

FULL CONDUCTOR SCORE  
Catalog No 011-4261-01

# THE SIEGE OF ARUNDEL

Jonathan McBride

GRADE:

**2**

## BARNHOUSE COMMAND SERIES

For Concert Band



**C.L. BARNHOUSE COMPANY®**  
Music Publishers, 205 Cowan Ave. W., P.O. Box 680  
Oskaloosa, Iowa 52577 U.S.A.

# THE SIEGE OF ARUNDEL

Jonathan McBride

Full Conductor Score .....	1	F Horn.....	4
Flute .....	10	Trombone .....	6
Oboe .....	2	Baritone BC .....	2
1st Bb Clarinet .....	5	Baritone TC .....	2
2nd Bb Clarinet.....	5	Tuba .....	4
Bb Bass Clarinet .....	2	Bells, Chimes .....	4
Bassoon .....	2	Marimba .....	2
Eb Alto Saxophone .....	6	Timpani.....	1
Bb Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum .....	3
Eb Baritone Saxophone .....	2	Percussion 2: Tenor Drum, Metallic Sounds .....	3
1st Bb Trumpet.....	5	Percussion 3: Suspended Cymbal, Crash Cymbals .....	2
2nd Bb Trumpet .....	5		

## PROGRAM NOTES

**The Siege of Arundel** tells the real-life tale of the siege and fall of England's Arundel Castle in 1642. The peaceful opening is short lived, interrupted when attacking forces are spotted in the distance on a relentless march towards the castle. The battle begins with powerful percussion and clashing melodies, but stalls as both forces fall back to regroup and honor their fallen. Soon, preparations begin for a second siege, and the battle rages on until **The Siege of Arundel** smashes to a forceful and victorious conclusion.

## REHEARSAL SUGGESTIONS

For the most exciting performance, accurate execution of the many musical effects in the piece must be realized. Here are some suggestions to help make **The Siege of Arundel** a fun, musical and educational experience for all:

**Dissonance - The Siege of Arundel** often employs the tension of major and minor seconds. These may produce a more dissonant and edgy sound than your students are used to, but provide another opportunity to reinforce the value of playing with a full, focused, and supported sound. These intervals require just as much listening and proper intonation as more open chords.

**Special Effects -** The foot stomps present the opportunity to introduce or practice "left foot lead" used in marching band. This effect should be forceful but not painful, keeping in mind that your performance space may have much more resonant flooring than your rehearsal space. Pencil and stick clicks should convey siege preparations such as trees being cut down for battering rams or catapults and trebuchet being assembled. These effects present an opportunity to work on rhythmic precision, though it may better fit the style of the piece if not all clicks hit simultaneously. For the metallic sounds, think of swords and shields being crafted on an anvil, or clanked together as soldiers march toward the castle. Your percussionists may enjoy finding metallic objects that can emulate these sounds. Make sure your percussionists understand that these metallic sounds must be heard while not obscuring the other parts.

**Independent parts -** At m. 25, the 2nd trumpets and 2nd clarinets play a crucial countermelody independent of the 1st parts. Since often the stronger players play first parts, be sure to support and encourage the 2nds to lead. M. 33-39 may be deceptively challenging and require extra rehearsal time due to independent entrances for both 1sts and 2nds.

I hope you enjoy rehearsing and performing **The Siege of Arundel**

- 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.

## CD Recording Available



WFR385

### THE ADVENTURE BEGINS!

**Washington Winds, Edward Petersen, conductor**

**CONTENTS:** *The Adventure Begins!* (Matt Conaway), *The Spirit of the Solitary Defender* (Lisa Galvin), *Liberty Fleet March* (Karl L. King / arr. James Swearingen), *Factory Riffs* (Matt Conaway), *Orpheus Overture* (Jacques Offenbach / arr. Larry Neeck), *Beyond the Cosmos* (David Shaffer), *Oh, What Fun!* - *The Ultimate Christmas March* (James Swearingen), *A Song of Goodbye* (Andrew Glover), *Fury Of The Gods* (Rob Romeyn), *Saxes On The Seas* (Matt Conaway), *O Come All Ye Faithful* (arr. Paul Clark), *The Siege of Arundel* (Jonathan McBride), *Chain Reaction* (David Shaffer), *Rock The Halls With Drums And Cowbell* (Ed Huckleby), *Pembroke Castle* (Ed Huckleby), *Fly-By!* (Matt Conaway), *In Search of*

