

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 ^b Clarinet.....	5	2nd Trombone.....	3
2nd B ^b Clarinet	5	Baritone BC.....	2
B ^b Bass Clarinet.....	2	Baritone TC	2
Bassoon	2	Tuba	4
1st E ^b Alto Saxophone.....	3	Mallet Percussion: Chimes, Bells	4
2nd E ^b Alto Saxophone.....	3	Timpani	1
B ^b Tenor Saxophone.....	2	Percussion 1: Snare Drum/Flexatone, Bass Drum.....	3
E ^b Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Tambourine, Claves, Windchimes	2
1st B ^b Trumpet.....	5	Percussion 3: Cabasa, Triangle, Gong.....	2
2nd B ^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 tenuto. Note their use as bell tones (m. 1-10; 103-113), and in the low brass/low woodwind ostinatos 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).

New Young Band CDs



WFR398

CATALYST

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: Celebration Fanfare (Reineke/arr. Romeyn), To A New Journey (Wada), Swirling In The Light Bulbs (Sciaino), Catalyst (Romeyn), Petite Piece Concertante (Balay/arr. Glover), Maelstrom (Neeck), Petersburg Sleighride Galop (Ellenberg/arr. Glover), To Honor America (Swearingen), Among The Stars (Galvin), To Those Who Dream (Daehn), Dancing In The Rain (Jarvis), The Morning's First Light (Shaffer), River Of Peril (Webb), Spring's Awakening (Bell), With One Courageous Voice (Eastmond), Catapult! (Huckeby), A Fond Farewell (Susi), From Wales To Harlech (arr. Glover), Tornado Alley (Susi), Island Fiesta (C.T. Smith)

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

MAELSTROM

Descent Into Darkness

Conductor Score
011-4757-00

Larry Neck (ASCAP)

With intensity ♩ = 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

FL/Picc. *f*

Ob. *fp*

1st Cl. *fp*

2nd Cl. *fp*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *fp*

2nd A. Sx. *fp*

T. Sx. *f*

B. Sx. *f*

1st Trp. *fp*

2nd Trp. *fp*

Hn. *fp*

1st, 2nd Trb. *f*

Bar. *f*

Tuba *f*

Mallet Perc. *mp*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf* *f*

Perc. 3 *fp* *f* Gong

FL/Picc. + Picc. 16

Ob.

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bs. Cl. *mf*

Bsn. *f* *mf*

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

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

T. Sx. *f* *mf*

B. Sx. *mf*

1st Trp. 16

2nd Trp.

Hn. *f* *mf*

1st, 2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

Mallet Perc. (Chimes) *mf*

Timp.

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

Perc. 2

Perc. 3

- Picc.

FL/Picc. *mf*

Ob. *mf*

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *mf*

2nd Trp. *mf*

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2 Tambourine *mf*

Perc. 3

24

FL./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

24

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Triangle

Perc. 3

mf

p

24

25

26

27

28

29

30 + Picc.

FL/Picc. *mf* *cresc.*

Ob. *cresc.*

1st Cl. *cresc.*

2nd Cl. *cresc.*

Bs. Cl. *cresc.*

Bsn. *cresc.*

1st A. Sx. *cresc.*

2nd A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

30

1st Trp. *cresc.*

2nd Trp. *cresc.*

Hn. *cresc.*

1st, 2nd Trb. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Mallet Perc. -

Timp. *mf* *cresc.*

Perc. 1 *mf*

Perc. 2 *mf* *cresc.*

Perc. 3 -

FL/Picc. *div.* **36** *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** *ff*

2nd Trp. *ff*

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

40 - Picc.

Fl./Picc.

Musical staff for Flute/Piccolo. The staff contains a melodic line starting at measure 40 with a dynamic marking of *mf*. The notes are eighth notes with slurs and accents.

Ob.

Musical staff for Oboe. The staff contains a melodic line starting at measure 40 with a dynamic marking of *mf*. The notes are eighth notes with slurs and accents.

