

FULL CONDUCTOR SCORE

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# Tailspin

Rob Romeyn

C.L. BARNHOUSE COMPANY

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# TAILSPIN

## Rob Romeyn

### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Trumpet, B $\flat$ Soprano Saxophone
2	E $\flat$ Instruments Part 1	E $\flat$ Alto Saxophone, E $\flat$ Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Tenor Saxophone, B $\flat$ Baritone T.C., B $\flat$ Trombone T.C., B $\flat$ Bass Clarinet
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Trombone, Euphonium B.C., Cello, Bassoon
2	B $\flat$ Instruments Part 4	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Trombone T.C.
2	E $\flat$ Instruments Part 4	E $\flat$ Baritone Saxophone, E $\flat$ Alto Clarinet, E $\flat$ Contra Alto Clarinet
4	Bass Clef Part 4	Trombone, Euphonium B.C., Cello, Bassoon
2	Tuba Part 5	Tuba
3	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
2	B $\flat$ Bass Part 5 T.C.	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba T.C.
2	E $\flat$ Bass Part 5 T.C.	E $\flat$ Baritone Saxophone, E $\flat$ Contra Alto Clarinet, E $\flat$ Tuba T.C.
2	Mallet Percussion	Xylophone, Marimba, Vibraphone, Bells
2	Keyboard	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani	Timpani
4	Percussion	Snare Drum, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbal, Large Gong, Cabasa

### Program Notes

Inspired by a memorable commuter jet trip taken by the composer, **Tailspin** is an aggressive and hard-hitting composition capturing the peril of an airliner in rapid descent. Contemporary harmonies and driving rhythms contribute to the unique and fresh sound of this work. Fasten your musical seatbelts and prepare for landing!

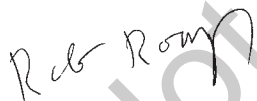
### Rehearsal Suggestions

The beginning of **Tailspin** is aggressive. The indicated tempo is only a suggestion. Please choose a tempo that is within the comfortable limits of the ensemble, no faster. In the section beginning at m. 23, strive to balance the dissonance.

The section at m. 45 begins a long *crescendo* to measure 53. The effect here should be similar to the opening measures. The section at m. 72 follows similarly.

I hope that you and your ensemble enjoy rehearsing and performing **Tailspin**. Thank you for choosing my music! Please contact me at my composer page at [www.barnhouse.com](http://www.barnhouse.com) with any comments or questions.

Best wishes!



### Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

# TAILSPIN

Aggressive (♩ = 152) Building to m. 12

C Instruments Part 1  
Bb Instruments Part 1  
Eb Instruments Part 1  
C Instruments Part 2  
Bb Instruments Part 2  
Eb Instruments Part 2  
F Horn Part 2  
Viola Part 3  
Bb Instruments Part 3  
Eb Instruments Part 3  
F Horn Part 3  
Bass Clef Part 3  
Bb Instruments Part 4  
Eb Instruments Part 4  
Bass Clef Part 4  
Bass, Tuba Part 5  
Mallet Percussion (optional)  
Timpani G, C, D (optional)  
Snare Drum  
Bass Drum  
Triangle  
Suspended Cymbal  
Crash Cymbal  
Large Gong, Cabasa  
Keyboards (optional)

Let all cyms. ring unless noted  
Cr. Cym.  
Sus. Cym. w/ medium mallets

1 2 3 4 5 6

C Inst. P1  
 B♭ Inst. P1  
 E♭ Inst. P1  
 C Inst. P2  
 B♭ Inst. P2  
 E♭ Inst. P2  
 Hn. P2  
 Vla. P3  
 B♭ Inst. P3  
 E♭ Inst. P3  
 Hn. P3  
 Bass Clef P3  
 B♭ Inst. P4  
 E♭ Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.

Musical score for a large ensemble, including woodwinds, brass, percussion, and keyboard. The score is for measures 7 through 12. A large watermark "Not valid for performance." is overlaid diagonally across the page. The music features various dynamics including "ff" and "fp", and includes performance instructions like "Sus. Cym., Large Gong".

13 Frantically!

Score for Percussion and Woodwinds, measures 13-18. The score is divided into two systems. The first system includes C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Timp., S.D., B.D., Triangle, Sus. Cym., Cr. Cym., Gong, Cabasa, and Kybd. The second system includes C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Timp., S.D., B.D., Triangle, Sus. Cym., Cr. Cym., Gong, Cabasa, and Kybd. The score features various dynamics such as *ff*, *fp*, *ff*, *fp*, *mp*, and *f*. A large gong is used in measure 17, and a suspended cymbal with medium mallets is used in measure 18. The tempo is marked 'Frantically!'.

