

RWS CONCERT BAND SERIES

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Industria

For Winds & Percussion Ensemble

N. Alan Clark

Percussion by
Miguel Castro

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY
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Industria

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INSTRUMENTATION

Conductor Score.....1	Percussion 2: Triangle, Suspended Cymbal, Tom Toms, Wind Chimes, Crash Cymbals, Piccolo1	Splash Cymbal, Afro Crasher, Tambourine, Shaker, Spiral Triangle3
Flute10	Percussion 3: Bass Drum, Tom Toms, Suspended Cymbal, Guiro, Brake Drums, Oboe2	Concert Bass Drum, Tambourine3
1st B \flat Clarinet.....6	Percussion 4: Snare Drum, Brake Drums2	
2nd B \flat Clarinet.....6		
B \flat Bass Clarinet2		
Bassoon.....2		
1st E \flat Alto Saxophone3		
2nd E \flat Alto Saxophone3		
B \flat Tenor Saxophone2		
E \flat Baritone Saxophone1		
1st B \flat Trumpet5		
2nd B \flat Trumpet.....5		
F Horn4		
1st Trombone3		
2nd Trombone.....3		
Euphonium B.C.2		
Euphonium T.C.2		
Tuba4		
Timpani1		
Bells1		
Vibraphone/Xylophone.....2		
Marimba.....1		
Chimes.....1		
Percussion 1: Temple Blocks, Afro Crasher, Vibraslap, Spiral Triangle, Log Drum, 5 Graduated Cowbells, China Cymbal, Afuche Cabasa, Hi-Hat, Splash Cymbal3		

Alternate percussion parts to be used if
performing as Band and Percussion Soloist:
FEATURED SOLOIST

Percussion 1 (Solo Version):

3 Brake Drums, Dan Mo, Timpani, Vibraslap,
Spiral Triangle, Afro Crasher, Trap Table Top,
Penta Agogo Bells, Mounted Afuche Cabasa,
Wind Chimes, Hi-Hat.....1

Bells (Solo Version)1

Vibraphone (Solo Version)1

Marimba (Solo Version)1

Chimes (Solo Version)1

Percussion 2 (Solo Version): Triangle,
Suspended Cymbal, Tambourine,
Crash Cymbals3

Percussion 3 (Solo Version): Bass Drum,
Floor Tom, Tambourine, Sizzle Cymbal3

ABOUT THE COMPOSER



N. Alan Clark has taught and conducted at all levels from middle school through high school to professional military bands. While teaching high school in Lakeland, Florida, he also served as an adjunct music faculty member at Florida Southern College. In 1985 and 1986 he was an instructor with the Suncoast Sound Drum and Bugle Corps, working with Robert W. Smith, Frank Williams, Allan Murray, Mark Sylvester, Karl Lowe, Larry Clark, Kevin Ford, and others.

In 1987 he entered the U. S. Air Force and served as saxophone section leader and Assistant Drum Major of the Air Force Band of the West in San Antonio, Texas. In 1990 he was commissioned as an Air Force Band Officer and appointed Deputy Commander of the Band of the United States Air Forces in Europe. While stationed in Germany he conducted concert tours, ceremonies, and special marching performances in seventeen countries across Eastern and Western Europe. In 1993, Major Clark was appointed Deputy Commander of the Air Force Band of Flight in Dayton, Ohio, and served as rehearsal conductor of the Miami Valley Symphony Orchestra. In 1996, he assumed command of The Band of the United States Air Force Reserve in Warner Robins, Georgia. Major Clark accepted the appointment as Air Force ROTC Commandant of Cadets at Louisiana State University in 2004, and he retired from the Air Force in 2007 after twenty years of service.

While an Air Force music director, Major Clark worked with such notable artists as Celine Dion, Amy Grant, Vince Gill, Lee Greenwood, Wynonna Judd, Crystal Gayle, Ernie Watts, Clint Black, and others. He is a member of the National Association for Music Education, National Band Association, College Band Directors National Association, Pi Kappa Lambda, Kappa Kappa Psi, and Phi Mu Alpha. He holds both the Bachelor of Music Education and Master of Fine Arts in Saxophone Performance degrees from the University of Florida as well as the Master of Science in International Relations from Troy University. He received his Ph.D. in Music Education with a minor in composition from Louisiana State University in 2012. Dr. Clark is currently Director of Bands at Middle Georgia State University.

