited by JAMES SYLER  
(BMI)

Allegro (♩ = 160)

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboes (1 and 2), Bassoons (1 and 2), Eb Clarinet (1), Bb Clarinets (2 and 3), Bb Bass Clarinet, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Bb Trumpets (1, 2, 3, 4), F Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Baritone/Euphonium, Tubas (1 and 2), Double Bass, and Snare/Bass Drums. The score is in 2/4 time with a key signature of two flats (Bb and Eb). It begins with a dynamic of *f* and includes various articulations such as accents, slurs, and *arco* markings. A large red watermark reading 'PREVIEW! Use Requires Purchase' is overlaid diagonally across the score.



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Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

1

B♭ Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
2

Tpts. 3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./  
Euph.

1  
2

Tubas

D.B.

S.D.  
B.D.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

7 8 9 10 11 12

13

Picc.

Fl.

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

E♭ Cl.

Bb Cls. 1

Bb Cls. 2

Bb Cls. 3

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

13

Tpts. 1

Tpts. 2

Tpts. 3

Tpts. 4

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Tbns. 4

Bar./Euph.

Tubas 1

Tubas 2

D.B.

S.D.

B.D.

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar/  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

19 *p cresc.* 20 21 *f* 22 23 24

29 Marcato

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar/  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

25 26 27 28 29 30

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Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

Bb Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

31 32 33 *f* 34 35 36



37

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

1

B♭ Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

37

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

37 38 39 40 41 *f* 42

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

43 44 45 46 47 48

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49

Picc.   
 Fl. *p*   
 Obs. 1 *p* 1<sup>sts</sup> only *cresc.*   
 Obs. 2 *cresc.*   
 Bsns. 1 *p* 2 *p cresc.*   
 Eb Cl. *p* *cresc.*   
 Bb Cls. 2 *p* *cresc.*   
 B. Cl. 3 *p* *cresc.*   
 B. Cl. *p* *p cresc.*   
 A. Saxes. 1 *a2* *p cresc.*   
 T. Sax. *p* *p cresc.*   
 B. Sax. *p* *cresc.*   
 49 *1<sup>sts</sup> only* *p* *p cresc.*   
 Tpts. 3 *p cresc.*   
 Hns. 1 *p* *cresc.*   
 Hns. 2 *p* *cresc.*   
 Hns. 3 *cresc.*   
 Hns. 4 *a2* *p cresc.*   
 Tbns. 1 *p cresc.*   
 Tbns. 2 *p cresc.*   
 Tbns. 3 *p cresc.*   
 Tbns. 4 *p cresc.*   
 Bar./ Euph. *p* *cresc.*   
 Tubas 1 *p* *cresc.*   
 Tubas 2 *p* *cresc.*   
 D.B. *p* *cresc.*   
 S.D.   
 B.D.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo flute
- Fl.**: Flute
- Obs. 1 & 2**: Oboe
- Bsns. 1 & 2**: Bassoon
- E♭ Cl.**: E-flat Clarinet
- B♭ Cls. 1, 2, 3**: B-flat Clarinets
- B. Cl.**: Bass Clarinet
- A. Saxes 1 & 2**: Alto Saxophones
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpts. 1, 2, 3, 4**: Trumpets
- Hns. 1, 2, 3, 4**: Horns
- Tbns. 1, 2, 3, 4**: Trombones
- Bar./Euph.**: Baritone/Euphonium
- Tubas 1 & 2**: Tubas
- D.B.**: Double Bass
- S.D. B.D.**: Snare Drum/Bass Drum

Dynamic markings include *p cresc.* and *f*. The score concludes with a *To Coda* instruction.

55 *p cresc.*

56

57 *f*

58

59

60

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

61 62 63 64 65 66

arco

69 Trio

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score begins at measure 67 and ends at measure 73. A section titled '69 Trio' starts at measure 69. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *p* (piano) and *f* (forte). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

1

Bb Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
2  
3  
4

Tpts.

1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

1  
2

Tubas

D.B.

S.D.  
B.D.

