

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

*Beyond
The Summit
Jared Barnes*

For reference only
Not valid for performance



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BEYOND THE SUMMIT

Jared Barnes

INSTRUMENTATION

Conductor Score.....	1
Piccolo	1
1st Flute	5
2nd Flute	5
Oboe	2
1st B \flat Clarinet.....	5
2nd B \flat Clarinet.....	5
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, Chimes	2
Xylophone, Marimba.....	2
Timpani	1
Suspended Cymbal, Bass Drum	2
Triangle, Concert Toms (4).....	2

ABOUT THE COMPOSER



Jared Barnes began composing and arranging music at an early age, writing works in a wide range of styles for instrumental and vocal ensembles, as well as for solo piano. His works have been performed in recital and concert settings by musicians of all skill levels in the United States and around the world.

He holds a Bachelor's Degree in Music Education from Wartburg College, in Waverly, IA, where he graduated Summa Cum Laude in 2007.

Mr. Barnes' bands have regularly received Division I, superior ratings at state contests. In 2011, the Newman High School Concert Band was selected to perform at the Iowa Bandmasters Convention as the Class 1A Honor Band under his direction.

In addition to composing, Mr. Barnes remains active as an educator and performer.

PROGRAM NOTES

Beyond The Summit is a musical adventure which stirs up images of nature's most majestic landscapes and mountain ranges. The journey begins with a majestic call and response theme divided amongst the sections, chasing after one another. Eventually, lighter versions of the themes appear in a new kind of conversation, signifying the discovery of a breathtaking view at the summit. From there, the piece takes off once again, building with intensity and excitement all the way to the end, hinting that the adventure continues - or perhaps begins, **Beyond The Summit**.

REHEARSAL SUGGESTIONS

As you prepare this piece, keep the concepts of energy and contrast in mind. These two elements are especially present in the articulations and dynamics used throughout the piece.

In general, all non-slurred notes/figures should be played with crisp articulation to help create a sense of energy and anticipation. However, be sure to bring out the contrasting lyrical phrases over the top of these energetic supporting parts. Carefully observe all dynamics and dynamic contrasts as well, especially forte-piano attacks and crescendos.

Bring out the cascading entrances in m. 52-55. M. 56 should suddenly feel a bit lighter, as if soaring through the air; however, maintain the driving tempo at all times. Build through m. 61-63, bringing out the bass quarter notes in m. 63, followed by a suddenly lighter, yet forward-moving flute and oboe theme in m. 64.

Bring out the triplet figures and bass sforzandos in m. 87-88. M. 89 should have a suddenly transparent quality, setting the stage for the trumpet and horn flourish, which should be crisply articulated. The final triplet of the cascade in m. 93-94 should be very aggressive with a dramatic sforzando-piano and crescendo beginning on beat 3 of m. 94. The percussion shouldn't overpower the final statement presented by saxophones, horns, and euphoniums in m. 97-98.

I hope you enjoy performing **Beyond The Summit**.

- Jared Barnes

CD Recording Available



WFR388

BEYOND THE SUMMIT

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Legends of the Galaxy - A Cosmic Fanfare (Wilson), Yorkshire Folk Song Suite - On Old English Songs (La Plante), The American Red Cross - March (L. Panella/arr. Glover), The Addison Red Line (Bell), Chorale Prelude on a German Hymn Tune (C. T. Smith), Beyond the Summit (Barnes), Lohengrin - Prelude to Act III (Wagner/arr. Patterson), Of Heroes And Demons (Romeyn), Dance of Chivalry (Conaway), Praeludium (Järnefelt/arr. Glover), Salut d'Amour (Elgar/arr. Glover), In Ages Past (Huckeby), Cyrus the Great (March) - (King/arr. Glover), Shenandoah Fantasy - For Trumpet and Wind Ensemble (Chattaway), Intrada for Winds (Sheldon), Sleepers, Awake! (Bach/arr. Reed), Sparkling Lights - Fanfare on "O Christmas Tree" (Conaway), Prelude for Band (C. T. Smith)*

BEYOND THE SUMMIT

Allegro (♩ = 144)

The score is for a 4/4 piece in B-flat major, marked Allegro with a tempo of 144 beats per minute. The instrumentation includes Piccolo, 1st & 2nd Flute, Oboe, 1st & 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st & 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st & 2nd B♭ Trumpet, 1st & 2nd F Horn, 1st & 2nd Trombone, Euphonium (Baritone), Tuba, Bells, Chimes, Xylophone, Marimba, Timpani, Suspended Cymbal, Bass Drum, and Triangle, Concert Toms (4). The score is divided into five measures. The Piccolo and Flutes play a rhythmic pattern of eighth notes. The Oboe and Clarinets play a similar pattern. The Bassoon and Saxophones play a melodic line. The Trumpets, Horns, and Trombones play a melodic line. The Euphonium and Tuba play a melodic line. The Bells, Chimes, Xylophone, and Marimba play a rhythmic pattern. The Timpani play a rhythmic pattern. The Cymbals and Triangle play a rhythmic pattern. The Concert Toms play a rhythmic pattern. The score includes dynamic markings such as *mf* and *f*, and articulation markings such as *a2* and *f*. The score also includes a watermark that reads "For reference only for performance".

