

*Barnhouse Concert Band*

# **FANTASIA FOR WINDS & PERCUSSION**

**Warren Barker**

Archive Edition

Barnhouse  
**Archive Edition**



**C.L. BARNHOUSE COMPANY®**  
Oskaloosa, Iowa 52577 U.S.A.  
[www.barnhouse.com](http://www.barnhouse.com)

# *Fantasia for Winds & Percussion*

## **Warren Barker**

### INSTRUMENTATION

Full Conductor Score .....	1
C Piccolo .....	1
1st C Flute.....	4
2nd C Flute.....	4
1st Bb Clarinet.....	3
2nd Bb Clarinet .....	3
3rd Bb Clarinet .....	3
Eb Alto Clarinet .....	1
Bb Bass Clarinet .....	2
Oboe .....	2
Bassoon .....	1
1st Eb Alto Saxophone.....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone .....	1
1st Bb Trumpet.....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet .....	3
1st & 2nd F Horn.....	2
1st Trombone .....	2
2nd Trombone.....	2
3rd Trombone.....	2
Baritone T.C.....	1
Baritone B.C.....	2
Tuba .....	4
String Bass.....	1
Percussion I (S.D., B.D., Sus. Cym.) .....	4
Percussion II (Cr. Cym., Tri., Tamb., Bongos) .....	4
Mallet Percussion.....	1
Timpani (3).....	1

### PERFORMANCE NOTES

This composition provides a showcase for both winds and percussion. The piece begins with a festive triad motif in the trumpets, saxes and high woodwinds, joined by the basses at bar 3 with a brief statement of the A theme. Following a percussion section solo at bars 12-15, a light timpani solo leads to a rhythmic pattern (triangle, temple blocks and tambourine) which introduces the development of the A theme. At bar 47, the theme continues in a legato manner without the percussive accompaniment. After a short transition in bars 72-79, the B theme is introduced by an alto saxophone solo. This section is legato and expressive throughout, without percussion. At bar 109, the A theme percussive pattern appears again leading to a D.S. al Coda. The Coda builds in intensity to a final restatement of the A theme, marked **MARCATO-MAESTOSO**. At bar 141, the festive triad motif reappears, leading to a bombastic percussive ending.

### THE COMPOSER

#### WARREN BARKER

Warren Barker, a native Californian, attended the University of California at Los Angeles. He later studied composition with Mario Castelnuovo-Tedesco and Henri Pensis. At the age of 24, he was appointed chief arranger for the "Railroad Hour", NBC's prime musical radio show, a position he held for six years. From the arrangement of "Hello Dolly" on film and the score of "Bewitched" on television, all the way to compositions for the Norwegian Army Staff Band and workshops for Canadian composers, Warren Barker has made a unique and lasting impression on the music world. Today Barker is bringing his rich background and broad experience to the next generation of composers and performers. From radio, he moved naturally into television and quickly became an established figure in 20th Century-Fox, Metro Goldwyn-Mayer and Columbia Studios as composer-arranger-conductor for motion pictures and television. Barker has written music for more than thirty television series, including seven years as composer-conductor for the highly rated comedy series "Bewitched". Other series include "That Girl", "The Ghost and Mrs. Muir", "Daktari", and "The Flying Nun". In 1970, The National Academy of Television Arts and Sciences honored Barker for his original music written for the award winning series, "My World and Welcome to It", based on the life of James Thurber. Barker was a member of the music staff for the Oscar winning motion picture "Hello Dolly". He has received commissions and assignments from a number of sources, including: The Northshore Concert Band, The United States Air Force Band, the Onder Ons Band of Belgium, and the Royal Australian Navy. His compositions and arrangements have been performed and recorded by a variety of musical artists from Frank Sinatra to the Hollywood Bowl Symphony.



#### WARREN BARKER

22295 Brent Road • Red Bluff, California 96080-9631

Dear Band Director:

The confidence you have expressed by choosing this arrangement is greatly appreciated.

It is my desire to make available to you arrangements and compositions that are interesting and challenging to the performers, and entertaining to the listeners. The ultimate realization of this desire, however, will depend upon YOUR actual performance and the manner in which it is received by YOUR audience.

