

FULL CONDUCTOR SCORE
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ORION'S LAST BATTLE

Jonathan McBride

GRADE:
2 $\frac{1}{2}$

BARNHOUSE COMMAND SERIES

For Concert Band



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ORION'S LAST BATTLE

Jonathan McBride

Full Conductor Score	1	2nd Bb Trumpet	5
Flute	10	F Horn	4
Oboe	2	1st Trombone	3
1st Bb Clarinet	5	2nd Trombone	3
2nd Bb Clarinet	5	Baritone BC	2
Bb Bass Clarinet	2	Baritone TC	2
Bassoon	2	Tuba	3
1st Eb Alto Saxophone	3	Mallet Percussion: Bells, Chimes, Marimba/Xylophone	3
2nd Eb Alto Saxophone	3	Timpani	1
Bb Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
Eb Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Crash Cymbals	2
1st Bb Trumpet	5	Percussion 3: Triangle, Wind Chimes, Cabasa, Vibraslap	4

PROGRAM NOTES

Orion's Last Battle recounts the tale of Orion's deadly battle with the giant scorpion, Scorpius. There are numerous conflicting mythological accounts of this battle, with many telling that the giant scorpion was sent to stop Orion the great hunter from recklessly hunting and killing. However, there is another mythological version that tells how Apollo, son of Zeus, sent Scorpius to kill Orion because he did not approve of his sister Artemis falling in love with Orion.

Orion's Last Battle opens with constellations in the night sky coming to life so we can experience the story of star-crossed lovers Artemis and Orion. Gradually this peaceful opening is transformed by Apollo's anger, leading to the attack by Scorpius. As Orion's Last Battle rages on, Orion realizes he will never be able to kill Scorpius, and escapes by swimming out to sea. Unwilling to relent, Apollo challenges Artemis to prove her skill with a bow and arrow by firing at a target too far out in the ocean to be seen. Only after her shot reaches its target does she realize that she has been tricked by her brother, and her love Orion is dead by her own hand. The constellations of Orion and Scorpius commemorate the deadly battle, and to this day, these eternal enemies can never be seen in the night sky at the same time.

REHEARSAL SUGGESTIONS

Orion's Last Battle is designed to develop new skills and to feature the strengths of your ensemble. Some areas you may choose to highlight are:

- 1) Playing accidentals correctly throughout each affected measure. Consider having your ensemble play "Hot Cross Buns" on concert Bb, Ab, and Gb to get familiarized with these fingerings.
- 2) Maintaining balance and musicality at both ends of the dynamic spectrum.
 - a. Consistency and musicality always overrule dynamics. Practice soft entrances first at a louder volume, then work to maintain the same tone and consistency at softer volumes. Similarly, play fortissimo sections at a balanced, softer dynamic before scaling up.
 - b. Demonstrate tone quality and a balanced ensemble sound with recordings and demonstrations. Listen and compare both bad and good examples.
- 3) Performing multiple independent parts and entrances simultaneously. This may be one of the most deceptively difficult aspects of Orion's Last Battle. After practicing specific entrances, challenge your ensemble to play a section without any cues from the director. Developing independent musicians takes time, but is well worth the effort!
- 4) Experiencing how dynamics and articulations impact expression. Students often don't perform dynamics or articulations because they don't feel a connection with what the music is trying to convey. Rather than just saying "play the accents," explain how the accents add excitement and intensity.
- 5) Precisely execute syncopated rhythms as an ensemble. Many rhythms are not as confusing as they look. The 3/4 section often alternates between a 3/4 and a 6/8 feel. Identifying and practicing this relationship should go a long way towards improving rhythmic precision.
- 6) Maintain a consistent tempo or change tempos together as an ensemble.
 - a. The first section will have more impact when the beat is allowed to stretch phrases or push them ahead. Take the time to rehearse this. For quick success, consistently conducting a tempo change while your students clap the beat, clap their rhythm, play their rhythm, then play their part.
 - b. The second section may drag because of notes directly after a rest, a tie, or a long note. Have your students practice identifying these pitfalls and playing them over a precise subdivision.

- Jonathan McBride

ABOUT THE COMPOSER

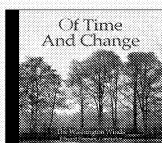


After graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, Jonathan McBride went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches k-12 band, choir, and general music in the small 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.