8

Picc.

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st & 2nd Hn.

1st Trom.

2nd Trom.

Euph. (Bar)

Tuba

Bells, Ch.

Xylo., Mar.

Timp.

Sus. Cym., B.D.

Tri., Toms

mf

f

div.

a2

E♭ to F

C to B♭

To Chimes

To Marimba

6

7

8

9

10

11

Picc. *mf cresc.* ⁷
a2 *mf cresc.* ⁷

1st & 2nd Fl. *mf cresc.* ⁷

Ob. *mf* *f*

1st Cl. *f*

2nd Cl. *div.* *f*

Bass Cl. *f*

Bsn.

1st & 2nd Alto Sax. *Play*

Ten. Sax. *mf* *f*

Bari. Sax.

1st Trpt. *tutti* *f* *tutti*

2nd Trpt. *f*

1st & 2nd Hn. *a2* *mf* *f*

1st Trom. *mp* *mf* *div.* *f*

2nd Trom. *mf* *f*

Euph. (Bar) *f*

Tuba *mf* *cresc.*

Bells, Ch.

Xylo., Mar. ⁷

Timp. *Bb to C* *p*

Sus. Cym., B.D. *p*

Tri., Toms

26 30

Picc. *f* *dim.* *mf* *dim.* *mf* *mp* *mf*

1st & 2nd Fl. *div.* *f* *mp*

Ob. *mp* *mf*

1st Cl. *dim.* *mf* *mp* *div.*

2nd Cl. *a2* *mp*

Bass Cl. *f* *dim.* *mf*

Bsn. *mf* *mf*

1st & 2nd Alto Sax. *f* *mp*

Ten. Sax. *mf*

Bari. Sax. *f* *dim.* *mf*

26 30 *one player only*

1st Trpt. *mp* *mf* *mp* *mf*

2nd Trpt. *mp* *mf* *mp* *mf*

1st & 2nd Hn. *mf* *mp* *mf* *mp* *mf*

2nd Hn. only 1st Hn. only

1st Trom. *dim.* *mf* *mf*

2nd Trom. *dim.* *mf* *mf*

Euph. (Bar) *dim.* *mf* *mf*

Tuba *f* *dim.* *mf*

Bells, Ch. *f* *mf*

Xylo., Mar. *f* *To Xylo.* *Xylo. (medium-hard rubber mallets)* *dim.* *mf*

Timp. *f* *mf*

Sus. Cym., B.D. *f*

Tri., Toms *Concert Toms* *mf* *f*

26 27 28 29 30 31 32

38

Picc. *mf* *f*

1st & 2nd Fl. *f*

Ob. *mf* *f*

1st Cl. *f*

2nd Cl. *a2* *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *a2* *mf* *f* *div.*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *tutti* *div.* *a2* *f*

2nd Trpt. *cresc.* *f*

1st & 2nd Hn. *+ horn 2* *mf* *cresc.* *f*

1st Trom. *mf* *f*

2nd Trom. *mf* *a2* *f*

Euph. (Bar) *f*

Tuba *cresc.* *f*

Bells, Ch. *f*

Xylo., Mar. *f*

Timp. *p* *f*

Sus. Cym., B.D. *p* *f*

Tri., Toms *mf*

38

46

Picc. *mf* *f*

1st & 2nd Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bass Cl. *dim.* *mf* *f*

Bsn. *dim.* *mf* *f*

1st & 2nd Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *dim.* *mf* *f*

1st Trpt. *mf* *f* *tutti*

2nd Trpt. *mf* *f*

1st & 2nd Hn. *mf* *f* *cresc.*

1st Trom. *mf* *f*

2nd Trom. *dim.* *mf* *f*

Euph. (Bar) *mf* *f*

Tuba *dim.* *mf* *f*

Bells, Ch. *mf* *f*

Xylo., Mar. *mf* *f*

Timp. *mf* *f*

Sus. Cym., B.D. *mp* *mf* *p* *f*

Tri., Toms *f* *mp* *f*

one player

Cue: Hns.