1st Cl.

Musical staff for 1st Clarinet. The staff is mostly empty, with a few notes at the beginning of the piece.

2nd Cl.

Musical staff for 2nd Clarinet. The staff is mostly empty, with a few notes at the beginning of the piece.

Bs. Cl.

Musical staff for Bass Clarinet. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

Bsn.

Musical staff for Bassoon. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

1st A. Sx.

Musical staff for 1st Alto Saxophone. The staff is mostly empty, with a few notes at the beginning of the piece.

2nd A. Sx.

Musical staff for 2nd Alto Saxophone. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

T. Sx.

Musical staff for Tenor Saxophone. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

B. Sx.

Musical staff for Baritone Saxophone. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

40

1st Trp.

Musical staff for 1st Trumpet. The staff is mostly empty, with a few notes at the beginning of the piece.

2nd Trp.

Musical staff for 2nd Trumpet. The staff is mostly empty, with a few notes at the beginning of the piece.

Hn.

Musical staff for Horn. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

1st, 2nd Trb.

Musical staff for 1st and 2nd Trombones. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

Bar.

Musical staff for Baritone. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

Tuba

Musical staff for Tuba. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf* and the instruction *marcato*.

Mallet Perc.

Musical staff for Mallet Percussion. The staff contains a melodic line starting at measure 40 with a dynamic marking of *mf*. The notes are eighth notes with slurs and accents. The instrument is labeled as Bells.

Timp.

Musical staff for Timpani. The staff is mostly empty, with a few notes at the beginning of the piece.

Perc. 1

Musical staff for Percussion 1. The staff is mostly empty, with a few notes at the beginning of the piece. At measure 44, there is a dynamic marking of *mf*.

Perc. 2

Musical staff for Percussion 2. The staff contains a rhythmic pattern starting at measure 40 with a dynamic marking of *mf*. The instrument is labeled as Claves.

Perc. 3

Musical staff for Percussion 3. The staff contains a rhythmic pattern starting at measure 40 with a dynamic marking of *mf*. The instrument is labeled as Cabasa.

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

mf

mf

mf

mf

48

mf

45 46 47 48 49

FL/Picc. *cresc.*

Ob. *cresc.*

1st Cl. *cresc.*

2nd Cl. *cresc.*

Bs. Cl. *cresc.*

Bsn. *cresc.*

1st A. Sx. *marcato cresc.*

2nd A. Sx. *marcato cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

1st Trp. *mf cresc.*

2nd Trp. *mf cresc.*

Hn. *cresc.*

1st, 2nd Trb. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Mallet Perc. *cresc.*

Timp.

Perc. 1 *cresc. p cresc.*

Perc. 2 *cresc.*

Perc. 3 *cresc.*

50

51

52

53

54

56 *div.*

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*

56 1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st, 2nd Trb. *ff*

Bar. *ff*

Tuba *ff*

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 ♩ = 66

FL/Picc. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl.

Bsn.