*p*

1<sup>st</sup> only

*p*

74 75 76 77 78 79 80

85

Musical score for orchestra. The score includes parts for Picc., Fl., Obs. 1/2, Bsns. 1/2, Eb Cl., Bb Cls. 1/2/3, B. Cl., A. Saxes 1/2, T. Sax., B. Sax., Tpts. 1/2/3/4, Hns. 1/2/3/4, Tbns. 1/2/3/4, Bar./Euph., Tubas 1/2, D.B., and S.D./B.D.

Rehearsal mark 85 is indicated in a box above the Flute staff and below the Trumpets staff. The first part of rehearsal mark 85 is labeled "1st only".

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mf* and *p*.

81 82 83 84 85 86



Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

1

Bb Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

*mf*

*p*

*a2*

87 88 89 90 91 92

poco rit.

97 A tempo

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./  
Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

2nds only  
*p*

poco rit.

97 *p* A tempo

*pizz.*

93 94 95 96 97 98

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

Bb Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

*p*

*arco*

99 100 101 102 103 104

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

Bb Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

105 106 107 108 109 110

*1<sup>sts</sup> only*

*p*

*p*

Musical score for Picc., Fl., Obs., Bsns., Eb Cl., Bb Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbns., Bar./Euph., Tubas, D.B., S.D., B.D. with dynamic markings such as *p*, *dim.*, and *sempre dim.*

117

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl. 1

B♭ Cls. 2  
3

B. Cl. 1

A. Saxes 1  
2

T. Sax.

B. Sax.

117

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

117 *pp* 118 119 120 121 *cresc.* 122 123

D.S.  $\text{3/4}$  al Coda

Picc. *f*

Fl. *f*

Obs. 1 *f*

Obs. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

E♭ Cl. *f*

Bb Cls. 1 *f*

Bb Cls. 2 *f*

Bb Cls. 3 *f*

B. Cl. *f*

A. Saxes 1 *f*

A. Saxes 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Tpts. 4 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Tbns. 4 *f*

Bar./Euph. *f*

Tubas 1 *f*

Tubas 2 *f*

D.B. *f*

S.D. *f*

B.D. *f*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

D.S.  $\text{3/4}$  al Coda

124 *f* 125 126 127 128 129 130

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Coda

The musical score for the Coda section, measures 131-136, is arranged in a standard orchestral format. The instruments are grouped as follows:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe 1 and 2 (Obs. 1, 2), Bassoon 1 and 2 (Bsns. 1, 2), Eb Clarinet (Eb Cl.), Bb Clarinet 1 and 2 (Bb Cls. 1, 2), Bb Clarinet 3 (Bb Cls. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Saxes 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpets 1, 2, 3, and 4 (Tpts. 1, 2, 3, 4), Horns 1, 2, 3, and 4 (Hns. 1, 2, 3, 4), Trombones 1, 2, 3, and 4 (Tbns. 1, 2, 3, 4), Baritone/Euphonium (Bar./Euph.), Tubas 1 and 2 (Tubas 1, 2), Double Bass (D.B.), and Snare Drum/Bass Drum (S.D., B.D.).

The score is in 4/4 time and features a key signature of two flats (Bb). The dynamic marking *sempre f* (always forte) is indicated throughout the section. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The word "Coda" is written above the first staff of each system. Measure numbers 131 through 136 are printed at the bottom of the page.



This page contains a musical score for a large ensemble, including Piccolo, Flute, Oboe, Bassoon, E-flat Clarinet, B-flat Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Bass Saxophone, Trumpets, Horns, Trombones, Baritone/Euphonium, Tubas, Double Bass, and Snare/Double Bass Drum. The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "25" is located in the top right corner. At the bottom of the page, bar numbers 137 through 142 are indicated, along with a dynamic marking of *f* (forte) at bar 140.

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

Bb Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

143 144 145 146 147 148 *f*

150

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar./Euph.

Tubas 1  
2

D.B.

S.D.  
B.D.

149 150 151 152 153

Picc.

Fl.

Obs. 1  
2

Bsns. 1  
2

E♭ Cl.

1

B♭ Cls. 2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
2  
3  
4

Tpts.

1  
2  
3  
4

Hns.

1  
2  
3  
4

Tbns.

1  
2  
3  
4

Bar./  
Euph.

1  
2

Tubas

D.B.

S.D.  
B.D.

154 155 *f* 156 157 158 159