Unfortunately, the "writers" are often too far removed from the "performers". I wish that I could meet with each of you personally...discuss your problems in programming and performing, the reaction of your audience, and what might be done to aid and assist you with your concert band program.

Since this is not possible, I am inviting you to correspond with me directly. I would be pleased to hear of your successes (as well as your failures), and how I might help in solving some of your problems.

I will attempt to answer every letter personally. Please write me at the address on this letterhead.

Thanks, and best wishes for a successful performance!

Cordially,

Warren Barker

# Fantasia For Winds And Percussion

Conductor Score  
012-2456-00

Warren Barker  
(BMI)

**Maestoso Con Moto** ♩ = 88 - 92

C Piccolo

1st. & 2nd.  
C Flutes

Oboe

1st. Bb Clarinet

2nd. & 3rd.  
Bb Clarinets

Eb Alto Clarinet

Bb Bass Clarinet

Bassoon

1st. & 2nd.  
Eb Alto  
Saxophones

Bb Tenor  
Saxophone

Eb Baritone  
Saxophone

**Maestoso Con Moto** ♩ = 88 - 92

1st. Bb Trumpet

2nd. & 3rd.  
Bb Trumpets

1st. & 2nd.  
Horns in F

1st. Trombone

2nd. & 3rd.  
Trombones

Baritone

Tuba

String Bass

Chimes/Bells (opt.) let ring

Mallet Percussion

Percussion I  
Snare Dr., Bass Dr.  
Temple Bks., Susp. Cymb.

Percussion II  
Cr. Cym., Triangle,  
Tambourine, Bongos, Cowbell

Timpani (3)

molto ritard. Allegro Con Brio  
12 ♩ = 126

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

molto ritard. Allegro Con Brio  
12 ♩ = 126

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I Sn. Dr.  
H.D.

Perc. II

Tim.

*molto dim.*

Picc.

Fl. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Trpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Tempo Blocks

Perc. solo

Triangle

Tambourine (knuckle)

4015

22

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2  
*Trom. cue*  
*p*

B♭ T. Sax. 1  
2  
*Trom. cue*  
*p*

E♭ B. Sax.

22

B♭ Tpts. 1  
2  
3  
*sol*  
*Tpt. 1 cue*

Hns. 1  
2

Trbs. 1  
2  
3  
*p*  
*(2)*  
*3*  
*p*

Bar.

Tuba  
*p*

Bass  
*pizz*  
*p*

M. Per.

Perc. I

Perc. II  
*simile*

Tim.  
*pp*

30

Picc.

Fl.  $\frac{1}{2}$

Ob.

B $\flat$  Cls. 1  
2  
3

E $\flat$  Cl.

B. Cl.

Bsn.

E $\flat$  A. Sax. 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

30

B $\flat$  Tpts. 1  
2  
3

Hns.  $\frac{1}{2}$

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Bells

Sn. Dr. (lightly)

*f*

*pp*

*f*

*p*

35

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

Trom. cue  
*p*

Trom. cue  
*p*

35

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Temple Blocks



To Coda ⊕

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B.Cl.

Bssn.

E♭ A.Sax. 1  
2

B♭ T.Sax.

E♭ B.Sax.

To Coda ⊕

B♭ Trpts. 1  
2  
3

Hrn. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

47

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

47

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tin.

4015

**53**

Picc.  
 Fl. 1 2  
 Ob.  
 Bb Cls. 1 2 3  
 Eb Cl.  
 B. Cl.  
 Bsn.  
 Eb A. Sax. 1 2  
 Bb T. Sax.  
 Eb B. Sax.  
 Bb Tpts. 1 2 3  
 Hns. 1 2  
 Trbs. 1 2 3  
 Bar.  
 Tuba  
 Bass  
 M. Per.  
 Perc. I  
 Perc. II  
 Tim.

Dynamics: *p*, *f*, *play*, *(fz)*  
 Performance instructions: *Bongos*

58

Picc.

Fl. 1  
2

Ob.

Bb Cls. 1  
2  
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1  
2

Bb T.Sax.

Eb B.Sax.

