

FULL CONDUCTOR SCORE  
Catalog No: 011-4757-01

# MAELSTROM DESCENT INTO DARKNESS

Larry Neeck

GRADE:

**3**

BARNHOUSE  
**COMMAND**  
**SERIES**  
For Concert Band



# MAELSTROM

## DESCENT INTO DARKNESS

Larry Neeck

### Instrumentation

Full Conductor Score .....	1	1st F Horn .....	2
Flute / Piccolo .....	10	2nd F Horn .....	2
Oboe .....	2	1st Trombone .....	3
1st B♭ Clarinet.....	5	2nd Trombone .....	3
2nd B♭ Clarinet .....	5	Baritone BC .....	2
B♭ Bass Clarinet.....	2	Baritone TC .....	2
Bassoon .....	2	Tuba .....	4
1st E♭ Alto Saxophone .....	3	Mallet Percussion: Chimes, Bells .....	4
2nd E♭ Alto Saxophone .....	3	Timpani .....	1
B♭ Tenor Saxophone .....	2	Percussion 1: Snare Drum/Flexatone, Bass Drum .....	3
E♭ Baritone Saxophone .....	2	Percussion 2: Suspended Cymbal, Tambourine, Claves, Windchimes .....	2
1st B♭ Trumpet.....	5	Percussion 3: Cabasa, Triangle, Gong .....	2
2nd B♭ Trumpet .....	5		

### Program Notes

A “maelstrom” may be defined as “a state of confused movement, or violent turmoil.” In this piece, turmoil is depicted in a number of ways:

- Overblowing on random notes in the flutes and random trills in the oboe, clarinets, and alto saxophones
- Use of changing meters throughout the piece
- Use of specialized percussion, such as flexatone, bells, cymbals, chimes, and gong
- The incessant low brass/low woodwind ostinati, which are prevalent throughout

### Rehearsal and Performance Suggestions

- Carefully observe articulations, especially accents, cap accents and tenuti. Note their use as bell tones (m. 1-10; 103-113), and in the low brass/low woodwind ostinati throughout in the piece.
- Balance the rhythmically aggressive low brass/low woodwind parts with the more flowing and legato woodwind lines. A good example of this occurs in m. 16-35 and m. 40-56.
- Observe dynamics, especially when they change, gradually or abruptly.
- In m. 1-62, and in the Coda, maintain a steady tempo, despite the changing dynamics,
- The middle section (m. 63-94), should be a complete contrast to the faster, more aggressive nature of what precedes. Observe the slight tempo changes here. Have your students play with a legato style throughout this section, observing the subtle changes in dynamics. Pay careful attention to balance, so that the melody is easily heard, wherever it occurs.

Best wishes to you and your students, and I hope you enjoy **Maelstrom: Descent Into Darkness**. 

### About the Composer



**Larry Neeck** is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, “Swing Machine,” recorded by the Studio A Big Band, and “Midnight Escape,” recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).

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WFR398

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#### LICENSING THIS WORK

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# MAELSTROM

## Descent Into Darkness

**Conductor Score**  
011-4757-00

**Larry Neeck (ASCAP)**

**With intensity  $\text{d} = 152$**

overblow using random fingerings to immitate shrieking  
—Picc.—

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

1st/2nd F Horn

1st/2nd Trombone

Baritone

Tuba

Mallet Percussion:  
Chimes, Bells

Timpani  
(F, G, D, E♭)

Percussion 1:  
Snare Drum/Flexatone  
Bass Drum

Percussion 2:  
Suspended Cymbal,  
Tambourine, Claves,  
Windchimes

Percussion 3:  
Cabasa, Triangle, Gong



+ Picc.

16

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

(Chimes)

14

15

16

17

18

— Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timpani

Perc. 1

Tambourine

Perc. 2

Perc. 3

24

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

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

*div.*      **36**

Fl./Picc.      *ff*  
 Ob.      *ff*  
 1st Cl.      *ff*  
 2nd Cl.      *ff*  
 Bs. Cl.      *ff*  
 Bsn.      *ff*  
 1st A. Sx.      *ff*  
 2nd A. Sx.      *ff*  
 T. Sx.      *ff*  
 B. Sx.      *ff*  
 1st Trp.      *div.*      **36**  
 2nd Trp.      *ff*  
 Hn.      *ff*  
 1st, 2nd Trb.      *ff*  
 Bar.      *ff*  
 Tuba      *ff*  
 Mallet Perc.  
 Timp.      *ff*  
 Perc. 1      *ff*      *mf*      *ff*  
 Perc. 2      *ff*  
 Perc. 3      *ff*      Gong

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

For reference only. Not valid for performance.

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

48

45      46      47      48      49

+ Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl./Picc. 56  
 Ob. *ff*  
 1st Cl. >  
 2nd Cl. *ff*  
 Bs. Cl. > > >  
 Bsn. *ff*  
 1st A. Sx. > > > ^  
 2nd A. Sx. *ff*  
 T. Sx. > > >  
 B. Sx. *ff*  
 1st Trp. > > > ^  
 2nd Trp. *ff*  
 Hn. > > > ^  
 1st, 2nd Trb. *ff*  
 Bar. *ff*  
 Tuba > > > ^  
 Mallet Perc. *ff*  
 Timp. mf *ff*  
 Perc. 1 *ff*  
 Perc. 2 *ff*  
 Perc. 3 *ff*

Gong

55                    56                    57                    58                    59

- Picc.

