

FULL CONDUCTOR SCORE
Catalog No: 011-4435-01

AFTER THE STORM

Jonathan McBride

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



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AFTER THE STORM

Jonathan McBride

Conductor Score.....	1	2nd B♭ Trumpet.....	5
Flute.....	10	F Horn.....	4
Oboe.....	2	Trombone.....	6
1st B♭ Clarinet.....	5	Baritone B.C.....	2
2nd B♭ Clarinet.....	5	Baritone T.C.....	2
B♭ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Bells.....	4
B♭ Alto Saxophone.....	6	Timpani.....	1
B♭ Tenor Saxophone.....	2	Percussion 1: Suspended Cymbal, Crash Cymbals.....	3
B♭ Baritone Saxophone.....	2	Percussion 2: Triangle, Wind Chimes.....	2
1st B♭ Trumpet.....	5		

Program Notes

Whether caused by nature or symbolically brought on through tragedy, storms can be powerful and frightening things. Their destructive force brings devastation and takes away our hope. I have written **After The Storm** to help bring strength and comfort in the wake of such disasters. While **After The Storm** does convey a sadness reflective of loss and despair, it also presents an optimistic promise of recovery.

Rehearsal Suggestions

After The Storm presents young musicians with the opportunity to perform in a very emotive and poignant style. I hope you find **After The Storm** worthy literature to explore *musical techniques* with your ensemble.

Playing with *expression* comes from maintaining a focused and supported tone in all registers and dynamic levels. Encourage your students to always go for the best sound possible when playing at these extremes. Never allow the range or the dynamics to become more important than characteristic tone.

After The Storm often employs rhythms that enter on or emphasize beats 2 or 4, which can be deceptively challenging for students. Although helping them count these rhythms where they occur can be useful, taking the time to explain and having students identify *weak beat* rhythms will pay dividends. Internalizing the beat is crucial. Remind students to "keep thinking the beat through long notes, ties, and rests" to help avoid missing weak-beat rhythms.

Melodies, countermelodies, and harmonies are often combined simultaneously. Explore these concepts with your students, and help them discover which parts should be given most prominence, second most, etc., giving your ensemble the opportunity to understand *transparency*. Encourage students to think beyond their individual part and help bring out the most important part, whether it's on their page or their neighbor's.

Close intervals create *dissonance*, and I have chosen to create multiple dissonances in **After The Storm**. However, dissonance should not be thought of as "ugly." For a successful performance, continue to develop the skill of playing "in tune" with a full, focused, and supported sound. Experiment with allowing your ensemble to play horribly out of tune and then play in tune to demonstrate the huge impact proper intonation makes.

I truly hope you find your time preparing **After The Storm** to be a source of strength and recovery, as well as a musically rewarding experience for you and your students.

- Jonathan McBride

ABOUT THE COMPOSER



After graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, Jonathan McBride went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches k-12 band, choir, and general music in the small town of Pateros, Washington, where he currently lives with his wife and daughter.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrumental Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both the Alaska and Washington conferences. In addition to teaching and composing, Jonathan McBride also directs the Okanogan Valley Chorus, and performs in a local barbershop quartet with fellow educators.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are a consistent favorite for both students and audiences.

New Young Band CD



WFR390

KICK-START!

The Washington Winds, Edward Petersen - Conductor

CONTENTS: Rattle The Cage (Neeck), Thunderbolt Galop (Huffer/arr. Glover), After The Storm (J. McBride), Insurrection (Coles), Christmas Fantasy (P. Clark), Siberian Express (Phillips), Elf Dance (Conaway), Desert Fire (J. McBride), Silver Wings March (R.W. Smith), Mission To Mars (Chattaway), Secret Agent (Romeyn), As Eagles Soar (Swearingen), The Quest for Greatness (Conaway), Sleddin' Hill (Shaffer), Spirits of the Heavens (Shaffer), Argosy (R.W. Smith), The Sounds Of Liberty (Swearingen), Pajaritos (Huckeby), Simple Dreams (Romeyn), Christmas Angels (P. Clark), Promise Of A New Sunrise (Shaffer), Attack of the Zombie Trombones (Neeck), Power And Pride (Conaway), Circus Time (Shaffer), Time For Trumpets (R.W. Smith), A Quiet Song (Swearingen), Jingle Drums (Neeck), Call To Glory (Romeyn), Kick-Start! (Swearingen), On Parade (Glover), Drum & Drummer (Shaffer), Mach One (J. McBride), Just As I Am (Setting by R.W. Smith), Deck The Holidays (Romeyn)

AFTER THE STORM

Conductor Score
011-4435-00

Jonathan McBride

Sweetly ♩ = 82

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bs. Cl. cuc

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1:
Suspended Cymbal,
Crash Cymbals

Percussion 2:
Triangle, Wind Chimes

Plastic mallets

Triangle

Wind Chimes

1 2 3 4 5 6

mp

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Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

9

Opt. Solo

mf

B. Sx. cuc

p

Play

p

9

p

p

p

Med. soft mallets

mp

7 8 9 10 11 12 13

[illegible]

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

rit.

25 a tempo

mf

f

Play

p

mp

f

Crash Cyms.

f

21

22

23

24

25

26

rit. *Opt. Solo* **[37]** Delicately ♩ = 72

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

acc.

p *mf*

mf

mf

p *mf*

mp

mp

mf

mf

p *mf*

p

p

Play

For reference only. Not valid for performance.

45 Faster ♩ = 82

rall.

49 a tempo

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

45

46

47

48

49

50

musical score for orchestra and percussion, measures 51 to 56. The score includes parts for Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), Horn (Hn.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

Tempo markings: *molto rall.* (measures 51-52), **53** *a tempo* (measure 53), *rit.* (measures 54-56).

Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The Tuba part includes a *div.* (divisi) marking in measure 53.

Measures 51, 52, 53, 54, 55, and 56 are indicated at the bottom of the page.

57 Delicately ♩ = 72 rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

57 Delicately ♩ = 72 rit.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63