

**FULL CONDUCTOR SCORE**  
Score Cat. #012-4379-01

— BARNHOUSE CONCERT BAND SERIES —

# *Quest to the Summit*

**Benjamin Yeo**

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Not valid for performance.

  
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# QUEST TO THE SUMMIT

## INSTRUMENTATION

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st Bb Clarinet .....	6
2nd Bb Clarinet.....	6
Bb Bass Clarinet.....	2
Bassoon .....	2
Eb Alto Saxophone .....	6
Bb Tenor Saxophone .....	2
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	5
2nd Bb Trumpet .....	5
F Horn.....	4
Trombone .....	6
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba .....	4
Bells, Vibraphone .....	2
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Wind Chimes .....	3
Percussion 2: Crash Cymbals, Cabasa, Finger Cymbals .....	3
Percussion 3: Suspended Cymbal .....	1

## ABOUT THE COMPOSER



Benjamin Yeo (b.1985) is a Singaporean composer who is internationally notable for his original wind band works. He began his music education at the age of seven and later played the trumpet in his Secondary School and Junior College. Being very active in the local band scene, he has guest-performed for many tertiary groups as well as guest-conducted various ensembles in Singapore. His experience in band directing has enabled him to work with students across a wide spectrum of educational institutions from primary to tertiary levels.

As a band enthusiast, Benjamin started writing and arranging music for wind bands and ensembles at the age of fifteen. His works have since been performed in both local and overseas concerts, and have also been featured on both national and international platforms such as the locally held Bi-annual Singapore Youth Festival Central Judging for Brass/Concert Bands and various contest/festival lists around the world. He has also been invited to serve as an adjudicator for events such as the Junior Band Festival in Singapore.

Most of his music has been published by C. L. Barnhouse Company, a famous and long-lasting American publisher of band music in the world, as well as Beriato Music (Belgium), a reputable publishing house in Europe. In 2007, his debut work, "Beyond the Highlands", was selected to be on the "New Band Music Reading List" at the prestigious Midwest Clinic, an International Band and Orchestra Conference held in Chicago, Illinois. The following year, his second work, "Legend of the Ancient Hero", was ranked in the Top 100 of over 800 titles in the American Band College/Band World Magazine/Western International Band Clinic Literature List 2008–2009. His latest lyrical selection, "As the Moon Whispers", also joined the rank of Top 100 in the same Literature List for 2010–2011. Many of his wind band works have also been recorded by world renowned ensembles like the Washington Winds in the USA, the Royal Netherlands Army Band 'Johan Willem Friso', Rundfunk Blasorchester Leipzig, Royal Band of the Belgian Guides and Luftwaffenmusikkorps 3, Münster in Europe.

As an active and well sought-after published composer, Benjamin writes largely commissioned works and is a member of the Composers and Authors Society of Singapore (COMPASS).

## PROGRAM NOTES

**Quest to the Summit** is an overture for wind band that was inspired by an arduous journey to the peak of the Indonesian volcano, Mount Semeru, by a friend of the composer. The first section of the piece depicts courage and determination as the climb becomes more difficult towards the peak. The contrasting middle section, featuring a flute solo, tells the beauty of the summit's view with cascading volcanic range amongst the clouds. The reprise of the first section reminds us of the challenging yet gratifying journey of the climb as the music approaches an energetic end.

This work was composed for the 8th Taiwan Band Clinic (2015) as the required set piece in the All Chinese Wind Band Competition (Open Division).

## REHEARSAL SUGGESTIONS

**Quest to the Summit** is in ternary form (fast-slow-fast) with smaller-sized bands in mind. Ample cross-cueing is given to suit your band's needs without musical compromise. The main musical idea stems from the first 3 beats of the music. It will be meaningful to highlight this to your ensemble as the melodic motif appears throughout the work. Written articulations need to be precise and carefully performed, especially in the fast sections, keeping in mind the importance of contrast between notes. In the middle section, the accompaniment gestures at the beginning of m. 41 should imitate a kind of piano figuration before the entry of the flute solo; this applies to the end of the slow section (m. 69-73.) A note about the contrapuntal lines interweaving in this middle section: it might be useful to explain to your ensemble the importance of bringing out moving lines while other parts sustain - this will definitely improve ensemble balance. At m. 60, the conductor may have more liberty in broadening the ritardando before pulling to a climax at m. 61; players should not take a breath between these two measures. The reprise section at the end should be as energetic as the first, still keeping in mind the articulations and dynamics.

Thank you for performing **Quest to the Summit**. I hope you will find many learning opportunities and enjoyment for your ensemble through this work. I wish you and your group the best in performances!

- Benjamin Yeo

## CD Recording Available



WFR384

### QUEST TO THE SUMMIT

Washington Winds, Edward Petersen, conductor

**Contents:** Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt)- (Jarvis), Temple Of The Gods (arr. Andrew Glover), Parade of the Tall Ships (Chattaway), The New Colonial March (arr. Andrew Glover), Quest To The Summit (Yeo), Sailabration (Chattaway), Beyond The Western Sky (Huckeby), Czardas (arr. Andrew Glover), A Bayside Portrait (Sheldon), Kinizsi Hungarian March (Fucik), At A Dixieland Jazz Funeral (Spears)

# QUEST TO THE SUMMIT

Benjamin Yeo

Conductor Score  
012-4379-00

**Energico con fuoco! ( $\text{♩} = 132$ )**

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

Eb Alto Saxophone

B♭ Tenor Saxophone

Eb Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Euphonium (Baritone)

Tuba

Mallets Bells, Vibraphone

Timpani

Percussion 1  
Snare Drum  
Bass Drum  
Wind Chimes

Percussion 2  
Crash Cymbals  
Cabasa  
Finger Cymbals

Percussion 3  
Suspended Cymbal



15

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

23

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

23

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph.  
(Bar.)

