

FULL CONDUCTOR SCORE
Score Cat. #012-4258-01

BARNHOUSE CONCERT BAND SERIES

AVALANCHE!

Jonathan McBride



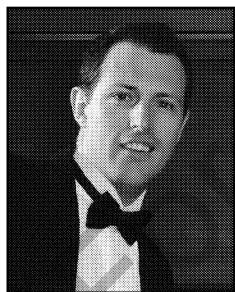
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AVALANCHE!

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
1st & 2nd F Horns	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Crash Cymbals	2
Percussion 3: Brake Drum, Tam-Tam	2

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

PROGRAM NOTES

The majestic opening of **Avalanche!** transports us to an imposing amphitheater of craggy, snowcapped peaks, brightly lit by the spring sun, and stretching up to the clear blue sky. It grows ominous however, as a small, seemingly insignificant rock fall impacts a slab of icy, unstable snow that is already precariously clinging to the side of the mountain. The newly-triggered avalanche begins careening down the slope, slowly at first, but already building up speed and momentum as it devours more and more debris. Rocks and trees are no match for this unstoppable force, and soon it becomes a heart-pounding adrenaline ride to escape the furious devastation of the **Avalanche!**

REHEARSAL NOTES

Avalanche! can be an exciting and powerful musical experience for you and your ensemble if it is used both to develop new skills and to feature the strengths of your group. Although these will vary with each ensemble, some areas you may choose to highlight are:

- Correctly listening for, identifying, and performing, melodies and chords that include accidentals: In measures with accidentals, demonstrate chords first with section leaders or a small, select group. Then add players to help musicians correctly match these pitches.

- Maintaining quality tone and musicality: Encourage your ensemble to do everything possible to convey the power and panic of an approaching avalanche without breaking the "taste" barrier. Practice musicality on the many single-note accents by playing these first as accented whole notes, half notes, and quarter notes with accurate pitch and quality tone. Then make the transition to shorter length accents in tempo.

- Using dynamics and articulations to build excitement: The fortissimo piano dynamics should evoke heavy impacts, or pounding heartbeats. This is also true of the mezzo-forte/piano markings. Work to keep this intensity from very soft to very loud dynamic levels. The louder the fortissimos, and the softer the pianos, the more exciting the piece will be for both players and audience. Practice making sudden transitions differ in volume greatly while maintaining accurate pitch and quality tone.

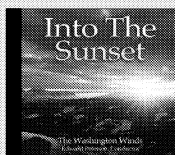
- Melodic and Harmonic Balance: Build to the sections that contain full melodic themes, and encourage your ensemble to listen and identify these themes and melodies when they occur. Work with your ensemble to ensure that these themes are brought out.

- Rhythmic precision: **Avalanche!** is full of melodic fragments, ostinatos and rhythmic or melodic sequences. Help performers stay precise while also listening for how all parts interact. Alternate practicing parts individually and in various combinations to help students make these connections.

I hope you enjoy rehearsing and performing **Avalanche!**

- Jonathan McBride

CD Recording Available



WFR381
INTO THE SUNSET
The Washington Winds
Edward Petersen - Conductor

CONTENTS: *Into The Sunset* (Conaway); *The Boys of the Old Brigade* (Chambers/arr. Glover); *Up From Earth's Center* (Romeyn); *But For The Love Of Ireland* (Swearingen); *Force of Destiny* (Neeck); *The Huntress* (King/arr. Glover); *Avalanche!* (J. McBride); *The Skaters' Waltz* (Waldteufel/arr. Longfield); *Sunrise Over Kilimanjaro* (Huckeby); *Passacaglia* (Bach/arr. Glover); *Carolina's Majesty* (Shaffer); *Aguero, paso doble* (Franco); *Mazama* (Chattaway); *Open Thy Heart* (Bizet/arr. Glover); *Minimalist Dances* (Conaway)

AVALANCHE!

