

# The Klaxon

B $\flat$  Bass & Piano

Arr.: Bertrand Moren

**Henry Fillmore**

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# The Klaxon

*Henry Fillmore (Arr.: Bertrand Moren)*

**Français:** *The Klaxon* d'Henry Fillmore est une marche emblématique du répertoire américain, célèbre pour son utilisation distinctive du klaxon, qui lui confère un caractère à la fois humoristique et spectaculaire. Dans cet arrangement réalisé par Bertrand Moren, l'œuvre retrouve tout son éclat grâce à une orchestration colorée et dynamique, parfaitement adaptée aux ensembles d'harmonie modernes. Le thème entraînant, soutenu par un rythme énergique, met en valeur l'esprit jovial et théâtral propre à Fillmore. Bertrand Moren y apporte une finesse d'écriture qui permet à chaque pupitre de s'exprimer avec clarté et équilibre, tout en conservant l'authenticité du style original. Cette version offre ainsi une nouvelle dimension à cette marche singulière, idéale pour enthousiasmer le public et donner une touche d'originalité à tout programme de concert.

**English:** *The Klaxon* by Henry Fillmore is a quintessential American march, renowned for its distinctive use of the klaxon horn, which gives the piece its humorous and theatrical character. In this arrangement by Bertrand Moren, the work regains its full brilliance thanks to a colourful and dynamic orchestration perfectly suited to modern concert bands. The lively main theme, supported by an energetic rhythmic drive, highlights the jovial and showy spirit typical of Fillmore's style. Bertrand Moren brings a refined touch to the scoring, allowing each section to shine with clarity and balance while preserving the authenticity of the original composition. This arrangement offers a fresh dimension to a unique march, ideal for energizing audiences and adding a memorable highlight to any concert programme.

**Deutsch:** *The Klaxon* von Henry Fillmore ist ein typischer amerikanischer Marsch, der vor allem durch den charakteristischen Einsatz der Hupe bekannt wurde, welche dem Werk einen humorvollen und zugleich theatralischen Charakter verleiht. In diesem Arrangement von Bertrand Moren erhält das Stück neuen Glanz dank einer farbenreichen und dynamischen Instrumentation, die perfekt auf moderne Blasorchester zugeschnitten ist. Das schwungvolle Hauptthema, getragen von einem energiegeladenen Rhythmus, unterstreicht den fröhlichen und effektvollen Stil Fillmores. Bertrand Moren verleiht der Partitur eine feine Ausarbeitung, die jedem Register ermöglicht, mit Klarheit und Ausgewogenheit zu wirken, ohne die Authentizität der Originalkomposition zu verlieren. Dieses Arrangement eröffnet eine frische Perspektive auf einen einzigartigen Marsch – ideal, um das Publikum zu begeistern und jedem Konzertprogramm einen besonderen Akzent zu verleihen.



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**B $\flat$  BASS**

# The Klaxon

Henry Fillmore  
Arr.: Bertrand Moren

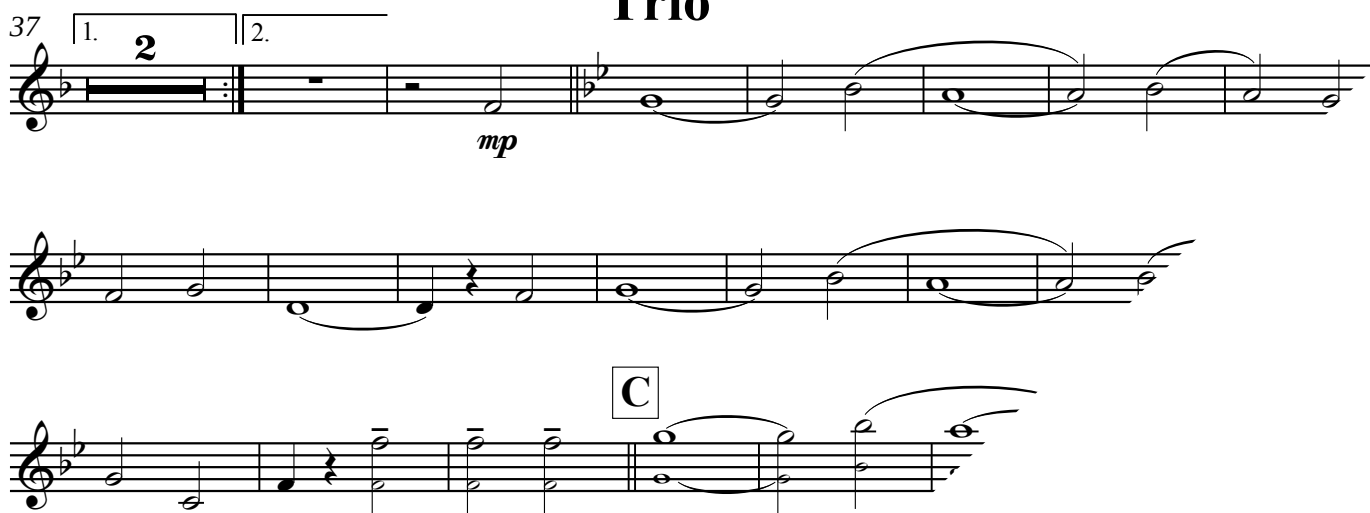
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Vivace  $\text{♩} = 150$   
3

