

FULL SCORE

Young Band  
Grade 2



CARL FISCHER  
**PERFORMANCE**  
SERIES

# The Code

(March)

Alan Lee Silva

YPS132

## INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	2
Bells, Xylophone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Toms (High, Mid, Low), Shakers	
Percussion 3	5
Triangle, Wind Chimes, Suspended Cymbal, Crash Cymbals, Slap Sticks	

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## About the Composition

Reminiscent of the underscore of an international spy movie, the tone is urgent, and the stakes are high as the musical tension rises and falls in *The Code*. Written in G minor, the piece continually shifts focus, building and increasing in intensity at times and suddenly changing mood at others. The driving force in the A-theme is the recurring accented rhythmic pattern of: three eighths, three eighths, two eighths. The accents are integral to the feel and are important in creating forward momentum. *The Code* begins sparingly with only pulsing woodwinds and mallets, accompanied with ominous timpani downbeats and ringing triangle hits. Other sections of the ensemble are added every four measures, and the piece builds to forte at the end of m. 19.

The character immediately changes at m. 20; the dynamics come down, the harmony has an uplifting quality, and the legato horn/tenor saxophone B-theme is featured over quiet woodwind staccatos. The rest of the ensemble is layered back in mm. 28-35 as the juxtaposition of the legato melody and staccato accompaniment continues.

## About the Composer

Alan Lee Silva is a composer, arranger, and orchestrator whose credits include the feature films *Cinderella 3* and *Enough*, and television's *7th Heaven*, *Brothers and Sisters*, and *Soul Collector*. He scored the independent films *Animated American*, *Full Moon Fables* and *Eli's Coming*, orchestrated the Ford's Theatre musical *Liberty Smith* and has written songs, arrangements, and background music for theme parks all over the world, including Sea World's Aquatica, Tokyo Disney Sea, Universal Studios Japan and Sesame Place.

Alan has enjoyed working with an eclectic mix of clients, including Disney Cruise Lines, Sesame Street, Susan Egan, The Nuclear Whales Saxophone Orchestra, and KISS. His catalogue for Concert Band and String Orchestra is published by Carl Fischer, and his contemporary jazz piece *The Flight* was a favorite on San Francisco radio stations.

Alan lives in Culver City, CA with his wife and two daughters.

# The Code

ALAN LEE SILVA

With Intensity ♩ = 136

Flute

Oboe  
(Opt. Flute 2)

1  
Clarinet in B♭

2

Bass Clarinet  
in B♭

Bassoon

Alto  
Saxophone in E♭

Tenor  
Saxophone in B♭

Baritone  
Saxophone in E♭

1  
Trumpet in B♭

2

Horn in F

Trombone

Euphonium

Tuba

Mallet  
Percussion  
(Bells,  
Xylophone)

Timpani  
(G, F)

Snare Drum  
Bass Drum  
Percussion

Toms (High, Mid, Low),  
Shakers

Triangle,  
Wind Chimes,  
Suspended Cymbal,  
Crash Cymbals,  
Slap Sticks

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Fl. *mp* *mf* *f* *mp*

Ob. *mp* *mf* *f* *mp*

Cl. in B $\flat$  1 *mp* *mf* *f* *mp*

Cl. in B $\flat$  2 *mp* *mf* *f* *mp*

B. Cl. in B $\flat$  *f*

Bsn. *f*

A. Sax. in E $\flat$  *mp* *mf* *f* *mp*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

Tpt. in B $\flat$  1 *f* *mp*

Tpt. in B $\flat$  2 *f* *mp*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc.