PROGRAM NOTE

Composer N. Alan Clark writes: The initial inspiration for *Industria* occurred in the summer of 2013 while I was driving along Alabama Interstate 85 on my way to visit RWS. I noticed a large dead pine tree that had been cut into short segments along the fence line, and imagined my colleague and friend, Miguel Castro, improvising rhythmic patterns on the various logs lying about. I began to consider different musical motives that might contrast the primitive wooden sounds of logs and other ancient instruments with the modern metallic industrial sounds inspired by the vehicles speeding by.

Industria is the result of these musings, and my collaboration with Miguel – a superb musician and composer. Originally designed as a piece for solo percussionist and winds, *Industria* was later modified for use by high school bands through the addition of more accessible percussion ensemble parts to replace the difficult solo.

NOTES TO CONDUCTOR

The balance between the melody and counter melodies is paramount; feel free to adjust dynamics accordingly. Regarding the balance between the percussion and winds; keep the percussion somewhat in the background during wind dominated sections, but allow them to pop the accents and important motifs as they occur. Have them play more aggressively, more out-front, during the percussion only sections.

Be sure to schedule adequate percussion sectional time. The set-up design for the percussion stations is important. Make sure the musicians who share instruments are adjacent in the setup.

The 5 pentatonic cowbell part was actually written for Miguel's set of Engelhart pentatonic agogo bells. These work really well if you are able to acquire a set. If not, five different pitched cowbells are an adequate substitution.

The recommended tempo works well, but feel free to try it a little brighter if you prefer. Please don't let it become frantic.

If you have an exceptional percussion soloist or the opportunity to perform with a guest soloist, you may wish to use *Industria* as a piece for band and solo percussionist. Please note a second set of percussion parts are included with this publication. The second set of parts are marked with a "solo version" in the part name. The soloist's part includes timpani as well as a variety of other instruments and is notated on a two-staff part. Both staves are designed to be performed by the soloist.

Enjoy!

N. Alan Clark

INDUSTRIA

For Winds & Percussion Ensemble

N. Alan Clark

Percussion by Miguel Castro

Con fuoco ♩ = 132

The score is for a 4/4 piece in B-flat major, marked *Con fuoco* with a tempo of 132 beats per minute. It features a large ensemble of instruments:

- Woodwinds:** Piccolo, Flute, Oboe, 1st B. Clarinet, 2nd B. Clarinet, B. Bass Clarinet, Bassoon, 1st E. Alto Saxophone, 2nd E. Alto Saxophone, B. Tenor Saxophone, E. Baritone Saxophone.
- Brass:** 1st B. Trumpet, 2nd B. Trumpet, F Horn, 1st Trombone, 2nd Trombone, Euphonium B.C., Tuba.
- Percussion:** Timpani (C, B, C, D, G), Bells, Vibraphone/Xylophone, Marimba, Chimes, Percussion 1 (Triangle, Suspended Cymbal, Tom Toms, Wind Chimes, Crash Cymbals, Splash Cymbal, Afro Crasher, Tambourine, Shaker, Spiral Triangle), Percussion 2 (Triangle, Suspended Cymbal, Tom Toms, Wind Chimes, Crash Cymbals, Splash Cymbal, Afro Crasher, Tambourine, Shaker, Spiral Triangle), Percussion 3 (Bass Drum, Tom Toms, Suspended Cymbal, Guiro, Brake Drums, Concert Bass Drum, Tambourine), Percussion 4 (Snare Drum, Brake Drums).

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *con fuoco* and *con cresc.* (with crescendo). The percussion part is highly detailed, with specific instructions for various instruments and techniques.