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mallets  
Timp.  
S.D., B.D., Triangle  
Sus. Cym., Cr. Cym., Gong, Cabasa  
Kybd.

The musical score for page 23 includes the following parts and markings:

- C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3:** Dynamic markings transition from *ff* to *f* and *fz* starting at measure 23.
- Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5:** Dynamic marking is *ff*.
- Mallets:** Dynamic marking is *ff*, then *mp* at measure 21.
- Timp.:** Dynamic marking is *ff*.
- S.D., B.D., Triangle:** Dynamic marking is *ff*, then *mp* at measure 21.
- Sus. Cym., Cr. Cym., Gong, Cabasa:** Dynamic marking is *ff*. Includes a *Large Gong* marking and a *Sus. Cym. w/ medium mallets* marking with a *p* dynamic at measure 24.
- Kybd.:** Dynamic marking is *ff*, then *mp* at measure 21.

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D.,  
 Triangle  
 Sus. Cym.,  
 Cr. Cym.,  
 Gong, Cabasa  
 Kybd.

The musical score for page 31 consists of 18 staves. The instruments and their parts are: C Instrument 1 (P1), Bb Instrument 1 (P1), Eb Instrument 1 (P1), C Instrument 2 (P2), Bb Instrument 2 (P2), Eb Instrument 2 (P2), Horn 2 (P2), Viola (P3), Bb Instrument 3 (P3), Eb Instrument 3 (P3), Horn 3 (P3), Bass Clef 3 (P3), Bb Instrument 4 (P4), Eb Instrument 4 (P4), Bass Clef 4 (P4), Bass/Tuba (P5), Mallets, Timp., S.D./B.D./Triangle, Suspended Cymbal/Crash Cymbal/Gong/Cabasa, and Keyboard. The score is written in 4/4 time with a key signature of one flat (Bb). It features dynamic markings of *mf* and *f*, and includes performance instructions such as accents (*>*) and breath marks (*v*). A large watermark 'For Sample Only' is overlaid diagonally across the page.



C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.

*f* *ff* *fp* *ff*

Sus. Cym. w/ medium mallets Large Gong

*f* *ff* *mp* *ff*

C Inst. P1 *fp mp ff mf cresc.*

Bb Inst. P1 *fp mp ff mf cresc.*

Eb Inst. P1 *fp mp ff mf cresc.*

C Inst. P2 *fp mp ff mp cresc.*

Bb Inst. P2 *fp mp ff mp cresc.*

Eb Inst. P2 *fp mp ff mp cresc.*

Hn. P2 *fp mp ff mp cresc.*

Vla. P3 *fp mp ff mp cresc.*

Bb Inst. P3 *fp mp ff mp cresc.*

Eb Inst. P3 *fp mp ff mp cresc.*

Hn. P3 *fp mp ff mp cresc.*

Bass Clef P3 *fp mp ff mp cresc.*

Bb Inst. P4 *fp mp ff mp cresc.*

Eb Inst. P4 *fp mp ff mp cresc.*

Bass Clef P4 *fp mp ff mp cresc.*

Bass, Tuba P5 *fp mp ff mp cresc.*

Mallets *fp mp ff mf cresc.*

Timp. *mp f ff mp cresc.*

S.D., B.D., Triangle *fp mp f ff p cresc.*

Sus. Cym., Cr. Cym., Gong, Cabasa *mp Cabasa p Sus. Cym. w/ medium mallets p cresc.*

Kybd. *fp mp ff mf cresc.*

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D., B.D., Triangle

Sus. Cym., Cr. Cym., Gong, Cabasa

Kybd.

47 48 49 50 51

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D., B.D., Triangle

Sus. Cym., Cr. Cym., Gong, Cabasa

Kybd.

*ff*

*f fz*

*mp*

*p*

Triangle

Sus. Cym., Large Gong

Sus. Cym. w/ medium mallets

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.

Musical score for a percussion ensemble, measures 58-63. The score includes parts for various instruments: C and Bb instruments (P1, P2), Eb instruments (P1, P2, P3, P4), Horns (P2, P3), Viola (P3), Bass Clef instruments (P3, P4), Bass/Tuba (P5), Mallets, Timp., S.D., B.D., Triangle, Suspended/Crystal Cymbals, Gong, Cabasa, and Keyboard. Dynamics range from *ff* to *p*. A large watermark "Not Valid for Performance" is overlaid on the score.

