

FULL CONDUCTOR SCORE

Catalog No: 012-4524-01

BARNHOUSE CONCERT BAND SERIES

# The Ocean Of Fire

Jeremy Bell



**C.L. BARNHOUSE COMPANY®**

Music Publishers • Oskaloosa, IA 52577

[www.barnhouse.com](http://www.barnhouse.com)

# THE OCEAN OF FIRE

Jeremy Bell

## Instrumentation

|   |    |
|---|----|
| Full Conductor Score .....                                  | 1  |
| Flute/Piccolo .....   | 10 |
| Oboe .....  | 2  |
| 1st B $\flat$ Clarinet.....                                 | 5  |
| 2nd B $\flat$ Clarinet.....                                 | 5  |
| B $\flat$ Bass Clarinet.....                                | 2  |
| Bassoon .....   | 2  |
| 1st E $\flat$ Alto Saxophone.....                           | 3  |
| 2nd E $\flat$ Alto Saxophone.....                           | 3  |
| B $\flat$ Tenor Saxophone.....                              | 2  |
| E $\flat$ Baritone Saxophone.....                           | 2  |
| 1st B $\flat$ Trumpet.....                                  | 5  |
| 2nd B $\flat$ Trumpet .....                                 | 5  |
| 1st F Horn .....  | 2  |
| 2nd F Horn.....   | 2  |
| 1st Trombone.....   | 2  |
| 2nd Trombone.....   | 2  |
| 3rd Trombone .....  | 2  |
| Euphonium (Baritone) BC.....                                | 2  |
| Euphonium (Baritone) TC.....                                | 2  |
| Tuba .....  | 4  |
| String Bass (optional).....                                 | 1  |
| Mallet Percussion: Xylophone, Chimes .....                  | 2  |
| Timpani .....   | 1  |
| Percussion 1: Snare Drum, Bass Drum, Hi-Hat, Mark Tree..... | 4  |
| Percussion 2: Triangle, Tambourine .....                    | 2  |
| Percussion 3: Djembe or Dumbek, Mark Tree.....              | 2  |
| Percussion 4: Suspended Cymbal, Crash Cymbals.....          | 2  |

## Program Notes

**The Ocean of Fire** makes extensive use of the double harmonic scale, also known as the Arabic or Byzantine scale, to give it that middle-eastern or Arabic sound. The scale is symmetrical and contains 2 augmented seconds that create the characteristic sound associated with middle-eastern music, and more specifically the Western interpretation of it. Composers for movies like *The Mummy*, *Aladdin*, *Syriana* and *Hidalgo* all use elements of this scale, giving the scores a unique, ethnic sound that we relate to Arabic music. The **Ocean of Fire** portrays the vast desert landscape in both its beauty and unrelenting hostility, a region with sandstorms, and very little annual rainfall. Despite this, oasis settlements have thrived in this region, and Bedouins have wandered the desert, making this land their home.

## Rehearsal Suggestions

To start out, it would be a great idea to have the whole band play a double harmonic scale. Starting on concert pitch C, this would include the pitches C, D $\flat$ , E, F, G, A $\flat$ , B, C. This will help them get used to unusual fingerings created by the augmented seconds, and also train their ears to be accustomed to the unique sound and symmetry of the scale. This piece contains a lot of fast passages and scales that may prove challenging, particularly for the upper woodwinds. I would suggest having them split off into groups to have sectional rehearsals where they are able to break down the fast passages by playing them slowly, and building speed as they become more comfortable. For the brass and low woodwinds, there are a few athletic and difficult sections, particularly m. 37-51, 59-69, and 85-92. Make sure that intonation is not sacrificed during these fast sections, and that they blend well with others. This piece is meant to be very powerful, and every part is given opportunities to come into the foreground and be the focus as the motives weave throughout the ensemble.

I hope you enjoy **The Ocean of Fire!**

*Jeremy Bell*

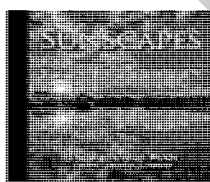
## About the Composer



Jeremy Bell received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition after studying with Dr. Rodney Rogers and Dr. Jody Rockmaker. His first commissioned work was accepted for publication in 2011, and since then, Jeremy has been active as a band and choral composer while simultaneously

working on developing his commercial composition portfolio. Jeremy currently instructs the Music Theory and Appreciation course at Collins College in Tempe, Arizona, in addition to teaching private lessons on piano, flute, guitar, and voice. He is a performer and entertainer at The Big Bang Dueling Piano bar in Tempe and the Assistant Music Director at Church of the Master in Mesa, Arizona.

