

BY THE RIVER'S BEND

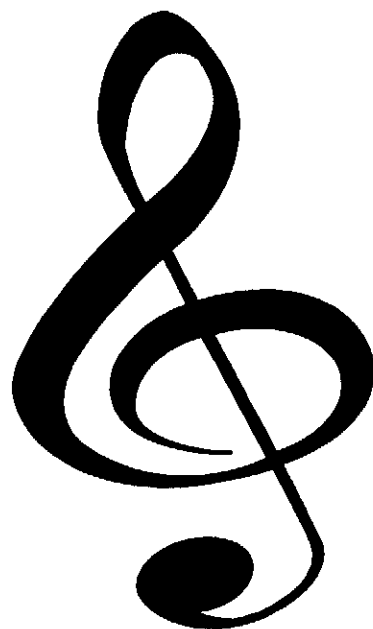
WARREN BARKER

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Instrumentation

C Piccolo.....	1
1st & 2nd C Flutes	10
1st Bb Clarinet	3
2nd Bb Clarinet	3
3rd Bb Clarinet.....	3
Eb Alto Clarinet.....	2
Bb Bass Clarinet	2
Oboe.....	2
Bassoon.....	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone.....	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet.....	3
1st & 2nd F Horn.....	2
3rd & 4th F Horn	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone	2
Baritone T.C.....	2
Baritone B.C.....	2
Tuba.....	4
Percussion I: Snare, Bass Drums, Bell Tree.....	3
Percussion II: Cymbals, Tam-Tam, Thunder Sheets.....	3
Mallet Percussion: Vibes, Bells, Chimes.....	3
Timpani	1

THE COMPOSER

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 96080-0631

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 to me at the address on this letterhead.

Thanks, and best wishes for a successful performance!

Cordially,

Warren Barker

PROGRAM NOTES

At the dawn of a new day by the river's bend, a songbird greets the rising sun. A gentle wafting of the breeze is felt as the river ebbs and flows towards its final end. The wind changes, without warning, and increases its fury bringing lightning, thunder and heavy rainfall. As the storm slowly subsides, the river once again becomes calm and free from disturbance. Suddenly, the sun breaks through with a glorious light and the river winds its way until night falls, and once again, all is peaceful and serene.

Commissioned by friends, family and his wife, Nancy, and dedicated
to the memory of a great teacher and musician, Wesley Shephard

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Conductor Score
012-2546-00

By the River's Bend

Warren Barker, BMI

DAYBREAK

Moderately Slow - With Feeling $\text{♩} = 76$

Little Slower

C Piccolo

C Flutes 1 2

Oboe

B \flat Clarinets 1 2 3

E \flat Alto Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophones 1 2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Mallets
Vibes, Bells
Chimes

Percussion 1
Snare Drum
Bass Drm
Bell Tree

Percussion 2
Sus. Cym.
Cr. Cym.
Opt. Thunder
Sheets
Opt. Tam-Tam

Timpani
E \flat , B \flat , A \flat

Flute Solo

(Bird Call)

Horn Solo

Bell Tree Slowly

E \flat -B \flat

molto rit. 11 Moderato $\text{♩} = 84$

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

mf

pp

Vibes cue

Trumpet Solo

molto rit. 11 Moderato $\text{♩} = 84$

Vibes-Senza vib. Solo

Bass cue

p

f

pp

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

Soli - All Play

Soli

Soli - Play

f

19

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

19

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar. One Only

Tuba

Mallets

Perc. 1

Perc. 2

Timp. Play

ff

25 Little Faster

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

Hn. cue

Hn. cue

mp *mf* *mp*

25 Little Faster
All Play

B^b Tpts. 1
2
3

mf *unis.* *f* *mf*

F Horns 1
2
3
4

mf *f* *mf*

Tbns. 1
2
3

mp *div.* *mf* *mp*

Bar.

mp *mf* *mp*

Tuba

mp *mf* *mp*

Mallets

Perc. 1

Perc. 2

Timp.

Less *rall.*

C Picc.

C Fla. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

Play-unis.
f *p* *f*

Play
f *p* *f*

mf *p*

Less *rall.*

mf *f* *mf* *f*

mf *p* *f*

mf *p* *f*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

div. *f*

unis.

molto rit. [37] Tempo I

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

molto rit. [37] Tempo I

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tons. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp. Bass cue

THE STORM

45 *Faster* ♩ = 112

rit.

