

FULL CONDUCTOR SCORE
Score Cat. #012-4344-01

BARNHOUSE CONCERT BAND SERIES

Snow In A Silent Wood

Jonathan McBride



C.L. BARNHOUSE COMPANY®
Music Publishers • Oskaloosa, IA. 52577
www.barnhouse.com

SNOW IN A SILENT WOOD

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet.....	6
Bb Bass Clarinet.....	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn.....	4
Trombone	6
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Bells	2
Chimes	1
Timpani	1
Suspended Cymbal, Crash Cymbals	2
Sleigh Bells, Wind Chimes	2

PROGRAM NOTES

Snow In A Silent Wood is a lyrical work depicting the solitary beauty and mighty grandeur of winter. The work combines motifs of descending pitches depicting snowfall with an ascending melody as the snow accumulates. Occasional glimpses of the mighty forest and majestic mountains resolve to the calm tranquility of silent, falling snow.

REHEARSAL SUGGESTIONS

I hope your musicians connect with the mood and style of **Snow In a Silent Wood**, encouraging them to explore and develop their musicianship skills as they strive for a moving and memorable performance. Consider these techniques:

Rhythmic precision - Slow tempos and sustained notes may imply a more relaxed and less precise style than with a faster, more rhythmic work. Mental alertness and subdividing are crucial, as no parts reinforce these subdivisions. Throughout **Snow In A Silent Wood**, sustain notes for full value, and release only when the next line begins.

Transparency - With multiple interweaving motifs and melodies that are passed from one instrument to another, explain and explore the concept of musical transparency. The melody is the most interesting part, like a beautiful view out of a picture window. Urge your musicians to listen for those instruments that portray the beautiful view, and which instruments are the window that need to be transparent and enhance the view.

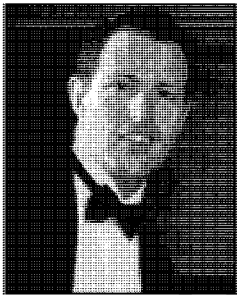
A Wide Dynamic Range - Try these suggestions for extending the dynamic range of your ensemble while still maintaining balance and control.

- Explain that playing fortissimo is similar to approaching the edge of a cliff. The closer to the edge, the greater risk sounding bad. Have your ensemble play m. 58 and 59 so loud it sounds bad - like they've fallen off the cliff. Then challenge them to see how loud they can play while maintaining good balance and tone, getting as close as possible without going over the edge.
- For softer dynamics, have your ensemble play the final measure beginning mezzo forte and decrescendo all the way until their instrument stops producing sound, regardless of tone quality. Do this once more, making sure to play with good breath support and maintaining a quality tone, until their instrument stops producing sound. Finally, have them play the final measure again, stopping just short of this point, which is a true pianissimo.

I hope you and your ensemble enjoy rehearsing and performing **Snow In A Silent Wood**.

Jonathan McBride

ABOUT THE COMPOSER



After graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, Jonathan McBride went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches k-12 band, choir, and general music in the small town of Pateros, Washington, where he currently lives with his wife and daughter.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board

Certified Teacher in Instrumental Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both the Alaska and Washington conferences. In addition to teaching and composing, Jonathan McBride also directs the Okanogan Valley Chorus, and performs in a local barbershop quartet with fellow educators.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are a consistent favorite for both students and audiences.

CD Recording Available



WFR384

QUEST TO THE SUMMIT

Washington Winds, Edward Petersen, conductor

CONTENTS: Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt) - (Rebecca Jarvis), Temple Of The Gods (Sergius Taneiev / arr. Andrew Glover), Parade of the Tall Ships (Jay Chattaway), The New Colonial March (Robert B. Hall / arr. Andrew Glover), Quest To The Summit (Benjamin Yeo), Sheep May Safely Graze (J. S. Bach / arr. Alfred Reed), Beyond The Western Sky (Ed Hucceby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinzsi Hungarian March (Julius Fucik),

At A Dixieland Jazz Funeral (Jared Spears)

SNOW IN A SILENT WOOD

Conductor Score
012-4344-00

Jonathan McBride

Peacefully ♩ = 78

Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

B \flat Bass Clarinet

Bassoon

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Bass Cl. cue

Peacefully ♩ = 78

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Euphonium (Baritone)

Tuba

Bells

Brass Mallets

Chimes

Medium hard resin Mallets

Timpani

F, B \flat

Suspended Cymbal

Crash Cymbal

Sleigh Bells

Wind Chimes

1 2 3 4 5 6

© 2015 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

9

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

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

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

T. Sx. *mf* *mp*

B. Sx. *mf* *mp* *Bs. Cl. cue*

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf* *mp*

Trb. *mf* *mp*

Euph. (Bar.) *mf* *mp*

Tuba *mf*

Bells *mf* *mp*

Chimes *mf*

Timp. *mf* *Medium soft Mallets*

Susp. Cym. Cr. Cym. *p* *mf* *Soft Suspended Cymbal Mallet*

Sl. Bls W. C. *mf* *p* *let ring* *p* *Sleigh Bells*

7 8 9 10 11 12

Fl. *Opt. Solo* **17**
mp

Ob.