**A**

Musical score for section A, measures 1-32. The score is written for B $\flat$  Bass in 3/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Vivace' with a quarter note equal to 150 beats per minute. The first measure is a whole rest. The second measure starts with a triplet of eighth notes (F $\sharp$ , G, A) marked *ff*. The third measure continues the triplet (B, C, D) marked *ff*. The fourth measure is a repeat sign. The fifth measure is a quarter note (E) marked *p*. The sixth measure is a quarter note (F) marked *p*. The seventh measure is a quarter note (G) marked *p*. The eighth measure is a quarter note (A) marked *p*. The ninth measure is a quarter note (B) marked *p*. The tenth measure is a quarter note (C) marked *p*. The eleventh measure is a quarter note (D) marked *p*. The twelfth measure is a quarter note (E) marked *p*. The thirteenth measure is a quarter note (F) marked *p*. The fourteenth measure is a quarter note (G) marked *p*. The fifteenth measure is a quarter note (A) marked *p*. The sixteenth measure is a quarter note (B) marked *p*. The seventeenth measure is a quarter note (C) marked *p*. The eighteenth measure is a quarter note (D) marked *p*. The nineteenth measure is a quarter note (E) marked *p*. The twentieth measure is a quarter note (F) marked *p*. The twenty-first measure is a quarter note (G) marked *p*. The twenty-second measure is a quarter note (A) marked *p*. The twenty-third measure is a quarter note (B) marked *p*. The twenty-fourth measure is a quarter note (C) marked *p*. The twenty-fifth measure is a quarter note (D) marked *p*. The twenty-sixth measure is a quarter note (E) marked *p*. The twenty-seventh measure is a quarter note (F) marked *p*. The twenty-eighth measure is a quarter note (G) marked *p*. The twenty-ninth measure is a quarter note (A) marked *p*. The thirtieth measure is a quarter note (B) marked *p*. The thirty-first measure is a quarter note (C) marked *p*. The thirty-second measure is a quarter note (D) marked *p*. The score includes dynamic markings *ff* and *p*. It also includes first and second endings at measures 18-22 and 23-27.

## Trio



Musical score for section C, measures 37-42. The score is written for B $\flat$  Bass in 3/4 time. It begins with a treble clef and a key signature of one flat. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The score includes dynamic markings *mp* and *mp*. It also includes first and second endings at measures 37-40.

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# The Klaxon

Henry Fillmore

Arr.: Bertrand Moren

Vivace ♩ = 150

A

B♭ Euphonium

Piano

7

13

18

1.

2.

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Measures 23-27. The system consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 23 starts with a forte (*ff*) dynamic. The melody features a long, flowing line with many accidentals. The piano accompaniment consists of block chords in the right hand and a bass line with eighth notes in the left hand. The dynamic changes to piano (*p*) in measure 27.

Measures 28-33. The system continues with the same melodic and piano parts. The melody has a forte (*ff*) dynamic in measure 28. The piano accompaniment features a more active bass line with eighth notes and some chords in the right hand. The dynamic changes to forte (*ff*) in measure 31.

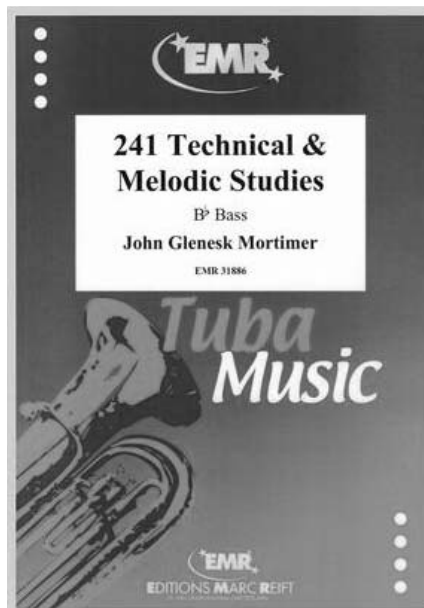
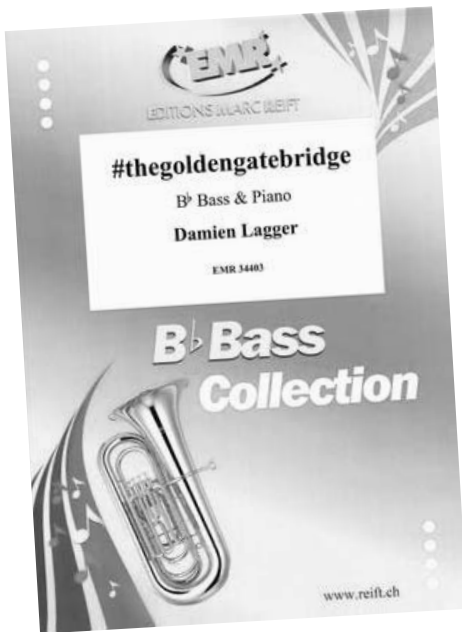
Measures 34-38. The system continues with the same melodic and piano parts. The melody has a first ending bracket over measures 34-38. The piano accompaniment features a more active bass line with eighth notes and some chords in the right hand. The dynamic changes to piano (*p*) in measure 37.

## Trio

Measures 39-44. The system continues with the same melodic and piano parts. The melody has a mezzo-piano (*mp*) dynamic in measure 39. The piano accompaniment features a more active bass line with eighth notes and some chords in the right hand. The dynamic changes to mezzo-piano (*mp*) in measure 41.

Measures 45-49. The system continues with the same melodic and piano parts. The melody has a mezzo-piano (*mp*) dynamic in measure 45. The piano accompaniment features a more active bass line with eighth notes and some chords in the right hand. The dynamic changes to mezzo-piano (*mp*) in measure 47.

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