## New Young Band CD



WFR391

### SUNSCAPES

**The Washington Winds, Edward S. Petersen – Conductor**

**CONTENTS:** *Sunscapes* (Wilson), *The Ocean Of Fire* (Bell), *Lights Out March* (McCoy/arr. Glover), *A Tom Sawyer Portrait* (Jarvis), *Un Petite Café à Paris* (A Small Café In Paris) (Bell), *Poseidon: God Of The Seas* (J. McBride), *Canzoni D'Amore* (Songs Of Love) (arr. Longfield), *Invictus March* (King/arr. Glover), *Red River Station* (Bell), *Takeda Lullaby* (A Japanese Folk Song Setting For Wind Band) (arr. Yeo), *Hungarian Rondo* (von Weber/arr. Glover),

*Honor Guard March* (C. T. Smith), *Humoresque* (Dvorak/arr. Glover), *Captive* (Conaway)

# THE OCEAN OF FIRE

Conductor Score  
012-4524-00

Jeremy Bell (BMI)

*Andante con rubato* ♩ = 80

Flute/Piccolo

Oboc

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

1st & 2nd F Horn

1st Trombone

2nd & 3rd Trombone

Euphonium (Baritone)

Tuba

String Bass (optional)

Mallet Percussion: Xylophone, Chimes

Timpani (G, B $\flat$ , D, F)

Percussion 1: Snare Drum, Bass Drum, Hi-Hat, Mark Tree

Percussion 2: Triangle, Tambourine

Percussion 3: Djembe or Dumbek, Mark Tree

Percussion 4: Suspended Cymbal, Crash Cymbals

Ob. cue - 1 player  
*mp*

1 player  
*mp*

1 player  
*mp*

*p*

*p*

*p*

*p*

*mp*

Mark Tree  
*mp*

Triangle  
*mp*

Djembe or Dumbek  
*mp*

1 2 3 4 5

© 2017 Chesford Music Publications (BMI), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

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

Ob. *p* *mf* *mp* *tutti*

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

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

Bs. Cl. *mf* *p*

Bsn. *mf* *p*

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

2nd A. Sx. *mp*

T. Sx.

B. Sx.

1st Trp. *mp*

2nd Trp. *mp*

1st, 2nd Hn. *a2* *mp* *mf* *p*

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

2nd, 3rd Trb. *a2* *mp* *mf* *p*

Euph. (Bar.) *mp* *mf* *p*

Tuba *mp* *mf* *p*

St. Bass *mp* *mf* *p*

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

6 7 8 9

10 rit.

Fl./Picc. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

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

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

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

10 rit.

1st Trp. *mf* *mp*

2nd Trp. *mf* *mp*

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

1st Trb. *mf* *mp*

2nd, 3rd Trb. *mf* *mp*

Euph. (Bar.) *mf* *mp*

Tuba *mf* *mp*

St. Bass *mf* *mp*

Mallet Perc. -

Timp. -

Perc. 1 *mp*

Perc. 2 -

Perc. 3 -

Perc. 4 *f*

10 11 12 13 14

16 Allegro e marcato ♩ = 92

Fl./Picc. *mf sfz mf*

Ob. *mf sfz*

1st Cl. *mf sfz*

2nd Cl. *mf sfz*

Bs. Cl. *f mf sfz mf*

Bsn. *f mf sfz mf*

1st A. Sx. *f mf sfz*

2nd A. Sx. *f mf sfz*

T. Sx. *f mf sfz*

B. Sx. *f mf sfz*

1st Trp. *f mf sfz mf*

2nd Trp. *f mf sfz mf*

1st, 2nd Hn. *f mf sfz*

1st Trb. *f mf sfz mf*

2nd, 3rd Trb. *f mf sfz mf*

Euph. (Bar.) *f mf sfz mf*

Tuba *f mf sfz mf*

St. Bass *f mf sfz mf*

Mallet Perc. *Xylophone sfz*

Timp. *Hard Mallets sfz mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p mf f p f*

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 Trb.  
2nd, 3rd Trb.  
Euph. (Bar.)  
Tuba  
St. Bass  
Mallet Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

19 20 21 22

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *f*

2nd Trp. *f*

1st, 2nd Hn. *f*

1st Trb. *f*

2nd, 3rd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

St. Bass *f*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2 Tambourine *mf*

Perc. 3 *f*

Perc. 4 *f*

23 24 25 26





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 Trb.  
2nd, 3rd Trb.  
Euph. (Bar.)  
Tuba  
St. Bass  
Mallet Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

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 Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Xylophone

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

34

35

36

*f*

*a2*

*p*

S.D.

*p*

*p*

37

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

37

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

37 38 39 40

- 12 -

Fl./Picc. *div.* *f* *a2*

Ob. *f*

1st Cl. *f* *tr. b*

2nd Cl. *f* *tr. b*

Bs. Cl.

Bsn. *mf* *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4



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 Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

48

49

50

- 15 -

51

Fl./Picc. *sfz*

Ob. *sfz* *mf*

1st Cl. *sfz* *mf*

2nd Cl. *sfz*

Bs. Cl. *sfz*

Bsn. *sfz*

1st A. Sx. *sfz*

2nd A. Sx. *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

51

1st Trp. *sfz*

2nd Trp. *sfz*

1st, 2nd Hn. *sfz*

1st Trb. *sfz*

2nd, 3rd Trb. *sfz*

Euph. (Bar.) *sfz*

Tuba *sfz*

St. Bass *sfz*

Mallet Perc.