1st A. Sx. *p*

2nd A. Sx. *p*

T. Sx.

B. Sx.

63 Slowly, calmly ♩ = 66

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp. D to C

Perc. 1

Perc. 2 *mf* Windchimes *mp*

Perc. 3

60 61 62 63 64 65 66

Poco accel. **Flowing** ♩ = 76 **71**

FL/Picc. *mp* *mf* *p*

Ob. *mp* *mp*

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

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

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

Bsn. *mp* *mf* *p*

1st A. Sx. *mp* *p* *p*

2nd A. Sx. *mp* *p* *p*

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

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

Poco accel. **Flowing** ♩ = 76 **71**

1st Trp. *mp* *mp* St. Mute

2nd Trp. *mp* *mp* St. Mute

Hn. *mp* *p* *p*

1st, 2nd Trb. *mp* *mf* *p*

Bar. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Mallet Perc. *mf* *p*

Timp. *mp*

Perc. 1 Flexatone *mp*

Perc. 2 Sus. Cym. *p* *mp* Triangle

Perc. 3 *mp*

67 68 69 70 71 72

FL/Picc. *mp*

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *p mp mp*

Bsn. *p mp mp*

1st A. Sx. *p mp mp*

2nd A. Sx. *p mp mp*

T. Sx. *p mp mp*

B. Sx. *p mp mp*

1st Trp. *Open*

2nd Trp. *Open*

Hn. *p mp mp*

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

Bar. *p mp mp*

Tuba *p mp mp*

Mallet Perc. *mp*

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3

79

FL/Picc. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

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

Bsn. *mp* *mp* *mf*

1st A. Sx. *mp* *mp* *mf*

2nd A. Sx. *mp* *mp* *mf*

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

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

79

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

Hn. *mp* *mp* *mf*

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

Bar. *mp* *mp* *mf*

Tuba *mp* *mp* *mf*

Mallet Perc. *mf* *f*

Timp. *mp* *mf*

Perc. 1

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

Perc. 3

FL./Picc. *p*

Ob. *mp* *p*

1st Cl. *mp* *p* *div.*

2nd Cl. *mp* *p* *div.*

Bs. Cl. *p* *p* *p*

Bsn. *p* *p* *p*

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

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

T. Sx. *p* *p* *p*

B. Sx. *p* *p* *p*

1st Trp. *mp* *St. Mute* *p*

2nd Trp. *mp* *St. Mute* *p*

Hn. *p* *p* *p*

1st, 2nd Trb. *p* *p* *p*

Bar. *p* *p* *p*

Tuba *p* *p* *p*

Mallet Perc. *p*

Timp. *p*

Perc. 1 *mp* Flexatone

Perc. 2 Windchimes *mp*

Perc. 3 *mp*

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.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *p* *cresc.*

Sus. Cym.

p *mp* *cresc.*

mp cresc.
Tambourine

92 93 94 95 96 97

FL/Picc. *f* +Picc..

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *f* Open

2nd Trp. *f* Open

Hn. *f*

1st, 2nd Trb. *f*

Bar. *f*

Tuba *f*

Mallet Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mp* *f* *mf*
Susp. Cym.

Perc. 3

98

99

100

101

102

103 107 - Picc.

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

103 107

1st Trp. *mf*

2nd Trp. *mf*

1st, 2nd Hn. *mf*

1st, 2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

(Chimes)

Mallet Perc. *mf*

Timp. *mf*
C to D

Perc. 1 *mf*

Perc. 2 *mf*
Tambourine

Perc. 3

103 104 105 106 107

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

mf

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

mf

p

mf

mf

113 114 115 116 117 118

FL./Picc. *cresc.* *ff* *div.* 123

Ob. *cresc.* *ff*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

Bs. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

1st A. Sx. *cresc.* *ff*

2nd A. Sx. *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx. *cresc.* *ff*

1st Trp. *cresc.* *ff* *div.* 123

2nd Trp. *cresc.* *ff*

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

1st, 2nd Trb. *cresc.* *ff*

Bar. *cresc.* *ff*

Tuba *cresc.* *ff*

Mallet Perc. *ff*

Timp. *cresc.* *ff*

Perc. 1 *ff*

Perc. 2 *cresc.* *ff*

Perc. 3

127

overblow using random fingerings to imitate shrieking

FL/Picc. *f* - Picc.

Ob. *f*

1st Cl. *f* *div.*

2nd Cl. *f* *div.*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *f* *div.*

2nd Trp. *f* *div.*

1st, 2nd Hn. *f*

1st, 2nd Trb. *f*

Bar. *f*

Tuba *f*

Mallet Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf*

Perc. 3 *fp* *f*

Gong *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

130 131 132 133 134 135 136

137

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*

137 *div.*

1st Trp. *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 *Gong*

overblow using random fingerings to immitate shrieking

trill on random notes

div.

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

p

ff

141

142

143

144

145

146