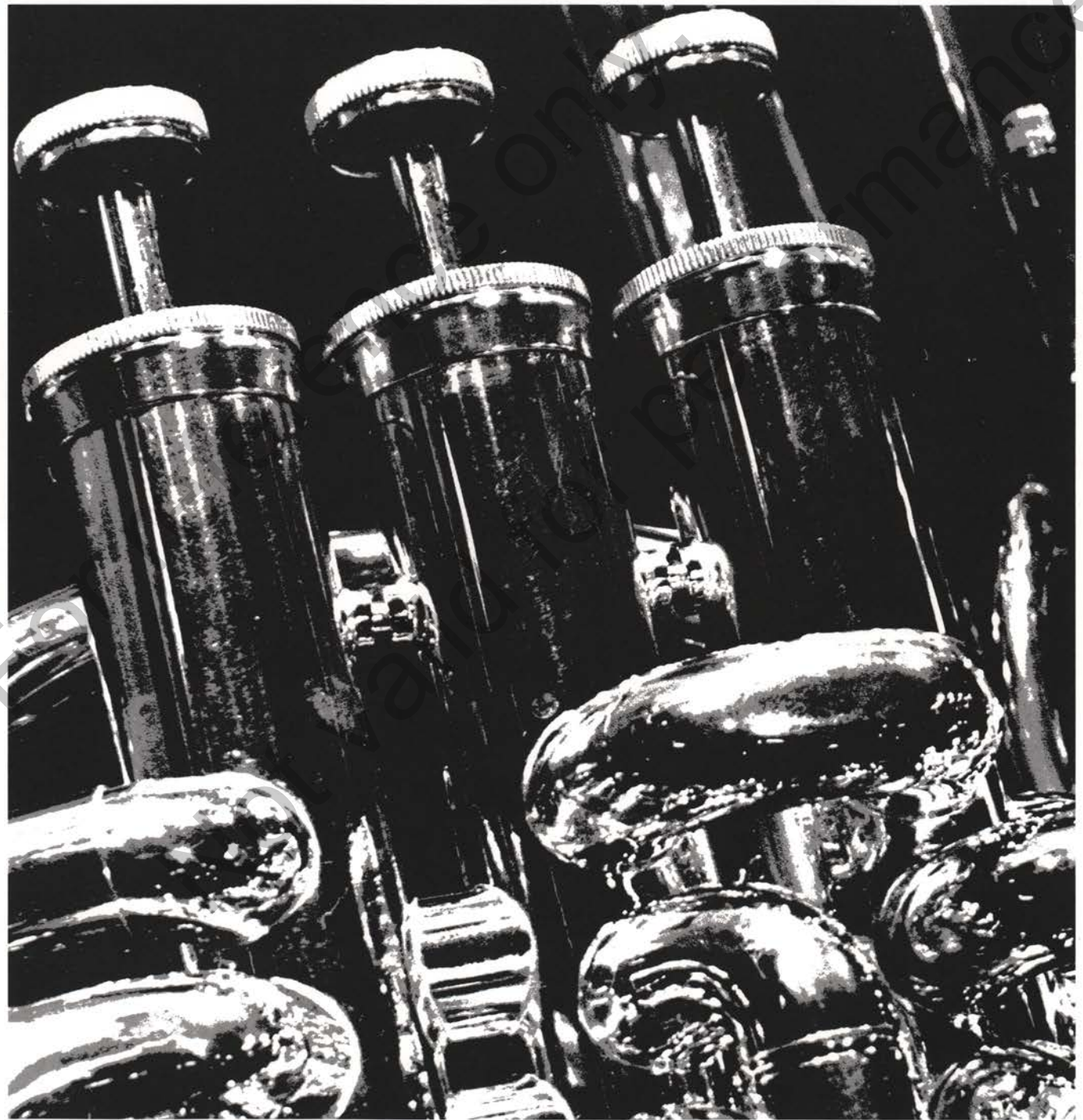


FULL CONDUCTOR SCORE
(Score Cat.# 012-2456-01)

*Fantasia for
Winds & Percussion*
Warren Barker



C.L. BARNHOUSE COMPANY
Music Publishers, P.O. Box 680, 205 Cowan Ave. W.
Oskaloosa, Iowa 52577 U.S.A.