58

Bb Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Buss *pizz*

M. Per.

Perc. I Sn. Dr. *mf*

Perc. II Cowbell *mf*

Tim. *p*

66 *Marcato*

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

66 *Marcato*

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass *arco*

M. Per.

Perc. I

Perc. II

Tim.

Picc.   
 Fl. 1 2   
 Oh.   
 Bb Cls. 1 2 3   
 Eb Cl.   
 B.Cl.   
 Bsn.   
 Eb A.Sax. 1 2   
 Bb T.Sax.   
 Eb B.Sax.   
 Bb Tpts. 1 2 3   
 Hns. 1 2   
 Trbs. 1 2 3   
 Bar.   
 Tuba   
 Bass   
 M. Per.   
 Perc. I   
 Perc. II   
 Tim.

*rall.* *rit.* **72** *Legato* *Slower* ♩ = 72

Musical score for page 14, featuring woodwinds, brass, and percussion parts. The score includes various dynamics such as *p*, *f*, and *ff*, and performance markings like *sol* and *rit.*. The tempo is marked *Legato Slower* with a quarter note equal to 72. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, B-flat Clarinets (1, 2, 3), E-flat Clarinet, Bass Clarinet, Bassoon, E-flat Alto Saxophone (1 and 2), B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The brass section includes B-flat Trumpets (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Baritone, and Tuba. The percussion section includes Muffled Tom-toms, Percussion I (B.D. and Cr. Cym.), Percussion II, and Timpani. The score is marked with *rall.* and *rit.* at the beginning of the system, and a box with the number 72 and the tempo marking *Legato Slower* ♩ = 72.

*dim. poco a poco ritard.* 80 Andante  $\text{♩} = 56$   
With feeling

Picc.  
 Fl. 1 2  
 Oh.  
 Bb Cls. 1 2 3  
 Eb Cl.  
 B. Cl.  
 Bssn.  
 Eb A. Sax. 1 2  
 Bb T. Sax.  
 Eb B. Sax.

*dim. poco a poco ritard.* 80 Andante  $\text{♩} = 56$   
With feeling  
Alto Sax. solo

Bb Tpts. 1 2 3  
 Hns. 1 2  
 Trbs. 1 2 3  
 Bar.  
 Tuba  
 Bass  
 M. Per. Chimes/Vibes  
 Perc. I  
 Perc. II  
 Tim.

rit. 88 un poco più mosso meno mosso

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

rit. 88 un poco più mosso meno mosso

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

4015



*più mosso*      *rit.*      **92** *a tempo*      *rall.*

Picc.

Fl. 1  
2

Ob.

Bb Cls. 1  
2  
3

Eb Cl.

B.Cl.

Bssn.

Eb A.Sax. 1  
2

Bb T.Sax.

Eb B.Sax.

*più mosso*      *rit.*      **92** *a tempo*      *rall.*

Bb Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

*a tempo* *rit.* **100** *a tempo*

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A.Sax. 1  
2

B♭ T.Sax.

E♭ B.Sax.

*a tempo* *rit.* **100** *a tempo*

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

rall. e dim.

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

rall. e dim.

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per. *Bells/Vibes*

Perc. I

Perc. II

Tim.

109 Allegro Con Brio  $\text{♩} = 126$  D. S. al Coda

Picc.

Fl. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

109 Allegro Con Brio  $\text{♩} = 126$  D. S. al Coda

B♭ Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Temple Blocks

Triangle

Tamb.

4015

The musical score for page 20, measures 109-112, is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, B♭ Clarinets (1, 2, and 3), E♭ Clarinet, B♭ Clarinet, Bassoon, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone, Tuba, and Bass. The percussion section includes Muffled Drums (M. Per.), Snare Drum (Perc. I), Cymbals (Perc. II), and Tom-toms (Tim.). The score features various dynamic markings, including piano (p), pianissimo (pp), mezzo-forte (mf), and staccato (stacc). The section concludes with the instruction 'D. S. al Coda'.