9 Ominous

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

1st A. Sx. *cresc.* *f*

2nd A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *cresc.* *f*

1st Tpt. *cresc.* *f*

2nd Tpt. *cresc.* *f*

Hn. *cresc.* *f*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tuba *cresc.* *f*

Timp. *cresc.* *ff* *mf*

Bs. *cresc.* *f*

Vib./Xylo *cresc.* *f*

Mrb. *cresc.* *f*

Chm. *cresc.* *f* *mf*

Perc. 1 Afro Crasher *f* Temple Blocks *f* Vibraslap

Perc. 2 Stick On Stick *p* *f*

Perc. 3 *mf* *cresc.* *f* Tom Toms Tom Toms

Perc. 4 Brake Drums *f*

Picc. Fl. Ob. 1st Cl. 2nd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Tpt. 2nd Tpt. Ho. 1st Tbn. 2nd Tbn. Euph. Tuba. Timp. Bk. Vibe/ Xylo. Mrb. Chm. Perc. 1 Perc. 2 Perc. 3 Perc. 4

13 14 15 16 17 18

Vibraslap Spiral Triangle (opt. Bell Tree) Afro Crasher Tom Toms Snare To Brake Drums Rim Snare

For reference only. Not valid for performance.

The percussion section consists of four staves. Staff 1 (Perc. 1) includes Vibraslap and Spiral Triangle (opt. Bell Tree). Staff 2 (Perc. 2) includes Tom Toms. Staff 3 (Perc. 3) includes Rim. Staff 4 (Perc. 4) includes Snare and Brake Drums. The score shows rhythmic patterns and dynamics for these instruments across measures 13 to 18.

19

Picc.

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx.

19

1st Tpt.

2nd Tpt.

Hr.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vib/
Xylo *mf*

Mrb. *mf*

Chm. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Log Drum *mf*

Wind Chimes

Bass Drum

Rim

Table Top (Brake Drum Table) *mf*

19 20 21 22 23 24

27

Picc. *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx. *mf*

B. Sx. *mf*

27

1st Tpt.

2nd Tpt.

Hr.

1st Tbn.

2nd Tbn.

Euph. *mp*

Tuba

Timp. *mf*

Bs.

Vibe/
Xylo

Mrb.

Chm. *mf*

Perc. 1

Perc. 2 Triangle Tom Toms

Perc. 3

Perc. 4 To Brake Drums To Snare Drum

25 26 27 *mf* 28 29 30

35

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

35

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vib/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

5 Graduated Cowbells

Floor Tom

31 32 33 34 35 36

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Ha.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bk.

Vib/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

37

38

39

40

41

42

mf

f

ff

Handclaps

Handclaps

Handclaps

Handclaps

Vibraslap

Crash Cym.

Triangle

Sus. Cym. Choked

Brake Drums

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bk.

Vib/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Splash Cym. Afro Crasher

Splash Cym.

Sus. Cym.

Bass Drum

Snare

43 44 45 46 47 48

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hr.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bk.

Vibe/Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bells

mf

Marimba

mf

Temple Blocks

f

Tambourine

mf

Guiro

Snare Rims

Brake Drums

f

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

57

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vibef
Xylo

Mrb.

Chm.
Chimes

Perc. 1
China Cym.

Perc. 2
Crash Cyms.

Perc. 3
Tom Toms rim

Perc. 4
Stick On Stick

f

mp

ff

mf

f

f

f

f

f

55 56 57 58 59 60

65

Picc. *f*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn. *f* *mp* *cresc*

1st A. Sx. *mp* *cresc*

2nd A. Sx. *mp* *cresc*

T. Sx. *f*

B. Sx. *f* *mp* *cresc*

65

1st Tpt.

2nd Tpt.

Hn. *mp* *cresc*

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp. *f* *mf*

Bk. *f*

Vib/
Xylo *f*

Mrb. *f* *mp*

Chm.