Fantasia for Winds & Percussion

Warren Barker

INSTRUMENTATION

Full Conductor Score	1
C Piccolo	1
1st C Flute.....	4
2nd C Flute.....	4
1st Bb Clarinet.....	3
2nd Bb Clarinet	3
3rd Bb Clarinet	3
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Oboe	2
Bassoon	1
1st Eb Alto Saxophone.....	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet.....	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone.....	2
Baritone T.C.....	1
Baritone B.C.....	2
Tuba.....	4
String Bass.....	1
Percussion I (S.D., B.D., Sus. Cym.)	4
Percussion II (Cr. Cym., Tri., Tamb., Bongos).....	4
Mallet Percussion.....	1
Timpani (3).....	1

PERFORMANCE NOTES

This composition provides a showcase for both winds and percussion. The piece begins with a festive triad motif in the trumpets, saxes and high woodwinds, joined by the basses at bar 3 with a brief statement of the A theme. Following a percussion section solo at bars 12-15, a light timpani solo leads to a rhythmic pattern (triangle, temple blocks and tambourine) which introduces the development of the A theme. At bar 47, the theme continues in a legato manner without the percussive accompaniment. After a short transition in bars 72-79, the B theme is introduced by an alto saxophone solo. This section is legato and expressive throughout, without percussion. At bar 109, the A theme percussive pattern appears again leading to a D.S. al Coda. The Coda builds in intensity to a final restatement of the A theme, marked MARCATO-MAESTOSO. At bar 141, the festive triad motif reappears, leading to a bombastic percussive ending.

THE COMPOSER

WARREN BARKER

Warren Barker, a native Californian, attended the University of California at Los Angeles. He later studied composition with Mario Castelnuovo-Tedesco and Henri Pensis. At the age of 24, he was appointed chief arranger for the "Railroad Hour", NBC's prime musical radio show, a position he held for six years. From the arrangement of "Hello Dolly" on film and the score of "Bewitched" on television, all the way to compositions for the Norwegian



Army Staff Band and workshops for Canadian composers, Warren Barker has made a unique and lasting impression on the music world. Today Barker is bringing his rich background and broad experience to the next generation of composers and performers. From radio, he moved naturally into television and quickly became an established figure in 20th Century-Fox, Metro Goldwyn-Mayer and Columbia Studios as composer-arranger-conductor for motion pictures and television. Barker has written music for more than thirty television series, including seven years as composer-conductor for the highly rated comedy series "Bewitched". Other series include "That Girl", "The Ghost and Mrs. Muir", "Daktari", and "The Flying Nun". In 1970, The National Academy of Television Arts and Sciences honored Barker for his original music written for the award winning series, "My World and Welcome to It", based on the life of James Thurber. Barker was a member of the music staff for the Oscar winning motion picture "Hello Dolly". He has received commissions and assignments from a number of sources, including: The Northshore Concert Band, The United States Air Force Band, the Onder Ons Band of Belgium, and the Royal Australian Navy. His compositions and arrangements have been performed and recorded by a variety of musical artists from Frank Sinatra to the Hollywood Bowl Symphony.

WARREN BARKER

22295 Brent Road • Red Bluff, California 96080-9631

Dear Band Director:

The confidence you have expressed by choosing this arrangement is greatly appreciated.

It is my desire to make available to you arrangements and compositions that are interesting and challenging to the performers, and entertaining to the listeners. The ultimate realization of this desire, however, will depend upon YOUR actual performance and the manner in which it is received by YOUR audience.

Unfortunately, the "writers" are often too far removed from the "performers". I wish that I could meet with each of you personally...discuss your problems in programming and performing, the reaction of your audience, and what might be done to aid and assist you with your concert band program.

Since this is not possible, I am inviting you to correspond with me directly. I would be pleased to hear of your successes (as well as your failures), and how I might help in solving some of your problems.

I will attempt to answer every letter personally. Please write me at the address on this letterhead.

Thanks, and best wishes for a successful performance!

Cordially,

Warren Barker

Fantasia For Winds And Percussion

Conductor Score
012-2456-00

Warren Barker
(BMI)

Maestoso Con Moto ♩ = 88 - 92

C Piccolo

1st. & 2nd.
C Flutes

Oboe

1st. Bb Clarinet

2nd. & 3rd.
Bb Clarinets

Eb Alto Clarinet

Bb Bass Clarinet

Bassoon

1st. & 2nd.
Eb Alto
Saxophones

Bb Tenor
Saxophone

Eb Baritone
Saxophone

Maestoso Con Moto ♩ = 88 - 92

1st. Bb Trumpet

2nd. & 3rd.
Bb Trumpets

1st. & 2nd.
Horns in F

1st. Trombone

2nd. & 3rd.
Trombones

Baritone

Tuba

String Bass

Mallet Percussion
Chimes/Bells (opt.) let ring

Percussion I
Snare Dr., Bass Dr.
Temple Bkls., Susp. Cymb.