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

Bsn. cue

THE STORM

45 *Faster* ♩ = 112

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tons. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

Sus. Cym. and/or Thunder Sheet (opt.)

Solo (Thunder)

B^b to A^b

pp *mf*

Note: No Key Signature

55 Faster Still ♩ = 120

C Picc.

C Fls. 1 2

Oboe

B^b Cls. 1 2 3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1 2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1 2 3

F Horns 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

61 *gradually softer*

C Picc.

C Fla. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl. *simile*

Bsn. *simile*

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

61 *gradually softer*

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

73

Less

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

73

Less

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

A^b to B^b

Let die

p, *mf*, *f*, *ff*, *unif.*, *unis.*

Slower and gradually softer

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbrs. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

f

mf

p

mp

un.

Hn. cue

mf

p

mf

p

mf

un.

mf

p

mf

p

mf

p

mf

p

mf

p

THE CALM
83 *ritard* Slowly $\text{♩} = 76$

C Picc.
C Fls. 1 2
Oboe
Cl. Solo
B \flat Cls. 1 2 3
E \flat A. Cl.
B \flat B. Cl.
Bsn.
E \flat A. Sx. 1 2
B \flat T. Sx.
E \flat B. Sx.
THE CALM
83 *ritard* Slowly $\text{♩} = 76$
B \flat Tpts. 1 2 3
F Horns 1 2 3 4
Tbns. 1 2 3
Bar.
Tuba
Mallets
Perc. 1
Perc. 2
Timp.

Slowing

90 Little Faster $\text{♩} = 88$

C Picc.

C Fla. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bsn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

90 Little Faster $\text{♩} = 88$

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

Slowing A Tempo

The musical score is organized into several systems of staves, each representing a different instrument or section. The tempo markings "Slowing" and "A Tempo" are placed above the first and second measures of the score, respectively.

- C Picc.**: Piccolo part, mostly rests.
- C Fla. 1 & 2**: Flute parts, playing melodic lines with dynamics *p* and *f*.
- Oboe**: Oboe part, playing a melodic line with dynamics *p* and *f*.
- B^b Cls. 1, 2, 3**: Clarinet parts, playing melodic lines with dynamics *f* and *unis.*
- E^b A. Cl.**: Alto Clarinet part, playing a melodic line with dynamics *f*.
- B^b B. Cl.**: Bass Clarinet part, playing a melodic line with dynamics *p*.
- Bssn.**: Bassoon part, playing a melodic line with dynamics *p*.
- E^b A. Sx. 1 & 2**: Alto Saxophone parts, playing melodic lines with dynamics *f* and *Soli*.
- B^b T. Sx.**: Tenor Saxophone part, playing a melodic line with dynamics *p*.
- E^b B. Sx.**: Baritone Saxophone part, playing a melodic line with dynamics *p*.
- B^b Tpts. 1, 2, 3**: Trumpet parts, playing melodic lines with dynamics *f*.
- F Horns 1, 2, 3, 4**: Horn parts, playing melodic lines with dynamics *f*.
- Tbns. 1, 2, 3**: Trombone parts, playing a rhythmic accompaniment with dynamics *p*.
- Bar.**: Baritone part, playing a rhythmic accompaniment with dynamics *p*.
- Tuba**: Tuba part, playing a rhythmic accompaniment with dynamics *p*.
- Mallets**: Mallet part, playing a rhythmic accompaniment with dynamics *p*.
- Perc. 1 & 2**: Percussion parts, playing a rhythmic accompaniment.
- Timp.**: Timpani part, playing a rhythmic accompaniment.

[102] Tempo I - Singing (♩ = 84)

Slowing *rit.*

Woodwinds:

- C Picc. (1)
- C Fls. 1, 2
- Oboe
- B^b Cls. 1, 2, 3
- E^b A. Cl.
- B^b B. Cl.
- Bsn.
- E^b A. Sx. 1, 2
- B^b T. Sx.
- E^b B. Sx.

Brass:

- B^b Tpts. 1, 2, 3
- F Horns 1, 2, 3, 4
- Tbns. 1, 2, 3
- Bar.
- Tuba

Percussion:

- Mallets
- Perc. 1 (S.D.)
- Perc. 2 (Sus. Cym., Cr. Cym.)
- Timp.