Recording Available



WFR382

OF TIME AND CHANGE

The Washington Winds - Edward Petersen - Conductor

CONTENTS: *Of Time And Change* (Swearingen); *Into The Dragon's Keep* (S. Smith); *The American Way* (King/arr. Swearingen); *The Eternal Optimist* (Huckeby); *Folk Song Variants* (R. W. Smith); *Streets of Laredo* (arr. Huckeby); *Reindeer Rhumba* (Shaffer); *Orion's Last Battle* (J. McBride); *Royal Regiment* (Jarvis); *Reindeer Galop* (R. W. Smith); *Legend of Crystal Lake* (Shaffer); *Zeal* (Conaway); *Holiday Flutecake* (Shaffer); *Revenge of the Swarm* (Neeck); *Flutissimo* (McGinty); *Excellentia* (Shaffer); *Christmas Prism* (R. W. Smith); *National Emblem* (Bagley/arr. Conaway);

for the Pateros High School Band, Pateros, Washington
ORION'S LAST BATTLE

Jonathan McBride

Conductor Score
011-4259-00

Mysteriously ♩ = 72

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st, 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Mallet Percussion:
Bells, Chimes,
Marimba/Xylophone

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Crash Cymbals,
Suspended Cymbal

Percussion 3:
Triangle, Cabasa,
Wind Chimes, Vibraslap

1 2 3 4 5 6

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9 Expressively

Fl. *f* *mp*

Ob. *mp* *Solo* *mp*

1st Cl. *mf* *p*

2nd Cl. *f* *p*

Bs. Cl. *p*

Bsn. *p*

1st, 2nd A. Sx. *f* *mf* *Oboe Cue* *mp* *1st only* *p*

T. Sx. *f* *mp*

B. Sx. *p*

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f* *p*

2nd Trb. *f* *p*

Bar. *p*

Tuba *p*

Mallet Perc. *f* *p*

Timp. *f*

Perc. 1 *f* *let ring*

Perc. 2 *f*

Perc. 3 *f* *let ring* *mp* *p*

7 8 9 10 11 12

17

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tutti

Oboe cue

Bs. Cl. cue

Ten. Sax cue

Bs. Cl. cue

mp

p

a2

13 14 15 16 17 18

Fl. *mf*

Ob. *mf*

1st Cl. *mf* Play

2nd Cl. *mf*

Bs. Cl.

Bsn. *mf* Play *mp*

1st, 2nd A. Sx.

T. Sx. *mf* Trb. cue *mp* Play

B. Sx. *mf* Bar. cue *mp* Play

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf* Play *mp*

2nd Trb. *mf* *mp*

Bar. *mf* Play *mp*

Tuba *mp*

Mallet Perc. Chimes *mp*

Timp. *p*

Perc. 1 unmuffled *mf*

Perc. 2

Perc. 3 Wind Chimes *mp*

25

poco accel.

29 Heroically ♩ = 86

Fl. *f*

Ob. *f*

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

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

Bs. Cl. *mf* *f* *mp* *mf*

Bsn. *mf* *f* *mp* *mf*

1st, 2nd A. Sx. *f* *mf* *mp* *mf*

T. Sx. *mf* *f* *mp*

B. Sx. *mf* *f* *mp* *mf*

25

poco accel.

29 Heroically ♩ = 86

1st Trp. *f* *mf* *mp* *f*

2nd Trp. *f* *mf* *mp* *f*

Hn. *f* *mf* *mp* *mf*

1st Trb. *mf* *f* *mp* *mf*

2nd Trb. *mf* *f* *mp* *mf*

Bar. *mf* *f* *mp* *mf*

Tuba *mf* *f* *mp* *mf*

Mallet Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *f* *mf*

Perc. 2 *f* *p* *f*

Perc. 3 *f*

Bells *f*

Crash Cyms. *f*

Sus. Cym. *f*

Triangle *f*

B♭ to C

25

26

27

28

29

Fl. *mf*

Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn.

1st, 2nd A. Sx. *f* *a2* *mp*

T. Sx. *f* *mp*

B. Sx. *mp*

1st Trp.

2nd Trp.

Hn. *f*

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3

Fl. *mp* *f* *rit.*

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bs. Cl. *f*

Bsn. *mp* *f*

1st, 2nd A. Sx. *a2* *f*

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

B. Sx. *f*

1st Trp. *mp* *f* *mf* *rit.*

2nd Trp. *mf* *f*

Hn. *mf* *f* *mf*

1st Trb. *mp* *f*

2nd Trb. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mallet Perc. Chimes *mf*

Timp.

Perc. 1 *mf* *let vibrate*

Perc. 2

Perc. 3 Triangle *p* *mf*

36 37 38 39 40

41 Expressively ♩ = 72

rit.