Tuba

Mallets

Timp.

Wind Chimes

Perc. 1

Cabasa (opt. Sandpaper Block)

Perc. 2

Perc. 3

23 24 25 26 27 28



*molto rit.*

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

1st Trpt. *mf*  
Cue: Alto Sax./1st Cl.

2nd Trpt. *mf*  
Cue: Hn./2nd Cl.

Hn. *mf*

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

*molto rit.*

Play

*f*

*Play*

*molto rit.*

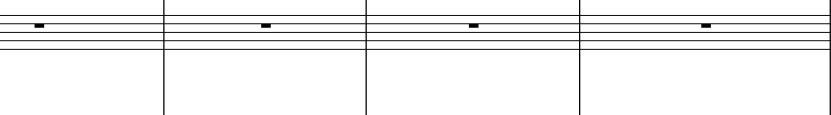
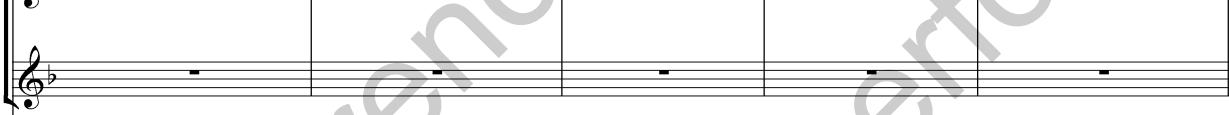
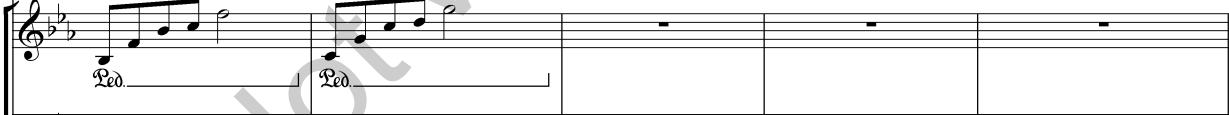
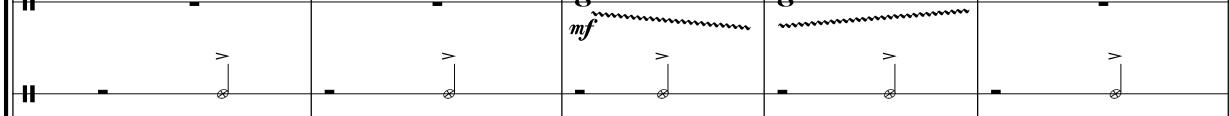
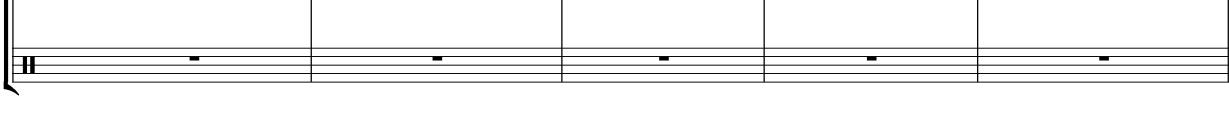
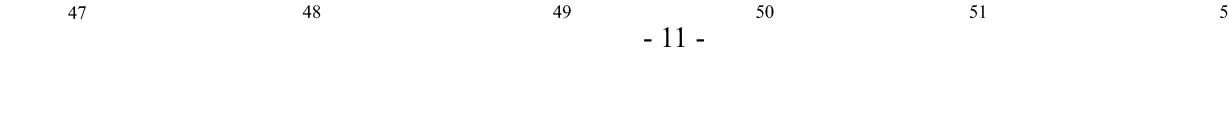
*mf*

*mf*

*mp*

35            36            37            38            39            40

**41** Andante con espressione ( $\text{♩} = 76$ )

Fl. 
  
 Ob. 
  
 1st Cl. 
  
 2nd Cl. 
  
 Bass Cl. 
  
 Bsn. 
  
 Alto Sax. 
  
 Ten. Sax. 
  
 Bari. Sax. 
  
 1st Trpt. 
  
 2nd Trpt. 
  
 Hn. 
  
 Trom. 
  
 Euph. (Bar.) 
  
 Tuba 
  
 Mallets 
  
 Timp. 
  
 Perc. 1 
  
 Perc. 2 
  
 Perc. 3 

*solo w/ Flute*  
*f dolce*  
*Cue: Ob. solo w/ Flute*  
*f dolce*  
*Play*  
*f tutti*  
*f*  
*mp*  
*Solo w/ Clarinet*  
*f*  
*Ped.*  
*mf*  
*mp*

53

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

53

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

*tutti*

*mf*

*tutti*

*mf*

*Play*

*mp*

*Play*

*mp*

*Play*

*mp*

*Play*

*mf*

*f*

*f*

*Bells*

*mf*

*controlled, in the background*

*p*

*mf*

*p*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*poco rit.*

**[61] Più mosso appassionato ( $\text{J} = 78$ )**

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph.  
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph.  
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rit.

63

64

65

66

67

*Not valid for reference only.*



74 **Tempo Primo** ( $\text{♩} = 132$ )

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

74 **Tempo Primo** ( $\text{♩} = 132$ )  
senza sord.

1st Trpt.

2nd Trpt. senza sord.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1 S.D.  $mf$

Perc. 2

Perc. 3



Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph.  
(Bar.)

Tuba

Mallets

Timpani

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

