

# Pentagram

By Michael Story (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet

- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Bells/Xylophone)
- 1 Timpani  
(Tune: B $\flat$ , D $\flat$ , E $\flat$ )
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 3 Percussion 2  
(Suspended Cymbal/Wind Chimes,  
Tambourine)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

A pentagram is a five-sided star that has been a symbol believed to contain supernatural or spiritual properties. This star, which is usually bordered by a circle, has a variety of meanings and associations within many cultures and religions around the world and throughout history.

## NOTES TO THE CONDUCTOR

The five-pointed pentagram is musically depicted in this piece by the  $\frac{5}{4}$  time signature. When introducing (or reinforcing) the concept of  $\frac{5}{4}$ , it is important that your students understand that measures in this time signature are more times than not divided into either 3+2 or 2+3 rhythmic groupings. In other words, each measure can sound like a  $\frac{3}{4}$  measure followed by a  $\frac{2}{4}$  measure, or vice-versa.

With the exception of the few measures containing five equal quarter notes, *Pentagram* is entirely based on the 3+2 rhythmic concept. Once the concept of 3+2 is internalized, the performance of  $\frac{5}{4}$  becomes much easier to learn and perform. Although somewhat unorthodox, a really effective way to teach this 3+2 rhythmic concept to young musicians is to actually conduct the music using alternating measures of  $\frac{3}{4}$  and  $\frac{2}{4}$  rather than the somewhat hard-to-follow  $\frac{5}{4}$  conducting pattern, so the rhythmic subdivision of the measures are seen as well as heard.

To start, I suggest incorporating the rhythm  $\bullet \bullet \bullet \bullet$  in your warm-up and scale routines. After that, rhythms  $\bullet \bullet \bullet \bullet$  and  $\bullet \bullet \bullet \bullet$  can be used, then the main melodic rhythm of *Pentagram*  $\bullet \bullet \bullet \bullet \bullet$  can finally be incorporated.

Once your students are comfortable with these concepts, you may want to introduce them to the actual  $\frac{5}{4}$  conducting pattern

Best wishes!

*Michael Story*

# Pentagram

FULL SCORE

Approx. Duration - 3:15

By Michael Story (ASCAP)

**Boldly** ♩ = 94 (3+2)

The musical score is arranged in a standard orchestral format. It includes parts for:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone
- Tuba
- Mallet Percussion (Bells/Xylophone)
- Timpani (Tune: B♭, D♭, E♭)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal/Wind Chimes, Tambourine)

The score is in 5/4 time and features dynamic markings such as *f* (forte) and *p* (piano). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

rit.

Bright ♩ = 144

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit. Bright ♩ = 144

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9

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Tambourine

Perc. 2

*f*

9

10

11

12

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

44906S

13 14 15 16

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

21 22 23 24

*p*

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26

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

26

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

p

mf

p

mf



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*p* *mf* *p*

30 31 32 33 34

Fl. **f**

Ob. **f**

Bsn. **f**

1 **f**

Clars. 2 **f**

B. Cl. **f**

A. Sax. **f**

T. Sax. **f**

Bar. Sax. **f**

1 **f**

Tpts. 2 **f**

Hn. **f**

Tbn. **f**

Bar. **f**

Tuba **f**

Mlt. Perc. **f**

Timp. **f**

Perc. 1 **f**

Perc. 2 **f**

35 36 37 38

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mit. Perc.  
Timp.  
Perc. 1  
Perc. 2

Wind Chimes  
*mf*

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43

div.

*mp*

Fl.

Ob.

Bsn.

*mp*

1  
Cls.

*mp*

2

*mp*

B. Cl.

*mp*

A. Sax.

*mp*

T. Sax.

*mp*

Bar. Sax.

*mp*

43

1  
Tpts.

*mp*

2

*mp*

Hn.

Tbn.

Bar.

*mp*

Tuba

Mlt. Perc.

*mp*

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p* ————— *mf*

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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62

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

62

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Xylophone

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f*

*p*

62 63 64 65



67

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

67

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

75

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

75

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells  
Mit. Perc.

Timp.

Perc. 1

Perc. 2

75 76 77 78

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

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Musical score for orchestra and woodwinds, measures 83-86. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is marked with a large red watermark "Preview Only" and "Legal Use Requires Purchase".

Measures 83-86 are shown. The score includes parts for Fl., Ob., Bsn., Cls., B. Cl., A. Sax., T. Sax., Bar. Sax., Tpts., Hn., Tbn., Bar., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2. Dynamics include *ff* and *ch.*