Timp. *f*

Perc. 1 *f* *p* *mf*

Perc. 2 *mf* *f* *mf* *f*

Perc. 3

bring out

11 12 13 14 15

Fl. *mf* bring out *p* *mf* *f* *mf*

Ob. *mf* *p* *mf* *f* *mp*

Cl. in B $\flat$  1 *mf* *p* *mf* *f* *mp*

Cl. in B $\flat$  2 *mf* *p* *mf* *f* *mp*

B. Cl. in B $\flat$

Bsn. *mf* *f* *fp* *mf* *f*

A. Sax. in E $\flat$  *mf* *p* *mf* *f* *espressivo-bring out*

T. Sax. in B $\flat$  *mf* *p* *mf* *f* *mf*

Bar. Sax. in E $\flat$  *mf* *fp* *mf* *f* *f*

Tpt. in B $\flat$  1 *mf* *f* *p* *mf* *f*

Tpt. in B $\flat$  2 *mf* *f* *p* *mf* *f* *espressivo-bring out*

Hn. in F *mf* *f* *p* *mf* *f* *mf*

Tbn. *mf* *fp* *mf* *f*

Euph. *mf* *f* *fp* *mf* *f*

Tuba *mf* *f* *fp* *mf* *f* *f*

Mall. Perc.

Timp. *mf* *f* *fp* *mf* *f*

Perc. 1 *p* *f*

Perc. 2 *mf* *f*

Perc. 3 Cr. Cym.

16 17 18 19 20

*p* *mp* *f*

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

21 22 23 24 25





Fl. *mf*

Ob. *mf*

Cl. in B $\flat$  1 *mp* *mf* *f*

Cl. in B $\flat$  2 *mf* *f*

B. Cl. in B $\flat$  *mf* *f*

Bsn. *mf*

A. Sax. in E $\flat$  *mp* *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf* *f*

Tpt. in B $\flat$  1 *mf* *f* *mf*

Tpt. in B $\flat$  2 *mf* *f* *mf*

Hn. in F

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc.

Timp. *mf* *f* *mf*

Perc. 1

Perc. 2 Toms

Perc. 3

31 *p* 32 *f* 33 34 35

36

Fl. *mf*

Ob. *mf*

Cl. in B $\flat$  1 *mf*

Cl. in B $\flat$  2 *mf*

B. Cl. in B $\flat$

Bsn. *mf*

A. Sax. in E $\flat$  *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

36

Tpt. in B $\flat$  1 *f*

Tpt. in B $\flat$  2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

*espressivo-bring out*

*mp*

*mf*

*p*

36 37 38 39 40

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Fl. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

Ob. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

Cl. in B $\flat$  1 *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

Cl. in B $\flat$  2 *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

B. Cl. in B $\flat$  *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *fp*  $\triangleleft$  *mf*

Bsn. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *fp*  $\triangleleft$  *mf*

A. Sax. in E $\flat$  *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

T. Sax. in B $\flat$  *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *mp*  $\triangleleft$  *mf*

Bar. Sax. in E $\flat$  *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *mp*  $\triangleleft$  *mf*

Tpt. in B $\flat$  1 *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

Tpt. in B $\flat$  2 *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

Hn. in F *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *mp*  $\triangleleft$  *mf*

Tbn. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *fp*  $\triangleleft$  *mf*

Euph. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *fp*  $\triangleleft$  *mf*

Tuba *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf* *f* *fp*  $\triangleleft$  *mf*  $\triangleleft$  *f*

Mall. Perc. *mp*  $\triangleleft$  *f*

Timp. *p*  $\triangleleft$  *mf* *p*  $\triangleleft$  *fp*  $\triangleleft$  *mf*

Perc. 1 *mf*  $\triangleleft$  *f* *mf*

Perc. 2 *mf*  $\triangleleft$  *f* *mf*

Perc. 3 *p*

46 47 48 49 50

51

Fl. *f*

Ob. *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

B. Cl. in B $\flat$  *f*

Bsn. *f*

A. Sax. in E $\flat$  *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

51

Tpt. in B $\flat$  1 *f*

Tpt. in B $\flat$  2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

*f* Xylophone

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

(Choke)