63 Slowly, calmly  $\text{♩} = 66$

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

D to C

Windchimes

*mf*

*mp*

60            61            62            63            64            65            66

Poco accel.

Fl./Picc. Ob. 1st Cl. 2nd Cl. Bs. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx.

Flowing ♩ = 76

71

Fl./Picc. Ob. 1st Cl. 2nd Cl. Bs. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx.

Poco accel.

Flowing ♩ = 76

71

St. Mute

1st Trp. 2nd Trp. Hn. 1st, 2nd Trb. Bar. Tuba Mallet Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Bells

Sus. Cym.

Flexatone

Triangle

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

79

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

79

80

81

82

83

84

87

Fl./Picc.      Ob.      1st Cl.      2nd Cl.      Bs. Cl.      Bsn.      1st A. Sx.      2nd A. Sx.      T. Sx.      B. Sx.

Fl./Picc.      Ob.      1st Cl.      2nd Cl.      Bs. Cl.      Bsn.      1st A. Sx.      2nd A. Sx.      T. Sx.      B. Sx.

1st Trp.      2nd Trp.      Hn.      1st, 2nd Trb.      Bar.      Tuba      Mallet Perc.      Timp.      Perc. 1      Perc. 2      Perc. 3

1st Trp.      2nd Trp.      Hn.      1st, 2nd Trb.      Bar.      Tuba      Mallet Perc.      Timp.      Flexatone      Windchimes

*For reference only. Not valid for performance.*

Rall.

95 Tempo Primo ♩ = 152

Fl./Picc.      Ob.      1st Cl.      2nd Cl.      Bs. Cl.      Bsn.      1st A. Sx.      2nd A. Sx.      T. Sx.      B. Sx.

Rall.      95 Tempo Primo ♩ = 152

1st Trp.      2nd Trp.      Hn.      1st, 2nd Trb.      Bar.      Tuba      Mallet Perc.      Timp.      Perc. 1      Perc. 2      Perc. 3

Sus. Cym.      mp      cresc.      x      x      x      mp cresc.      Tambourine



**103**  
 Fl./Picc.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 Bs. Cl.  
 Bsn.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
**107**  
 1st Trp.  
 2nd Trp.  
 1st, 2nd Hn.  
 1st, 2nd Trb.  
 Bar.  
 Tuba  
 Mallet  
Perc.  
 (Chimes)  
 C to D  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

For reference only. Not for performance.

111

Fl./Picc.

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, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

117 + Picc.

Fl./Picc.

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, 2nd Trb.

Bar.

Tuba

Mallet  
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

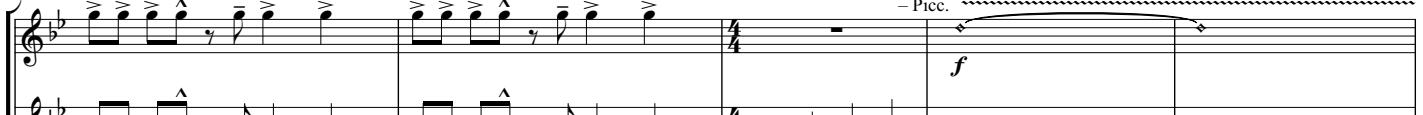
Fl./Picc. *cresc.*  
 Ob. *cresc.*  
 1st Cl. *cresc.*  
 2nd Cl. *cresc.*  
 Bs. Cl.   
 Bsn. *cresc.*  
 1st A. Sx. *cresc.*  
 2nd A. Sx. *cresc.*  
 T. Sx. *cresc.*  
 B. Sx. *cresc.*  
 1st Trp. *cresc.*  
 2nd Trp. *cresc.*  
 1st, 2nd Hn. *cresc.*  
 1st, 2nd Trb. *cresc.*  
 Bar. *cresc.*  
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

*div.* **123**

*ff*   
*ff*

127

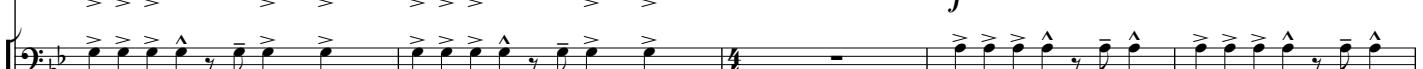
overblow using random fingerings to imitate shrieking  
- Picc.

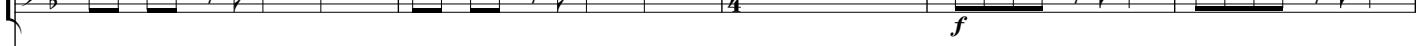
Fl./Picc. 

Ob. 

1st Cl. 