Perc. 1 *f* China Cym. China Afuche Cabasa

Perc. 2 Tom Toms

Perc. 3

Perc. 4 Snare *mf* Brake Drums *f*

61 *mf* 62 63 *f* 65 66

Picc. Fl. Ob. 1st Cl. 2nd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Tpt. 2nd Tpt. Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Timp. Bis. Vibe/ Xylo Mrb. Chm. Perc. 1 Perc. 2 Perc. 3 Perc. 4

67 68 69 70 71 72

Picc. Fl. Ob. 1st Cl. 2nd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Tpt. 2nd Tpt. Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Tmp. Bsn. Vibef Xylo Mrb. Chm. Perc. 1 Perc. 2 Perc. 3 Perc. 4

mf mp cresc. mf mf mf

Wind Chimes

Hi Hat

Concert Bass Drum

73 74 75 76 77 78

Picc. *mf* *f*

Fl. *f* *mp* *cresc*

Ob. *f* *mp* *cresc*

1st Cl. *f* *mp* *cresc*

2nd Cl. *f* *mp* *cresc*

B. Cl. *f* *mp* *cresc*

Bsn. *f* *mp* *cresc*

1st A. Sx. *f* *mp* *cresc*

2nd A. Sx. *f* *mp* *cresc*

T. Sx. *f* *mp* *cresc*

B. Sx. *f* *mp* *cresc*

1st Tpt. *f* *mp* *cresc*

2nd Tpt. *f* *mp* *cresc*

Hn. *f* *mp* *cresc*

1st Tbn. *f* *mp* *cresc*

2nd Tbn. *f* *mp* *cresc*

Euph. *f* *mp* *cresc*

Tuba *f* *mp* *cresc*

Timp. *f* *mp* *cresc*

Bs. *mf* *mp* *cresc*

Vib/ Xylo *mp* *cresc*

Mrb. *mp* *cresc*

Chm. *mf*

Perc. 1 *mp* *cresc*

Perc. 2 *mf* *mp* *cresc*

Perc. 3 *mf* *mp* *cresc*

Perc. 4 *mp* *cresc*

83

79 80 81 82 83 84

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sv.

2nd A. Sv.

T. Sv.

B. Sv.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vibe/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *cresc.* *f* *ff*

5 Graduated Cowbells

rim *f* *ff* *mp* *ff* *p*

85 86 87 88 89 90

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

1st Tpt.
2nd Tpt.
Ho.
1st Tbn.
2nd Tbn.
Euph.
Tuba

Timp.
Bis. *f* Stomp/ wooden floor
Vibe/ Xylo *f* Stomp/ wooden floor
Mrb. *f* Stomp/ wooden floor
Chm. *f* Stomp/ wooden floor
Perc. 1 *f* Shaker, Splash Cym., Temple Blocks
Perc. 2 *f* Shaker
Perc. 3
Perc. 4 *f* Brake Drums

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

99

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bs. *mf* Bells *sf*

Vibef/ Xylo *mf* Vibe/Xylo *mf*

Mrb. *mf* Marimba *mf*

Chm. *mf* Chimes *mf*

Perc. 1 *f* Temple Blocks *f*

Perc. 2 *mf* Triangle *mf*

Perc. 3 *mf* Bass Drum *mf* Tambourine *f*

Perc. 4 *f*

97 98 99 100 101 102

103 Ominous

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

103 Ominous

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

Hn. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Timp. *f* *f cresc.* *mf*

Bs. *f* *mf*

Vibef Xylo *f* *mf*

Mrb. *f* *mf*

Chm. *f* *mf*

Perc. 1 Temple Blocks *f* Vibraslap *mf*

Perc. 2 Sus. Cym. *f* *p* *mf*

Perc. 3 Tom Toms *f* *mf*

Perc. 4 Snare *f* *mf*

113

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

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

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

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

1st Tpt. *mp* *mf*

2nd Tpt. *mp* *mf*

Hn. *mp* *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *ff*

Bk. *f*

Vibe/ Xylo *f*

Mrb. *f*

Chm. *f*

Perc. 1 Afro Crasher *f* China Cym. *f*

Perc. 2 Sus. Cym. with sticks *p* *f*

Perc. 3 Rim *f* *ff*

Perc. 4 *f*

109 110 111 112 113 114

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sv. *f*

2nd A. Sv. *f*

T. Sv. *f*

B. Sv. *f*

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bb. *f*

Vib/ Xylo *f*

Mrb. *f*

Chm. *f*

Perc. 1 *mf* *cresc.*

Perc. 2 *mp* *cresc.*

Perc. 3 *mp* *cresc.*

Perc. 4 *mp* *cresc.*

5 Graduated Cowbells

China Cym.

115 116 117 118 119

f *ff* *ff* *ff* *ff*