

FULL SCORE

Primer Band

Grade 1/2



CARL FISCHER
PERFORMANCE
SERIES

Grove of Titans

Peter Terry

PPS22

INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B \flat	8
Bass Clarinet in B \flat	
(Opt. Euphonium T.C. in B \flat)	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet in B \flat	8
Alternate Horn in F	2
Horn in F	3
Alternate Trombone	2
Trombone, Euphonium B.C., Bassoon	6
Euphonium T.C. in B \flat	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Woodblock, Crash Cymbals, Shaker, Tambourine	

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About the Composition

The Grove of Titans is a redwood grove in Northern California that includes a group of giant Coast Redwood trees, which are among the oldest and most massive trees on the planet. *Grove of Titans* follows a group of explorers as they travel into the heart of the forest and finally emerge into the presence of some of the oldest and most impressive living wonders to be found anywhere on Earth.

The piece begins with theme 1 (Forest trails, mm. 1-8). When this theme repeats, make sure that the flute, oboe and bells that play only the second time are emphasized. (You may choose to omit the repeat, in which case the flutes, oboe and bells will play from the start and these should dominate this section). The second theme (Stone Pathways, mm. 9-16) should allow the brass colors to be slightly more prominent, but not harsh or too bright. The third section (mm. 17-24) takes elements from both themes as we build toward our first sighting of the Grove of Titans.

Measures 25-46 represent the sense of awe we feel as we start to sense the Titans rising above us. The sound should be very legato, warm and full. This section needs to build in intensity throughout, becoming louder as well as warmer and fuller. Measures 47-54 are a variation on the stone pathways theme which builds to the final statement of the Forest Trails theme (theme 1, mm. 55-end) marked *ff*. This ending should be very big but not harsh as we end by contemplating the memories of where we have journeyed.

I enjoyed writing this piece and hope your students will enjoy playing these contrasting styles and that you will find the piece beneficial in teaching important musical concepts.

—Peter Terry, 2014.

About the Composer

Peter Terry (b. 1957) is an award winning composer, teacher and performer. He holds degrees from the University of Michigan, Bowling Green State University, and the University of Texas at Austin. His music has been performed at concerts, clinics and conferences throughout the world. As a composer he has been sought out for commissions by numerous chamber groups, concert bands and orchestras, and is comfortable with every level of ensemble from beginner to middle school, high school and advanced ensembles. His music is colorful, dramatic and shows the influences of American popular music, world music and American classical composers such as Leonard Bernstein, Aaron Copland and Samuel Barber. He is particularly proud of the emphasis on playability and melodic interest found in all of the instruments in his music.

Peter has taught music at the middle school, high school and university level. He has been on the theory/composition faculty of the Interlochen Arts Camp since 1991, and presently teaches at Bluffton University in Ohio where he resides with his wife Lucia and three needy cats. More information about Peter and his music can be found on his website: www.peterterrycomposer.com

Grove of Titans

Majestic (♩ = 144)

PETER TERRY

2nd x only

Flute *f*

2nd x only

Oboe (Opt. Flute 2) *f*

2nd x only

Clarinet in B♭ *f*

Bass Clarinet in B♭ *f*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

Majestic (♩ = 144)

Trumpet in B♭ *f*

Alternate Horn in F *f*

Horn in F *f*

Alternate Trombone *f*

Trombone, Euphonium, Bassoon *f*

Tuba *f*

2nd x only

Mallet Percussion (Bells) *f*

Timpani (G, C) *f*

1 S.D. B.D. *f*

Percussion *f*

(Wood Block, Crash Cymbals, Shaker, Tambourine) cr. cym.

1 2 3 4 5

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Fl.

Ob. (Fl. 2)

Cl. in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

9

9

9

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

tamb.

6

7

8

mf

9

10

11

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Alt.
Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

19 20 21 22 23 24

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Alt.
Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

32 33 34 35 36 37 38

39

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B \flat *f*

B. Cl. in B \flat *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

39

Tpt. in B \flat *f*

Alt. Hn. in F *f*

Alt. Tbn. *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc.

Timp. *f*

1 *f*

2 *f*

39 40 41 42 43 44

47

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Alt.
Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

45 46 47 48 49 50

rit. 55 Allegro (♩ = 132)

Fl.

Ob. (Fl. 2)

Cl. in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

Alt. Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

51 52 53 54 55 56

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rit.

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Alt.
Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

57

58

59

60

61

62

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