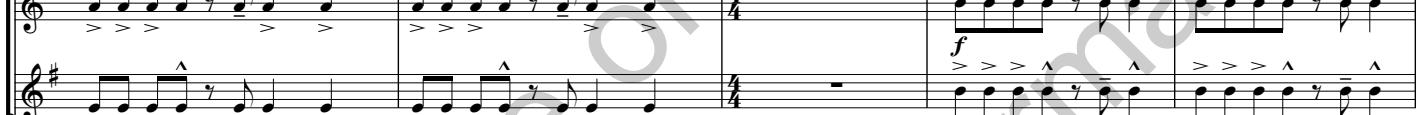
2nd Cl. 

Bs. Cl. 

Bsn. 

1st A. Sx. 

2nd A. Sx. 

T. Sx. 

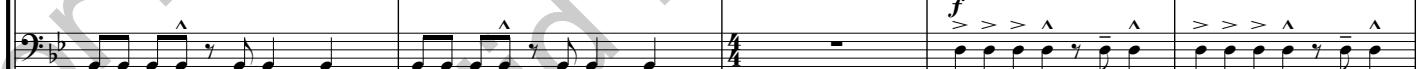
B. Sx. 

1st Trp. 

2nd Trp. 

1st, 2nd Hn. 

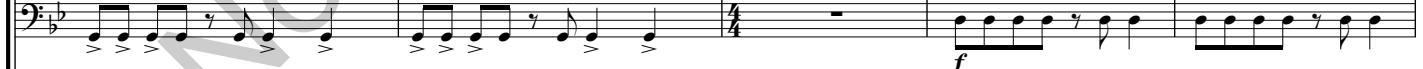
1st, 2nd Trb. 

Bar. 

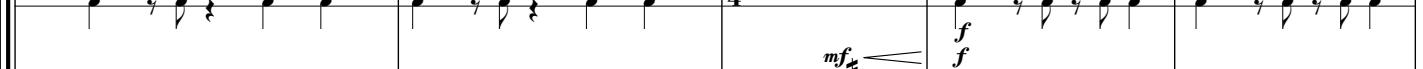
Tuba 

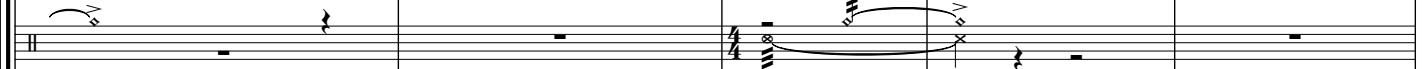
Mallet Perc. 

Timp. 

Perc. 1 

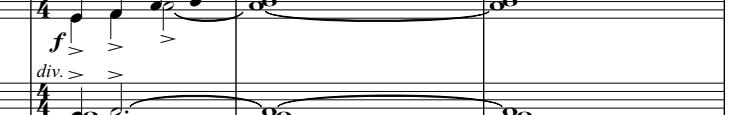
Perc. 2 

Perc. 3 

Gong 

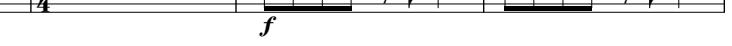
**127**

*div.* 

*f* 

*f* 

*f* 

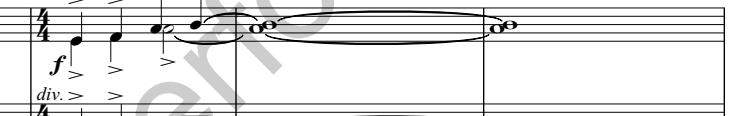
*f* 

*f* 

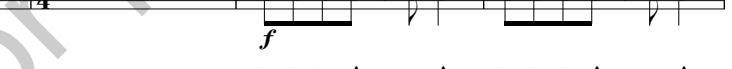
*f* 

*f* 

*f* 

*f* 

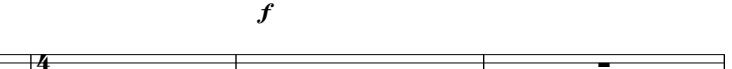
*f* 

*f* 

*f* 

*f* 

*f* 

*f* 

*f* 

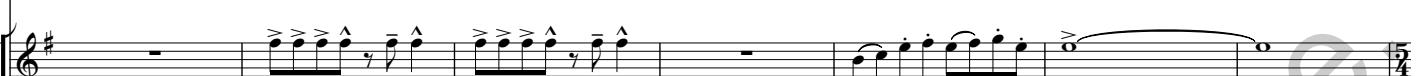
*f* 

*f* 

*fp* 

*f* 

**ff** 125 126 127 128 129

Fl./Picc. 
  
 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, 2nd Trb. 
  
  
 Bar. 
  
  
 Tuba 
  
  
 Mallet Perc. 
  
  
 Timp. 
  
  
 Perc. 1 
  
  
 Perc. 2 
  
  
 Perc. 3 

137

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl.

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Trp. *div.* *ff*

2nd Trp. *ff*

1st, 2nd Hn. *ff*

1st, 2nd Trb. *ff*

Bar. *ff*

Tuba *ff*

Mallet Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Gong

*overblow using random fingerings to immitate shrieking*

Fl./Picc.

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, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3