Timp. *mf*

Perc. 1 *f*

Perc. 2 *sfz* Triangle *mp*

Perc. 3 *mf*

Perc. 4 *f*

51 52 53 54



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 Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

*f*

*tr*

*p*

Mark Tree

59

FL./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

59

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd, 3rd Trb.

Euph. (Bär.)

Tuba

St. Bass *arco*

Mallet Perc.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4 *f*

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 Trb.

2nd, 3rd Trb.

Euph. (Bär.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

*f*

*tr*

*plz.*

*p*

Fl./Picc. + Picc. *ff* **molto rit.**

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl.

Bsn.

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx.

B. Sx.

1st Trp. **molto rit.**

2nd Trp.

1st, 2nd Hn.

1st Trb. *f*

2nd, 3rd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

St. Bass *f*

Mallet Perc.

Timp. *f*

Perc. 1 *f*

Perc. 2 Tambourine *f*

Perc. 3 *f*

Perc. 4 *f*

69 Andante con molto rubato ♩ = 70

FL./Picc. - Picc. *pp*

Ob. *pp*

1st Cl. *pp* Solo *p* *gliss.* *espress.* Tutti *div.* *p*

2nd Cl. *pp*

Bs. Cl. *p*

Bsn. *pp*

1st A. Sx. *pp*

2nd A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

69 Andante con molto rubato ♩ = 70

1st Trp. *pp*

2nd Trp. *pp*

1st, 2nd Hn. *p*

1st Trb. *pp* *p*

2nd, 3rd Trb. *pp* *p*

Euph. (Bar.) *pp* *p*

Tuba *pp* *p*

St. Bass *arco* *pp* *p*

Mallet Perc. *pp*

Timp. *pp* *mp* *p* *mp* G to A<sup>b</sup>, F to E

Mark Tree *pp*

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *mf* Scrape w/coin

*poco accel.* *Solo* *mp espress.* *a tempo* *Tutti* *mf*

FL/Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

*poco accel.* *a tempo*

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp. *E to G* *pp* *mp* *p* *mp* *p* *Ped. C to Db*

Perc. 1

Perc. 2 *p* *mp*

Perc. 3

Perc. 4 *Serape w/coin* *w/sticks near bell* *pp*



\* Multiphonics (optional) - For the multiphonics, hum the played pitch in the lowest comfortable octave while playing the pitch at the same time.  
The combination of overtones creates a unique effect meant to replicate the drone of a shruti box.

*poco rit.* *Moderato* *accel. poco a poco*

FL./Picc. *pp*

Ob. *pp*

1st Cl. *p* *pp*

2nd Cl. *div.* *p* *pp*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *pp*

2nd A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

1st Trp. *a tempo* *Solo* *mp* *poco rit.* *Moderato* *accel. poco a poco* *p*

2nd Trp. *pp*

1st, 2nd Hn. *a2* *p* *pp*

1st Trb. *p* *\* Multiphonics* *pp*

2nd, 3rd Trb. *p* *\* Multiphonics* *pp*

Euph. (Bar.) *p* *\* Multiphonics* *pp*

Tuba *p* *\* Multiphonics* *pp*

St. Bass *p*

Mallet Perc.

Timp. *pp* *p*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp* *pp* *mp*

82 83 84 85 86



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 Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

87 88 89 90

- 25 -

92 Allegro ♩ = 92

FL/Picc. *mp* *f*

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *f*

92 Allegro ♩ = 92

1st Trp. *mf* *Tutti*

2nd Trp. *mp* *mf*

1st, 2nd Hn. *mp* *sfz* *mf*

1st Trb. *mp* *sfz*

2nd, 3rd Trb. *mp* *sfz*

Euph. (Bar.) *mp* *sfz*

Tuba

St. Bass *pizz.* *f*

Mallet Perc. *mp* *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *f* *Thumb*

Perc. 3 *f*

Perc. 4 *p* *f*

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 Trb.  
2nd, 3rd Trb.  
Euph. (Bar.)  
Tuba  
St. Bass  
Mallet Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

94 95 96

FL/Picc. *mp* *f*

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bs. Cl. *mp*

Bsn. *mp*

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

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

T. Sx. *mf* *mp*

B. Sx. *mp*

1st Trp. *mf* *mp*

2nd Trp. *mf* *mp*

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

1st Trb. *mf* *mp*

2nd, 3rd Trb. *mf* *mp*

Euph. (Bar.) *mf* *mp*

Tuba

St. Bass *mp*

Mallet Perc.

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

97 98 99

100

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

100

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd, 3rd Trb.

Euph. (Bär.)

Tuba

St. Bass

Mallet Perc.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

100 101 102

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 Trb.

2nd, 3rd Trb.

Euph. (Bar.)

Tuba

St. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

103

104

105

- 30 -