Percussion II
Crash Cym., Triangle,
Tambourine, Bongos, Cowbell

Timpani (3)
Bb-C-F

molto ritard.

Allegro Con Brio

12 ♩ = 126

Picc.

Fl. 1
2

Ob.

B♭ Cls. 1
2
3

E♭ Cl.

B.Cl.

Bssn.

E♭ A.Sax. 1
2

B♭ T.Sax.

E♭ B.Sax.

molto ritard.

Allegro Con Brio

12 ♩ = 126

B♭ Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I
Sn. Dr.
B.D.

Perc. II

Tim.

molto dim.

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

molto dim.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

Temples Blocks

Perc. solo

mf

Triangle

mf

Tambourine (knuckle)

mf

pp

pp

22

Picc.

Fl. 1/2

Ob.

Bb Cls. 1/2/3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1/2

Bb T.Sax.

Eb B.Sax.

22

Bb Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Trom. cue

p

mf

sol

Trpt. I cue

pizz

p

pizz

p

simile

pp

30

Picc.

Fl. 1/2

Ob.

Bb Cls. 1 2/3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1/2

Bb T.Sax.

Eb B.Sax.

30

Bb Tpts. 1 2/3

Hns. 1/2

Trbts. 1 2/3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Bells *f*

Sn. Dr. (lightly) *p*

35

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

35

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Trom. cue
p

Trom. cue
p

mf

(a2)
mf

p

p

Temple Blocks

To Coda ⊕

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

To Coda ⊕

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per. Vibes (soft mallets)

Perc. I Susp. Cym.

Perc. II

Tim.

47

47

p *f* *mf* *pp* *mp* *mf* *f* *arco* *play* *soli* *A.Sx. cue*

58

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

58

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass *pizz.*

M. Per.

Perc. I Sn. Dr. *mf*

Perc. II Cowbell *mf*

Tim. *p*

66

Marcato

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass *arco*

M. Per.

Perc. I

Perc. II

Tim.

dim. poco a poco ritard.

80 Andante ♩ = 56
With feeling

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

dim. poco a poco ritard.

80 Andante ♩ = 56
With feeling

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Chimes/Vibes

rit. 88 un poco più mosso meno mosso

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

all play

Hns. cue

f *mf* *p*

più mosso rit. 92 a tempo rall.

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn. *mf*

Eb A.Sax. 1
2

Bb T.Sax. -

Eb B.Sax. *mf*

più mosso rit. 92 a tempo rall.

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar. *mf*

Tuba *mf*

Bass *mf*

M. Per.

Perc. I

Perc. II

Tim.

a tempo *rit.* **100** *a tempo*

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

a tempo *rit.* **100** *a tempo*

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

118 Marcato - Maestoso ♩ = 92

The musical score is divided into two systems. The first system includes Piccolo, Flute (1 and 2), Oboe, B♭ Clarinets (1, 2, 3), E♭ Clarinet, Bass Clarinet, Bassoon, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Baritone, Tuba, Bass, Mallet Percussion, Percussion I, Percussion II (Bongos or Conga), and Timpani. The score features various dynamics such as *ff*, *f*, and *simile*, and includes performance instructions like *solo*, *one Trpt. only*, and *Chimes Bells*. A large watermark 'Not for reference only: valid for performance' is overlaid diagonally across the page.

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl. *simile*

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax. *simile*

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Picc. 128

Fl. 1 2

Ob.

Bb Cls. 1 2 3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1 2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

133

Picc.

Fl. 1/2

Ob.

Bb Cls. 1/2/3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1/2

Bb T.Sax.

Eb B.Sax.

133

Bb Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Bar.

Tuba

Bass

M. Per. Bells Chimes

Perc. I

Perc. II

Tim. F to Eb

rit. **141** Faster ♩ = 126 accel. poco a poco

Picc.

Fl. 1 2

Ob.

Bb Cls. 1 2 3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1 2

Bb T.Sax.

Eb B.Sax.

Bb Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Presto ♩ = 152

Picc.

Fl. 1
2

Ob.

Bb Cls. 1
2
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1
2

Bb T.Sax.

Eb B.Sax.

Presto ♩ = 152

Bb Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Xylo.

ff