

Rob Grice

# THE KNIGHT'S LAST RIDE

## INSTRUMENTATION

- |                                  |  |
|----------------------------------|--|
| 1 – Conductor                    | 4 – F Horn                                   |
| 5 – Flute 1                      | 3 – Trombone 1                               |
| 5 – Flute 2                      | 3 – Trombone 2                               |
| 2 – Oboe                         | 2 – Euphonium TC                             |
| 2 – Bassoon                      | 2 – Euphonium BC                             |
| 6 – B $\flat$ Clarinet 1         | 4 – Tuba                                     |
| 6 – B $\flat$ Clarinet 2         | 2 – Orchestra Bells                          |
| 2 – B $\flat$ Bass Clarinet      | 3 – Snare Drum, Bass Drum                    |
| 6 – E $\flat$ Alto Saxophone     | 2 – Cabasa (or Shaker),<br>Tam-Tam           |
| 2 – B $\flat$ Tenor Saxophone    | 2 – Wood Block, Tom-Tom,<br>Suspended Cymbal |
| 1 – E $\flat$ Baritone Saxophone |  |
| 5 – B $\flat$ Trumpet 1          |  |
| 5 – B $\flat$ Trumpet 2          |  |

## ***About the Piece***

***The Knight's Last Ride*** depicts images of an imaginary medieval knight racing down the dark cobblestone streets in order to save a distressed citizen. The music sounds much like a soundtrack to a science-fiction movie, the genre so popular with young people today. Hopefully this composition will capture the attention of students and give the teacher the opportunity to teach the musical concepts that are so important to the development of young musicians.

The opening measures should be played with great intensity and energy, with much attention given to the balance between the percussion and the winds. The percussion parts are rhythmically more challenging than the wind parts, so it would be beneficial to make sure the percussionists have a full understanding of their parts as they relate to the wind parts. Reinforce the proper way to play accents, staccatos and legato articulations, as this will be of great importance to creating the contrasting phrases throughout this work. Maintain a steady, vibrant tempo to capture the musical integrity of the piece. Intensity should continue to build throughout!

I hope you and your students find ***The Knight's Last Ride*** to be a rewarding educational experience. Best of luck in your performance!

Rob Grice

## ***About the Composer***

Rob Grice's compositions have been performed widely within the United States as well as internationally, including Asia, Australia, Canada, Europe, and the Middle East. His original works and arrangements have been selected for performance at the Midwest Clinic, Society of Wind Instruments (Germany), Texas Music Educators Conference, Carnegie Hall, Bands of America Regional Championships, as well as numerous state and regional events. His music was featured on Japan's JVC Victor Entertainment BRN Compact Disc Series, a standard interpretive reference source for Japan's school music program. He receives many requests to commission new concert works and creates numerous publications for concert band and string orchestra each year. In 2010, Mr. Grice traveled to Oman to conduct the American International School of Muscat High School Symphonic Band in the premiere performance of "Mountain of the Sun."

Mr. Grice's background as an educator includes teaching instrumental music at the elementary, secondary and college levels as well as teaching orchestration, music appreciation, private piano and various educational workshops as an adjunct professor at the college level. Mr. Grice has served as guest conductor, clinician and adjudicator throughout the United States including a guest appearance at the 2005 Midwest Clinic in "Writing, Arranging, and Re-Arranging Music for your Young Band" sponsored by Northeastern Music Publications. His compositions have gained much popularity among music educators and students alike and have been selected for numerous state, national and international contest music lists.

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For the 50th anniversary of Northglenn Middle School 8th Grade Concert Band, Northglenn, CO, Corey Stopperan, Conductor

# THE KNIGHT'S LAST RIDE

Rob Grice (ASCAP)

Forcefully ♩ = 144

The musical score is arranged in a standard concert band format. It includes parts for Flute (1 and 2), Oboe, Bassoon, B♭ Clarinet (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet (1 and 2), F Horn, Trombone (1 and 2), Euphonium, and Tuba. The percussion section includes Orchestra Bells, Snare Drum (S. D.), Bass Drum (B. D.), Cabasa (or Shaker) Tam-tam, Wood Block, Tom-tom, Suspended Cymbal, and Cymbal. The score is written in 2/4 time with a key signature of one flat (B♭). The tempo is marked 'Forcefully ♩ = 144'. The dynamics range from *f* (forte) to *mf* (mezzo-forte). A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