45 Driving ♩ = 140

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

1st Cl. *mp* *mf* *p*

2nd Cl. *mp* *mf* *p*

Bs. Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *mp*

1st, 2nd A. Sx. *mp* *mf* *mp*

T. Sx. *mp* *mf* *p*

B. Sx. *mp* *mf* *p*

41 Expressively ♩ = 72

rit.

45 Driving ♩ = 140

1st Trp. *mp* *mf* *p*

2nd Trp. *mp* *mf* *p*

Hn. *mp* *mf* *mp*

1st Trb. *mp* *mf* *mp*

2nd Trb. *mp* *mf* *mp*

Bar. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Mallet Perc. *mf* *mp* Chimes *mp* Chimes tacet
Marimba/Xylophone

Timp. *mp*

Perc. 1 *mp* let vibrate *mp*

Perc. 2 *mp* Cymbal scrape (with coin) *mp*

Perc. 3 Wind Chimes *mf* *mp* Cabasa *mp*

41 42 43 44 45 46

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

mp

mp

Vibraslap

47

48

49

50

51

52

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.

Bsn.

1st, 2nd A. Sx.
T. Sx.
B. Sx.

1st Trp.
2nd Trp.

Hn.

1st Trb.
2nd Trb.

Bar.
Tuba

Mallet Perc.
Timp.

Perc. 1

Perc. 2
Sus. Cym.
Cr. Cym.

Perc. 3

mf
f
f
mf
f
mf
f
mf
mf
mf
mf
mf
mf
p
mf
mp

53 54 55 56 57 58

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

mf
with mallet

59 60 61 62 63 64

66

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

66

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Baritone cue

Tuba cue

Play

mp

mf

p

65 66 67 68 69 70

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *mf* *sim.*

Bsn. *mf* *sim.*

1st, 2nd A. Sx. *f*

T. Sx. *mf* *sim.*

B. Sx. *mf*

1st Trp.

2nd Trp.

Hn. *f* *sim.*

1st Trb. *mf*

2nd Trb. *mf*

Bar. *sim.* *mf*

Tuba *sim.* *mf*

Mallet Perc. *mf* Chimes

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

71 72 73 74 75 76

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

83 84 85 86 87 88

89

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx. *ff* *div.*

T. Sx. *ff*

B. Sx.

89

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st Trb. *f* *ff*

2nd Trb. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mallet Perc.

Timp.

Perc. 1

Perc. 2 *f* *mp* *f*

Perc. 3

89 90 91 92 93 94

rit. 98 With expression ♩ = 92

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

rit. 98 With expression ♩ = 92

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Chimes only

Perc. 1

Perc. 2

Perc. 3

95 96 97 98 99

rit.

103 Calming ♩ = 72

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *p*

Bsn. *f*

1st, 2nd A. Sx. *f* *mf* *Bring out*

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

B. Sx. *p*

103 Calming ♩ = 72

rit.

1st Trp. *mf*

2nd Trp. *mf*

Hn. *f* *mf*

1st Trb. *f*

2nd Trb.

Bar. *mf*

Tuba *mf*

Mallet Perc.

Timp.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3

100 101 102 103 104 105 106

molto rit.

109 Driving ♩ = 140

Fl. *p* *mf* *p*

Ob. *p* *mf*

1st Cl. *p* *mf* *mp*

2nd Cl. *p* *mf* *mp*

Bs. Cl. *mf* *p* *mp*

Bsn. *p* *mf*

1st, 2nd A. Sx. *mp* *mf* *mp* *a2*

T. Sx. *f* *p* *mp*

B. Sx. *mf* *mp*

1st Trp. *f* *p*

2nd Trp. *f* *p*

Hn. *f* *p*

1st Trb. *p* *mf* *mp*

2nd Trb. *p* *mf* *mp*

Bar. *p* *mf* *p* *mp*

Tuba *p* *mf* *mp*

Mallet Perc. *p* *mf* *mp*

Timp. *mp* *mf* *f*

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

Perc. 2 *p* *mf* *p* *mp*

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

Sus. Cym. *p* *mf* *mp*

Crash Cyms. *p* *mp*

Vibraslap *p* *mp*

107 108 109 110 111 112

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

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

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

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

Bsn. *mf* *f* *ff*

1st, 2nd A. Sx. *f* *ff*

T. Sx. *f* *ff*

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

1st Trp. *ff*

2nd Trp. *ff*

Hn. *f* *ff*

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

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

Bar. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Mallet Perc. *mf* *f* *ff*

Timp. *ff*

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

Perc. 2 *p* *f* *mf* *ff*

Perc. 3

113

114

115

116

117

118