40 41 42 43 44 45 46

56

Picc. *mf* *div.* *a2* *mf* *1st part: one player only* *mf cresc.* *tutti* *cresc.* *3* *3*

1st & 2nd Fl. *mf* *one player only* *cresc.* *3* *3*

Ob. *mf* *cresc.* *tutti* *3* *3*

1st Cl. *mf* *div.* *a2* *div.* *a2* *div.* *a2* *cresc.* *div.* *3* *3*

2nd Cl. *mf* *cresc.* *3* *3*

Bass Cl. *mf* *cresc.* *3* *3*

Bsn. (opt.) *Cuc: Ob. (one player)* *dim.* *mf* *mf* *cresc.* *tutti, a2* *div.* *3* *3*

1st & 2nd Alto Sax. *mf* *Cuc: Bass Cl.* *mf* *mf* *cresc.* *3* *3* *Play*

Ten. Sax. *mf* *mf* *mf cresc.*

Bari. Sax. *mf*

1st Trpt. *mf* *one player only* *tutti* *mp cresc.*

2nd Trpt. *mp cresc.* *div.*

1st & 2nd Hn. *cresc.*

1st Trom. *mp cresc.*

2nd Trom. *mf* *mp cresc.*

Euph. (Bar) *mp cresc.*

Tuba *mf* *mp cresc.*

Bells, Ch.

Xylo., Mar.

Timp. *mf*

Sus. Cym., B.D. *mp* *mf*

Tri., Toms

Picc. *f*

1st & 2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *mf* *a2* *f*

2nd Trpt. *mf* *f*

1st & 2nd Hn. *mp cresc.* *mf* *f*

1st Trom. *mp* *f*

2nd Trom. *mp* *f*

Euph. (Bar) *mp* *f*

Tuba *mf* *f*

Bells, Ch. *f*

Xylo., Mar. *f*

Timp. *p* *f* *vc*

Sus. Cym., B.D. *mp* *f*

Tri., Toms

81

(sixteenth notes optional)

Picc. *div.*

1st & 2nd Fl. *a2*

Ob. *fp* — *ff* *f* *fp* — *ff*

1st Cl. *fp* — *f* *fp* — *f*

2nd Cl.

Bass Cl.

Bsn. *fp* — *ff* *f* *fp* — *ff*

1st & 2nd Alto Sax. *a2* *f*

Ten. Sax.

Bari. Sax.

1st Trpt. *f* *div.* *a2* *f* *fp* — *ff* *f* *fp* — *ff*

2nd Trpt.

1st & 2nd Hn. *a2* *div.* *f* *fp* — *ff* *dim.* *f* *fp* — *ff*

1st Trom. *fp* — *ff* *fp* — *ff*

2nd Trom. *div.* *a2* *fp* — *ff* *fp* — *ff*

Euph. (Bar) *f* *fp* — *ff* *f* *fp* — *ff*

Tuba

Bells, Ch. *f* *mf* — *ff* *mf*

Xylo., Mar. *f* *mf* — *ff* *mf*

Timp. *p* — *f* *mf* — *ff* *mf* — *ff*

Sus. Cym., B.D. *p* — *f* *mp* — *f* *mp* — *f*

Tri., Toms *ff* *mf* ³ *cresc.* *ff* *mf* ³ *cresc.*

78

79

80

81

82

mf ³ *cresc.* *ff*

84

mf ³ *cresc.*

89

Picc. *f* *mf*

1st & 2nd Fl. *f* *mf*

Ob. *f* *fp* *ff* *mf*

1st Cl. *fp* *f* *f* *mf*

2nd Cl. *f* *mf*

Bass Cl. *f* *mf*

Bsn. *f* *fp* *ff* *sfz* *div.* *sfz* *sfz* *div.* *sfz*

1st & 2nd Alto Sax. *ff* *mf* Cue: Hns.

Ten. Sax. *ff*

Bari. Sax. *sfz* *sfz* *sfz* *sfz*

89

1st Trpt. *f* *fp* *ff* *f* *mf*

2nd Trpt. *dim.* *fp* *ff* *mf cresc.*

1st & 2nd Hn. *dim. f* *fp* *ff* *a2* *mf cresc.*

1st Trom. *fp* *ff*

2nd Trom. *fp* *ff*

Euph. (Bar) *f* *fp* *ff* *sfz* *sfz* *sfz* *sfz*

Tuba *f* *fp* *ff* *sfz* *sfz* *sfz* *sfz*

Bells, Ch. *ff* *mf* *ff* To Chimes

Xylo., Mar. *ff* *mf* *ff*

Timp. *sfz* *sfz* C to C#

Sus. Cym., B.D. *f* *mp* *ff* *mp* *ff* *mp* *mf*

Tri., Toms *ff* *mf* *3 cresc.* *ff*