*the Lost Ship* (James Swearingen), *The Trombone King* (Karl L. King / arr. Andrew Glover), *The Heart of Christmas* (Rob Romeyn), *Visions of Glory* (David Shaffer), *Three Irish Folksongs* (Anne McGinty)

# THE SIEGE OF ARUNDEL

Conductor Score  
011-4261-00

Jonathan McBride

Expressively ♩ = 72

Flute *mf*

Oboe *mf*

1st B♭ Clarinet *mp*

2nd B♭ Clarinet *mp*

B♭ Bass Clarinet *mp*

Bassoon *mp*

E♭ Alto Saxophone *mp* 2nd Cl. cue

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

Expressively ♩ = 72

1st B♭ Trumpet *mp*

2nd B♭ Trumpet *mp*

F Horn *mp*

Trombone *mp*

Baritone *mp*

Tuba *mp*

Bells, Chimes *mf* Chimes

Marimba *mf*

Timpani G, C

Percussion 1: Snare Drum, Bass Drum

Percussion 2: Tenor Drum, Metallic Sounds

Percussion 3: Suspended Cymbal, Crash Cymbals

1 2 3 4 5

© 2015 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.  
International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

*rit.*

**7** Marching forward ♩ = 92

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

6

7

8

9

10

11

# THE SIEGE OF ARUNDEL

Jonathan McBride

Full Conductor Score .....	1	F Horn.....	4
Flute .....	10	Trombone .....	6
Oboe .....	2	Baritone BC .....	2
1st Bb Clarinet .....	5	Baritone TC .....	2
2nd Bb Clarinet.....	5	Tuba .....	4
Bb Bass Clarinet .....	2	Bells, Chimes .....	4
Bassoon .....	2	Marimba .....	2
Eb Alto Saxophone .....	6	Timpani.....	1
Bb Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum .....	3
Eb Baritone Saxophone .....	2	Percussion 2: Tenor Drum, Metallic Sounds .....	3
1st Bb Trumpet.....	5	Percussion 3: Suspended Cymbal, Crash Cymbals .....	2
2nd Bb Trumpet .....	5		

## PROGRAM NOTES

**The Siege of Arundel** tells the real-life tale of the siege and fall of England's Arundel Castle in 1642. The peaceful opening is short lived, interrupted when attacking forces are spotted in the distance on a relentless march towards the castle. The battle begins with powerful percussion and clashing melodies, but stalls as both forces fall back to regroup and honor their fallen. Soon, preparations begin for a second siege, and the battle rages on until **The Siege of Arundel** smashes to a forceful and victorious conclusion.

## REHEARSAL SUGGESTIONS

For the most exciting performance, accurate execution of the many musical effects in the piece must be realized. Here are some suggestions to help make **The Siege of Arundel** a fun, musical and educational experience for all:

**Dissonance - The Siege of Arundel** often employs the tension of major and minor seconds. These may produce a more dissonant and edgy sound than your students are used to, but provide another opportunity to reinforce the value of playing with a full, focused, and supported sound. These intervals require just as much listening and proper intonation as more open chords.

**Special Effects -** The foot stomps present the opportunity to introduce or practice "left foot lead" used in marching band. This effect should be forceful but not painful, keeping in mind that your performance space may have much more resonant flooring than your rehearsal space. Pencil and stick clicks should convey siege preparations such as trees being cut down for battering rams or catapults and trebuchet being assembled. These effects present an opportunity to work on rhythmic precision, though it may better fit the style of the piece if not all clicks hit simultaneously. For the metallic sounds, think of swords and shields being crafted on an anvil, or clanked together as soldiers march toward the castle. Your percussionists may enjoy finding metallic objects that can emulate these sounds. Make sure your percussionists understand that these metallic sounds must be heard while not obscuring the other parts.