⊕ Coda

Picc. *mf* *ff* *rit.* *rit.* //

Fl. 1 2 *mf* *ff* //

Ob. *mf* *ff* //

B♭ Cls. 1 2 3 *mf* *ff* //

E♭ Cl. *mf* *ff* //

B.Cl. *mf* *ff* //

Bsn. *mf* *ff* //

E♭ A.Sax. 1 2 *mf* *ff* *play* //

B♭ T.Sax. *mf* *ff* *play* //

E♭ B.Sax. *mf* *ff* //

⊕ Coda

B♭ Tpts. 1 2 3 *mf* *ff* *rit.* *rit.* //

Hns. 1 2 *f* *ff* //

Trbs. 1 2 3 *ff* //

Bar. *ff* //

Tuba *ff* //

Bass *arco* *ff* //

M. Per. *ff* //

Perc. I Sn. Dr. *mf* B. Dr. *ff* //

Perc. II Cr. Cym. *ff* //

Tim. *ff* //

**118 Marcato - Maestoso ♩ = 92**

Picc. Fl. 1/2 Ob. Bb Cls. 1/2/3 Eb Cl. B.Cl. Bsns. Eb A.Sax. 1/2 Bb T.Sax. Eb B.Sax.

**118 Marcato - Maestoso ♩ = 92**

Bb Trpts. 1/2/3 Hns. 1/2 Trbs. 1/2/3 Bar. Tuba Bass M. Per. Perc. I Perc. II Tim.

one Trpt. only

*simile*

*simile*

*simile*

*simile*

*Chimes*

*Bells*

*solo ff*

*solo ff*

Bongos or Conga

*solo ff*

4015

Picc.  
 Fl. 1  
 2  
 Ob.  
 B♭ Cls. 1  
 2  
 3  
 E♭ Cl.  
 B. Cl. *simile*  
 Bsn.  
 E♭ A. Sax. 1  
 2  
 B♭ T. Sax.  
 E♭ B. Sax. *simile*  
 B♭ Tpts. 1  
 2  
 3  
 Hns. 1  
 2  
 Trbs. 1  
 2  
 3  
 Bar.  
 Tuba  
 Bass  
 M. Per.  
 Perc. I  
 Perc. II  
 Tim.

Musical score for page 23, featuring various instruments including Piccolo, Flutes, Oboe, Clarinets, Saxophones, Trumpets, Trombones, Percussion, and Timpani. The score is written in a single system with multiple staves. The key signature is one flat (B♭), and the time signature is 2/2. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., B♭ Cls. 1, 2, 3, E♭ Cl., B. Cl. (with *simile* marking), Bsn., E♭ A. Sax. 1, 2, B♭ T. Sax., E♭ B. Sax. (with *simile* marking), B♭ Tpts. 1, 2, 3, Hns. 1, 2, Trbs. 1, 2, 3, Bar., Tuba, Bass, M. Per., Perc. I, Perc. II, and Tim. The score shows a complex arrangement of notes, rests, and dynamics across five measures.

128

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

128

B♭ Tpts. 1  
2  
3

Hrs.

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II



133

Picc. *f*

Fl. 1/2 *f*

Ob. *f*

B♭ Cls. 1/2/3 *f*

E♭ Cl. *f*

B.Cl. *ff* *f*

Bssn. *f*

E♭ A.Sax. 1/2 *f*

B♭ T.Sax. *f*

E♭ B.Sax. *ff* *f*

133

B♭ Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Bar. *ff* *f*

Tuba *ff* *f*

Bass *ff* *f*

M. Per. Bells

Chimes

Perc. I

Perc. II

Tim. F to Eb

rit. [141] **Faster** ♩ = 126 accel. .... poco ..... a ..... poco

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bssn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

rit. [141] **Faster** ♩ = 126 accel. .... poco ..... a ..... poco

B♭ Tpts. 1  
2  
3

Hrn.

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Presto  $\text{♩} = 152$

Picc.

Fl. 1  
2

Ob.

B♭ Cls. 1  
2  
3

E♭ Cl.

B. Cl.

Bsn.

E♭ A. Sax. 1  
2

B♭ T. Sax.

E♭ B. Sax.

Presto  $\text{♩} = 152$

B♭ Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

Bass

M. Per.

Perc. I

Perc. II

Tim.

Xylo.