Dynamic Markings: *p*, *f*, *ff*, *mf*, *pp*, *rit.*, *div.*, *unus.*

108 Less

C Picc.

C Fls. 1
2

Oboe

B^b Cls. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

108 Less

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

p

div.

f

Soli

f

f

f

2nd Cl. cue

3rd Cl. cue

Bass. cue

Hn. cue

Bells-gently

Vibes-gently

p

Slowing

114 Little Faster $\text{♩} = 88$

C Picc.

C Fl. 1
2

Oboe

B^b Cl. 1
2
3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1
2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1
2
3

F Horns 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

unis.

Hn. cue mf

Hn. cue mf

mp

Slowing

114 Little Faster $\text{♩} = 88$

mf

unis.

mf

Play *mp*

Play *div.*

mp

mp

C Picc.

C Fla. 1/2

Oboe

B^b Cls. 1/2/3

E^b A. Cl.

B^b B. Cl.

Basn.

E^b A. Sx. 1/2

B^b T. Sx.

E^b B. Sx.

B^b Tpts. 1/2/3

F Horns 1/2/3/4

Tbns. 1/2/3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

This musical score page contains 21 staves for various instruments. The woodwind section (C Picc., C Fla., Oboe, B^b Cls., E^b A. Cl., B^b B. Cl., Bsn.) and brass section (E^b A. Sx., B^b T. Sx., E^b B. Sx., B^b Tpts., F Horns, Tbns., Bar., Tuba) are active. The string section (E^b A. Sx., B^b T. Sx., E^b B. Sx.) and percussion section (Mallets, Perc. 1, Perc. 2, Timp.) are also shown. Dynamics include *mf*, *mp*, and *f*. Performance instructions include *Play*, *f Play*, *unis.*, and *div.*. The score is set in a key signature of two flats and a common time signature.

NIGHTFALL
[126] Tempo I (♩ = 84)

Less rall. molto rit.

C Picc.

C Fls. 1/2

Oboe

B^b Cls. 1/2/3

E^b A. Cl.

B^b B. Cl.

Bssn.

E^b A. Sx. 1/2

B^b T. Sx.

E^b B. Sx.

Less rall. molto rit. [126] Tempo I (♩ = 84)

B^b Tpts. 1/2/3

F Horns 1/2/3/4

Tbns. 1/2/3

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Timp.

Bass cuc

rit. 133 **Faster**

The musical score is arranged in a system of staves for various instruments. The instruments listed on the left are: C Picc., C Fla. 1 & 2, Oboe, B^b Cls. 1, 2, & 3, E^b A. Cl., B^b B. Cl., Bsn., E^b A. Sax. 1 & 2, B^b T. Sax., E^b B. Sax., B^b Tpts. 1, 2, & 3, F Horns 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar., Tuba, Mallets, Perc. 1, Perc. 2, and Timp.

The score features a variety of musical notations, including triplets and slurs. Dynamics such as *p* (piano), *pp* (pianissimo), and *unis.* (unison) are indicated throughout. There are also specific cues like "Bsn. cue" and "Bar. cue".

rit. 133 **Faster**

Slowing *rit.* *Just a whisper*

C Picc. *div.*

C Fls. 1 *fp* *pp*

Oboe *Soli* *f* *pp*

B^b Cls. 1 *One only* *Soli* *f* *pp* *All play* *PPP*

B^b Cls. 2 *Soli* *f* *pp* *PPP*

E^b A. Cl. *fp* *pp*

B^b B. Cl. *fp* *pp* *PPP*

Bsn. *fp* *pp* *PPP*

E^b A. Sx. 1 *unis.* *Soli* *f* *pp*

B^b T. Sx. *mf* *pp* *PPP*

E^b B. Sx. *fp*

B^b Tpts. 1 *fp* *pp* *Just a whisper*

B^b Tpts. 2 *fp* *pp*

F Horns 1 *mf* *unis.* *pp* *PPP*

F Horns 2 *mf* *unis.* *pp* *PPP*

F Horns 3 *mf* *pp* *PPP*

Tbns. 1 *fp* *pp* *In stand* *PPP*

Tbns. 2 *fp* *pp* *In stand* *PPP*

Tbns. 3 *fp* *pp* *PPP*

Bar. *One only* *mf* *PPP*

Tuba *fp* *pp* *Play* *pp* *PPP*

Mallets *Chime Solo* *P*

Perc. 1

Perc. 2 *mf*

Timp.