64

C Inst. P1  
 B♭ Inst. P1  
 E♭ Inst. P1  
 C Inst. P2  
 B♭ Inst. P2  
 E♭ Inst. P2  
 Hn. P2  
 Vla. P3  
 B♭ Inst. P3  
 E♭ Inst. P3  
 Hn. P3  
 Bass Clef P3  
 B♭ Inst. P4  
 E♭ Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.

Musical score for measures 64-69. The score is divided into two systems. The first system includes C Inst. P1, B♭ Inst. P1, E♭ Inst. P1, C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2, Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, Bass Clef P3, B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Timp., S.D., B.D., Triangle, Sus. Cym., Cr. Cym., Gong, Cabasa, and Kybd. The second system includes the same instruments. Dynamics include *mp*, *mf*, and *p*. The score is marked with a large watermark: "For reference only. Not valid for performance."

64

65

66

67

68

69

C Inst. P1 *mf* *mf* *cresc.*

Bb Inst. P1 *mf* *mf* *cresc.*

Eb Inst. P1 *mf* *mf* *cresc.*

C Inst. P2 *mf* *mp* *cresc.*

Bb Inst. P2 *mf* *mp* *cresc.*

Eb Inst. P2 *mf* *mp* *cresc.*

Hn. P2 *mf* *mp* *cresc.*

Vla. P3 *mf* *mp* *cresc.*

Bb Inst. P3 *mf* *mp* *cresc.*

Eb Inst. P3 *mf* *mp* *cresc.*

Hn. P3 *mf* *mp* *cresc.*

Bass Clef P3 *mf* *mp* *cresc.*

Bb Inst. P4 *mf* *mp* *cresc.*

Eb Inst. P4 *mf* *mp* *cresc.*

Bass Clef P4 *mf* *mp* *cresc.*

Bass, Tuba P5 *mf* *mp* *cresc.*

Mallets *mf* *mf* *cresc.*

Timp. *mp* *mp* *cresc.*

S.D., B.D., Triangle *mf* *p* *cresc.*

Sus. Cym., Cr. Cym., Gong, Cabasa *p* *cresc.*

Kybd. *mf* *mf* *cresc.*

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D., B.D., Triangle  
 Sus. Cym., Cr. Cym., Gong, Cabasa  
 Kybd.



Musical score for a large ensemble, including parts for C and Bb Instruments (P1, P2, P3, P4), Horns (P2, P3), Bass Clef (P3, P4), Bass Tuba (P5), Mallets, Timp., S.D./B.D./Triangle, Suspended/Conch/Cymbals/Gong/Cabasa, and Keyboard.

Key features of the score include dynamic markings (*ff*, *fp*, *mp*, *f*, *ff*), performance techniques like trills (tr), woodwinds (WW), and brass, and specific instructions for the percussion section such as 'Sus. Cym. w/ medium mallets' and 'Add Gong'.

82

83

84

85

86

87

C Inst. P1  
*f* *ff* *fp* *ff*

B♭ Inst. P1  
*f* *ff* *fp* *ff*

E♭ Inst. P1  
*f* *ff* *fp* *ff*

C Inst. P2  
*f* *ff* *fp* *ff*

B♭ Inst. P2  
*f* *ff* *fp* *ff*

E♭ Inst. P2  
*f* *ff* *fp* *ff*

Hn. P2  
*f* *ff* *fp* *ff*

Vla. P3  
*f* *ff* *fp* *ff*

B♭ Inst. P3  
*f* *ff* *fp* *ff*

E♭ Inst. P3  
*f* *ff* *fp* *ff*

Hn. P3  
*f* *ff* *fp* *ff*

Bass Clef P3  
*f* *ff* *fp* *ff*

B♭ Inst. P4  
*f* *ff* *fp* *ff*

E♭ Inst. P4  
*f* *ff* *fp* *ff*

Bass Clef P4  
*f* *ff* *fp* *ff*

Bass, Tuba P5  
*f* *ff* *fp* *ff*

Mallets  
*f* *ff* *fp* *ff*

Timp.  
*f* *ff* *fp* *ff*

S.D., B.D., Triangle  
*f* *ff* *mf* *ff*

Sus. Cym., Cr. Cym., Gong, Cabasa  
*f* *ff* *fp* *ff* *chk*

Kybd.  
*f* *ff* *fp* *ff*

88 89 90 - 18 - 91 92 93

## About the Composer



**Rob Romeyn's** (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.

For reference only.  
Not valid for performance.