**Independent parts -** At m. 25, the 2nd trumpets and 2nd clarinets play a crucial countermelody independent of the 1st parts. Since often the stronger players play first parts, be sure to support and encourage the 2nds to lead. M. 33-39 may be deceptively challenging and require extra rehearsal time due to independent entrances for both 1sts and 2nds.

I hope you enjoy rehearsing and performing **The Siege of Arundel**

- 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.

## CD Recording Available



WFR385

### THE ADVENTURE BEGINS!

**Washington Winds, Edward Petersen, conductor**

**CONTENTS:** *The Adventure Begins!* (Matt Conaway), *The Spirit of the Solitary Defender* (Lisa Galvin), *Liberty Fleet March* (Karl L. King / arr. James Swearingen), *Factory Riffs* (Matt Conaway), *Orpheus Overture* (Jacques Offenbach / arr. Larry Neeck), *Beyond the Cosmos* (David Shaffer), *Oh, What Fun!* - *The Ultimate Christmas March* (James Swearingen), *A Song of Goodbye* (Andrew Glover), *Fury Of The Gods* (Rob Romeyn), *Saxes On The Seas* (Matt Conaway), *O Come All Ye Faithful* (arr. Paul Clark), *The Siege of Arundel* (Jonathan McBride), *Chain Reaction* (David Shaffer), *Rock The Halls With Drums And Cowbell* (Ed Huckleby), *Pembroke Castle* (Ed Huckleby), *Fly-By!* (Matt Conaway), *In Search of*

*the Lost Ship* (James Swearingen), *The Trombone King* (Karl L. King / arr. Andrew Glover), *The Heart of Christmas* (Rob Romeyn), *Visions of Glory* (David Shaffer), *Three Irish Folksongs* (Anne McGinty)

17

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

Stomp feet

Click pencil on stand

Chimes

Bells

click sticks

Sus. Cym.

Metals

Cr. Cym.

*mp* *mf* *f*

12 13 14 15 16 17

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

18 19 20 21 22 23

*p*

25

*f* *rit.*

Fl.

Ob.

1st Cl.

*mf* *f*

Play

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

25

*f* *rit.*

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

25 25 26 27 28 29



33 Solemnly ♩ = 68

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

*ff*, *f*, *mp*, *mf*, *opt. Solo*, *Hn. cue*, *Chimes*

2nd Trp. cue  
*mp*

*mp* 30 *ff* 31 *f* 32 *mp* 33 34 35

Marching forward ♩ = 92

41

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

1st Cl. *mp* *mf* *f*

2nd Cl. *mp* *mf* *f*

Bs. Cl.

Bsn. *mp* *mf* *f*

A. Sx. *mp* *mf* *f* Click pencil on stand

T. Sx. *mp* *mf* *f* Click pencil on stand

B. Sx.

Marching forward ♩ = 92

41

1st Trp. *f* *mf* Stomp feet

2nd Trp. *f* *mf* Stomp feet

Hn. *f* *mf* Stomp feet

Trb. *mf* *f* Play

Bar. *mf* *f*

Tuba

Bells, Chimes *mp* *mf* *f*

Marimba *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mp* *f*

36 37 38 39 40 41

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

Not valid for performance.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells, Chimes

Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*f*

Play

*f*

51

47 48 49 50 51 52

Fl. *tr* *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

1st Cl. *ff* *ffp* *ff*

2nd Cl. *ff* *ffp* *ff*

Bs. Cl. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

A. Sx. *ff* *ffp* *ff*

T. Sx. *ff* *ffp* *ff*

B. Sx. *ff* *ffp* *ff*

1st Trp. *ff* *ffp* *ff*

2nd Trp. *ff* *ffp* *ff*

Hn. *ff* *ffp* *ff*

Trb. *ff* *ffp* *ff*

Bar. *ff* *ffp* *ff*

Tuba *ff* *ffp* *ff*

Bells, Chimes *ff* *ffp* *ff*

Marimba *ff* *ffp* *ff*

Timp. *f* *ff* *ff*

Perc. 1 *cresc.* *ff* *ff*

Perc. 2 *cresc.* *ff* *ff*

Perc. 3 *mp* *mf* *ff* *mf* *f* *ff*

53 54 55 56 57 58