S. Stks.

51 52 53 54 55

*mp* *f*



62 Slightly Slower  
Chorale-Like

Fl. *f p mf f*

Ob. *f p mf f*

Cl. in B $\flat$  1 *f p mf f*

Cl. in B $\flat$  2 *f p p mf f*

B. Cl. in B $\flat$  *f mp mf f*

Bsn. *f mp mf f*

A. Sax. in E $\flat$  *f p p mf f*

T. Sax. in B $\flat$  *f p mf f*

Bar. Sax. in E $\flat$  *f mp mf f*

62 Slightly Slower  
Chorale-Like

Tpt. in B $\flat$  1 *f p p mf f*

Tpt. in B $\flat$  2 *f p p mf f*

Hn. in F *f p mf f*

Tbn. *f mp mf f*

Euph. *f mp mf f*

Tuba *f mf f*

Mall. Perc. *p mf f*

Bells

Timp. *f mf*

Perc. 1 *f mf*

Perc. 2

Perc. 3

61 62 63 64 65

70 Poco Accel.

Fl. *mf cresc.* *f* *mf*

Ob. *mf cresc.* *f* *mf*

Cl. in B $\flat$  1 *mf cresc.* *f* *mf*

Cl. in B $\flat$  2 *mf cresc.* *f* *mf*

B. Cl. in B $\flat$  *mf* *f* *mf*

Bsn. *mf* *f* *mf*

A. Sax. in E $\flat$  *mf cresc.* *f* *mf*

T. Sax. in B $\flat$  *mf cresc.* *f* *mf*

Bar. Sax. in E $\flat$  *mf* *f* *mf*

Tpt. in B $\flat$  1 *mf* *f* *mf*

Tpt. in B $\flat$  2 *mf* *f* *mf*

Hn. in F *mf cresc.* *f* *mf*

Tbn. *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mall. Perc. *mf*

Timp. *f* *mf* *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

66 67 68 69 70





76 A Tempo

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Cl. in B $\flat$  1 *mp* *mf* *f*

Cl. in B $\flat$  2 *mp* *mf* *f*

B. Cl. in B $\flat$  *mp* *mf* *f*

Bsn. *mp* *mf* *f*

A. Sax. in E $\flat$  *p* *mf* *f*

T. Sax. in B $\flat$  *mp* *mf* *f*

Bar. Sax. in E $\flat$  *mp* *mf* *f*

76 A Tempo

Tpt. in B $\flat$  1 *mp* *mf* *f*

Tpt. in B $\flat$  2 *mp* *mf* *f*

Hn. in F *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Euph. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Mall. Perc. *mp* *mf* *f*

Timp. *mf* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *f*

76

77

*p* *f* 78

79

80

Full Score

Side by Side  
(March)

JOHN L. KLOHR  
Arranged by Laurie Lafferty

3

Flute

Oboe (Opt. Flute 2)

1  
2  
Clarinet in Bb

B. Cl. in Bb

Bassoon

Alto Saxophone 1, 2 in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

1  
2  
Trumpet in Bb

Horn in F 1, 2

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (Bb 13"-14")

1  
2  
Percussion (Crash Cymbals)

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4

Fl.

Ob.

1  
2  
Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

1  
2  
Tpt. in Bb

Hn. in F 1, 2

Tbn.

Euph.

Tuba

Mall. Perc.

1  
2  
Timp.

Perc.

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Fl.

Ob.

1  
2  
Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

1  
2  
Tpt. in Bb

Hn. in F 1, 2

Tbn.

Euph.

Tuba

Mall. Perc.

1  
2  
Timp.

Perc.

14 15 16 17 18 19 20 21

YPS131F

YPS132F

6  
22  
Fl.

Ob.

1  
2  
Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

1  
2  
Tpt. in Bb

Hn. in F 1, 2

Tbn.

Euph.

Tuba

Mall. Perc.

1  
2  
Timp.

Perc.

22 23 24 25 26 27 28 29

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