Jonathan McBride

Conductor Score
012-4258-00

Heroically! ♩ = 80

The score is for a 4/4 piece in B-flat major, marked 'Heroically!' with a tempo of ♩ = 80. It features a variety of instruments:

- Flute**: Starts with a rest, then plays a melodic line with accents and slurs.
- Oboe**: Similar to the flute, playing a melodic line.
- 1st B♭ Clarinet**: Plays a melodic line with accents and slurs.
- 2nd B♭ Clarinet**: Similar to the 1st clarinet.
- B♭ Bass Clarinet**: Plays a low melodic line.
- Bassoon**: Plays a low melodic line with a forte (*f*) dynamic.
- 1st E♭ Alto Saxophone**: Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- 2nd E♭ Alto Saxophone**: Similar to the 1st saxophone.
- B♭ Tenor Saxophone**: Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- E♭ Baritone Saxophone**: Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- 1st B♭ Trumpet**: Plays a melodic line with a forte (*f*) dynamic.
- 2nd B♭ Trumpet**: Similar to the 1st trumpet.
- 1st, 2nd F Horn**: Plays a melodic line with a forte (*f*) dynamic and a second octave (*a2*) marking.
- 1st Trombone**: Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- 2nd Trombone**: Similar to the 1st trombone.
- Euphonium (Baritone)**: Plays a low melodic line with a forte (*f*) dynamic.
- Tuba**: Plays a low melodic line with a forte (*f*) dynamic.
- Bells**: Plays a rhythmic pattern with 'Hard plastic mallets throughout'.
- Timpani**: Tuned to G, A, C, D. Plays a rhythmic pattern with 'Hard mallets' and a forte (*f*) dynamic.
- Percussion 1**: Snare Drum, Bass Drum. Plays a rhythmic pattern with a forte (*f*) dynamic.
- Percussion 2**: Suspended Cymbals, Crash Cymbal. Plays a rhythmic pattern with 'Medium hard mallets' and a forte (*f*) dynamic.
- Percussion 3**: Brake Drum, Tam-Tam. Plays a rhythmic pattern with a forte (*f*) dynamic.

The score is divided into four measures, numbered 1, 2, 3, and 4. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piece concludes with a mezzo-piano (*mp*) dynamic.

Fl. *mp*

Ob. *mp*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *f* *p*

Bsn. *p*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp* *mp*

B. Sx. *f* *mp*

1st Trp. *p* *mp*

2nd Trp. *p* *mp*

1st, 2nd Hn. *mp* *p*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

5 6 7 8 9

10 *stagger breathing*

Fl. *mf*

Ob. *f*

1st Cl. *mf* *stagger breathing*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

10 *div.*

1st Trp. *f*

2nd Trp. *f*

1st, 2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells

Timp.

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *mp*

10 11 12 13

accel. poco a poco

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn. *sim.*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *fp*

1st Trp.

2nd Trp.

1st, 2nd Hn. *mp* *a2* *mf*

1st Trb. *mp* *mf*

2nd Trb. *mp* *mf*

Euph. (Bar.) *sim.* *fp*

Tuba *sim.* *fp*

Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

sim.

fp

sim.

ffp

ffp

mf

ffp

ffp

ffp

mf

mf

mf

ffp

ffp

ffp

sim.

fp

sim.

ffp

mf

f

f

mf

33 34 35 36 37 38 39

40 Quickly ♩ = ca. 158

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

40 Quickly ♩ = ca. 158

1st Trp. *f*

2nd Trp. *f*

1st, 2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mp* *f*

Bsn. *mp* *f*
Opt. 8vb

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp* *f*

1st Trp. *mp* *mf*

2nd Trp. *mp* *mf*

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

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mp* *f*

Tuba *mf* *f*

Bells *mf*

Timp. *mp* *mf*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Perc. 3 *f*

50

50

46 47 48 49 50 51

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

52 53 54 55 56 57

p

58

Fl. *f* *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp* *cresc.*

Bsn.

1st A. Sx. *f* *p*

2nd A. Sx. *f* *p*

T. Sx. *f* *mp*

B. Sx. *mp* *cresc.*

58

1st Trp. *f* *p*

2nd Trp. *f* *p*

1st, 2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp* *cresc.*

Tuba

Bells

Timp. *f* *mp* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f*

Perc. 3 *f* Brake Drum *f* *choke*

58

59

60

61

62

63

64

67

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mp* *mf*

1st A. Sx. *mp* *f*

2nd A. Sx. *mp* *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *mf* *f*

2nd Trp. *f*

1st, 2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *mf* *f*

Bells *mp* *f*

Timp. *f*

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

Perc. 2 *mf* *f*

Perc. 3 *f*

65

66

67

68

69

70

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bär.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