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11 15

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

11 12 13 14 15 16

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

Musical score for a large ensemble, including woodwinds, brass, and percussion. The score is divided into two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The second system includes Bells, Snare Drum (S. D.), Bass Drum (B. D.), Cabasa (or Shaker), Tom Tom (T. T.), and W. B. Tom (W. B. Tom). The score is in 4/4 time and features various dynamics such as *mf* and *f*. The music is marked with rehearsal numbers 17, 18, 19, 20, 21, and 22. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

23

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

23 24 25 26 27 28

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

DP 200514

8 29

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29 30 31 32 33 34

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.

B. D.

Cab. (Shak.)

T. T.

W. B.

Tom-tom

Sus. Cym.

*f*

*mf*



35

Fl. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

B<sup>b</sup> Cl. 1 *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

35 36 37 38 39

Tpt. 1 *ff*

2 *ff*

Hn. *ff*

Tbn. 1 *ff*

2 *ff*

Euph. *ff*

Tba. *ff*

Bells *ff*

S. D. *f*

B. D. *f*

Cab. (Shak.) *f*

T. T. *f*

W. B. *f*

Tom *f*

Sus. Cym. *f*

10  
40  
Fl. 1  
2  
Ob.  
Bsn.  
B<sup>b</sup> Cl. 1  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
40 41 42 43 44  
Tpt. 1  
2  
Hn.  
Tbn. 1  
2  
Euph.  
Tba.  
Bells  
S. D.  
B. D.  
Cab.  
(Shak.)  
T. T.  
W. B.  
Tom  
Sus. Cym.

50

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45 46 47 48 49 50 51

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

*f*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mf*

*f*

*mp*

*mp*

Cabasa (or Shaker)

*mp*

12 52

Fl. 1 2 *a2*

Ob. *mf*

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

52 53 54 55 56 57

Tpt. 1 2 *mf*

Hn. *mf* *mp* *mf* *mp*

Tbn. 1 2 *mf* *mp* *mf* *mp*

Euph. *mf* *mp* *mf* *mp*

Tba.

Bells

S. D. B. D.

Cab. (Shak.) T. T.

W. B. Tom Sus. Cym. *mp* *mf* *mp* *mf*

58

Fl. 1 2 *a2* *mf* *a2*

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

58 59 60 61 62 63

Tpt. 1 2

Hn.

Tbn. 1 2 *mf* *mf*

Euph. *mf*

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

*mp* *mf* *mp* *mf*

66

64

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

64 65 66 67 68 69

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

Wood Block

f

70

Fl. 1 2

Ob.

Bsn. *mf*

B<sup>b</sup> Cl. 1 2

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

70 71 72 73 74

Tpt. 1 2

Hn.

Tbn. 1 2

Euph. *mf*

Tba. *mf*

Bells *f*

S. D.  
B. D.

Cab. (or Shaker) *mf*

T. T.

W. B.  
Tom  
Sus. Cym.

75 78

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

75 76 77 78 79

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.

B. D.

Cab. (Shak.)

T. T.

W. B.

Tom

Sus. Cym.



80

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl. 1/2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

80 81 82 83 84 85

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

Tom-tom

*f*

*mf*

86

Fl. 1  
2

Ob.

Bsn.

*ff*

B<sup>b</sup> Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*ff*

86

87

88

89

90

Tpt. 1  
2

Hn.

*ff*

Tbn. 1  
2

Euph.

Tba.

*ff*

Bells

S. D.  
B. D.

*f*

Cab. (Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

*f*

91

Fl. 1  
2

Ob.

Bsn.

B<sup>b</sup> Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

91 92 93 94 95 96

Tpt. 1  
2

Hn.

Tbn. 1  
2

Euph.

Tba.

Bells

S. D.  
B. D.

Cab.  
(Shak.)  
T. T.

W. B.  
Tom  
Sus. Cym.

97

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

97 98 99 100 101 102

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Bells

S. D.

B. D.

Cab. (Shak.)

T. T.

W. B.

Tom

Sus. Cym.

*ff*

Tam-tam

*ff*

*ff*

*ff*