71 72 73 74 75 76

79

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

79

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

f

p

f

p

f

p

f

L R R L L R

83

Fl. *f*

Ob. *f*

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

83

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Brake Drum *f* choke

f Tam-Tam

83 84 85 86 87

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
1st, 2nd Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Perc. 3

88 89 90 91 92 93

- 18 -

94 Racing! ♩ = ca. 165

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

94 Racing! ♩ = ca. 165

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. **110**

Ob. **ff** **f**

1st Cl. **ff** **f**

2nd Cl. **ff** **f**

Bs. Cl. **f** **ff** **f**

Bsn. **f** **ff** **f**

1st A. Sx. **ff**

2nd A. Sx. **ff**

T. Sx. **f** **ff** **f**

B. Sx. **f** **ff** **f**

1st Trp. **ff** **div.**

2nd Trp. **ff**

1st, 2nd Hn. **f** **a2** **ff**

1st Trb. **f** **ff** **f**

2nd Trb. **f** **ff** **f**

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

Tuba **f** **ff** **f**

Bells **ff**

Timp. **ff** **f**

Perc. 1 **p** **ff** **f**

Perc. 2 **ff**

Perc. 3 **ff**

106 107 108 - 21 - 109 110 111

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

112 113 114 115 116 117 118

div.

120 *a2*

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Glock.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tam-Tam

ff

f

mf

let vibrate

choke

L R R L

119 120 121 122 123 124 125

Fl. **132**

Ob. **ff** **f**

1st Cl. **ff** **f**

2nd Cl. **ff** **f**

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *div.* **132** *a2*

2nd Trp.

1st, 2nd Hn. *a2*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Glock. **ff** **f**

Timp.

Perc. 1 **mf** **ff** **ff**

Perc. 2

Perc. 3 *choke*

Fl. *cresc.*

Ob. *cresc.*

1st Cl. *cresc.*

2nd Cl. *cresc.*

Bs. Cl.

Bsn.

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *cresc.*

B. Sx. *f*

1st Trp. *f cresc.*

2nd Trp. *f cresc.*

1st, 2nd Hn. *cresc.*

1st Trb. *cresc.*

2nd Trb. *cresc.*

Euph. (Bar.) *f*

Tuba

Glock.

Timp.

Perc. 1 *p cresc.*

Perc. 2 *cresc. choke*

Perc. 3 *mf f*

140 141 142 143 144 145 146

148 Heroically! ♩ = 80

rit. poco a poco

Fl. *ff* *f* *mf*

Ob. *ff* *f* *mf*

1st Cl. *ff* *f* *mf*

2nd Cl. *ff* *f* *mf*

Bs. Cl. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

1st A. Sx. *ff* *f* *mf*

2nd A. Sx. *ff* *f* *mf*

T. Sx. *ff* *f* *mf*

B. Sx. *ff* *f* *mf*

1st Trp. *ff* *div.* *f* *rit. poco a poco*

2nd Trp. *ff* *f* *f*

1st, 2nd Hn. *ff* *f* *mf*

1st Trb. *ff* *f* *mf*

2nd Trb. *ff* *f* *mf*

Euph. (Bar.) *ff* *f* *mf*

Tuba *ff* *f* *mf*

Glock. *ff* *f* *f*

Timp. *ff* *ffp* *ff* *mf*

Perc. 1 *ff* *mf* *f* *mf*

Perc. 2 *ff* *let ring* *f*

Perc. 3 *ff* *f*

molto rit.

Fl. *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*

1st A. Sx. *ff* *ffp* *ff*

2nd A. Sx. *ff* *ffp* *ff*

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

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

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

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

1st, 2nd Hn. *ff* *ffp* *ff*

1st Trb. *ff* *ffp* *ff*

2nd Trb. *ff* *ffp* *ff*

Euph. (Bar.) *ff* *ffp* *ff*

Tuba *ff* *ffp* *ff*

Glock. *ff* *ffp* *ff*

Timp. *mf* *ff* *ff*

Perc. 1 *ff* *mf* *ff*

Perc. 2 *mp* *ff* *ff* *choke*

Perc. 3 *ff* *let ring* *ff* *choke*