1st Cl. *mp* *p*

2nd Cl. *mp* *p*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *mp* *p*

2nd A. Sx. *mp* *p*

T. Sx. *p*

B. Sx.

17

1st Trp.

2nd Trp.

Hn. *mp* *p*

Trb.

Euph. (Bar.) *p*

Tuba

Bells *p*

Chimes *p*

Timp.

Susp. Cym.
Cr. Cym.

Sl. Bls
W. C. *mp* *let ring*

13 14 15 16 17 18 19

Fl. *All*
p

Ob. *p*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *p* *mf*

B. Sx. *Play* *p*

1st Trp.

2nd Trp.

Hn.

Trb. *Ten. Sax cue* *p*

Euph. (Bar.)

Tuba *Bar. Sax cue* *p*

Bells *p*

Chimes

Timp. *p*

Susp. Cym.
Cr. Cym.

Sl. Bls
W. C.

Fl. *mf*

Ob. *mf*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *mf*

Bsn. *mf*

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

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

T. Sx. *mf*

B. Sx. *f*

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf* *mp*

Trb. *mf* Play

Euph. (Bar.) *mf*

Tuba *mf* Play

Bells *mf*

Chimes *mf*

Timp. *mf*

Susp. Cym. Cr. Cym. *p* *mf*

Sl. Bls W. C. *p* *mf* *let ring* *p*

Fl.

Ob.

1st Cl. *Opt. Solo*
mp

2nd Cl.
p

Bs. Cl.
mp

All
mp

Bsn.

1st A. Sx.
p

2nd A. Sx.

T. Sx.
p

B. Sx.

Trombone cue
mp

1st Trp.
p

2nd Trp.
p

Hn.
mf

Opt. Solo

Trb.
p

Euph. (Bar.)
p

Tuba
mp

T. Sax cue
p

mp
Play

Bells

Chimes

Timp.

Susp. Cym.
Cr. Cym.

Sl. Bls
W. C.
p

molto mosso

43 Powerfully ♩ = 82

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

molto mosso

All 43 Powerfully ♩ = 82

1st Trp.

2nd Trp.

Hn.

Trb.

Euph. (Bar.)

Tuba

Bells

Chimes

Timp.

Susp. Cym.
Cr. Cym.

Sl. Bls
W. C.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *mp* *mf*

2nd Trp. *mp* *mf*

Hn. *mp*

Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Bells *mp*

Chimes *mf*

Timp. *mp*

Susp. Cym. *p*

Cr. Cym. *p*

Sl. Bls *let ring*

W. C. *mp* *p* *mp*

47 48 49 50 51 52

53

rit.

With majesty ♩ = 72

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

53

rit.

With majesty ♩ = 72

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

Trb. *f*

Euph. (Bär.) *f*

Tuba *f*

Bells *f*

Chimes *f*

Timp. *f*

Susp. Cym. *f*

Cr. Cym. *f*

Sl. Bls *f*

W. C. *f*

mp

f

mf

53

54

55

56

57

58

63 Peacefully ♩ = 78

Fl. *ff* *mf* *mp*

Ob. *ff* *mf* *mp*

1st Cl. *ff* *mf* *mp*

2nd Cl. *ff* *mf* *mp*

Bs. Cl. *ff* *mp*
Euphonium cue

Bsn. *ff*

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

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

T. Sx. *ff* *mf* *mp*

B. Sx. *ff*

63 Peacefully ♩ = 78

1st Trp. *ff* *mp*

2nd Trp. *ff*

Hn. *ff* *mf* *mp*

Trb. *ff* *mp* *mp*

Euph. (Bar.) *ff* *mp*

Tuba *ff*

Bells *ff* *mp* *p*

Chimes *ff* *mp* *p*

Timp. *ff* *ff*

Susp. Cym. Cr. Cym. *ff*

Sl. Bls W. C. *ff* *let ring* *p*

59 60 61 62 63 64

67

Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *p*
Play

Bsn. Euphonium cue *p*

1st A. Sx. *p* *Opt. Solo mp*

2nd A. Sx. *p*

T. Sx. *p* Trombone cue

B. Sx. *p* Euphonium cue

67

1st Trp. *p*

2nd Trp.

Hn. *Opt. Solo mp*

Trb. *p*

Euph. (Bar.) *p*

Tuba

Bells

Chimes

Timp.

Susp. Cym.
Cr. Cym.

Sl. Bls
W. C. *let ring*

65

66

67

68

69

70

71

Fl. *p* *rit.* *pp*

Ob. *p* *pp*

1st Cl. *p* *pp*

2nd Cl. *p* *pp*

Bs. Cl. *p* *pp*

Bsn. *p* *pp*

1st A. Sx. *p* *pp*

2nd A. Sx. *p* *pp*

T. Sx. *p* *pp*

B. Sx. *p* *pp*

1st Trp. *p* *rit.* *pp*

2nd Trp. *p* *pp*

Hn. *p* *pp*

Trb. *p* *pp*

Euph. (Bar.) *p* *pp*

Tuba *p* *pp*

Bells *p* *pp*

Chimes *p* *pp*

Timp. *p* *pp*

Susp. Cym.
Cr. Cym. *let ring* *pp* *pp* *dampen*

Sl. Bls
W. C. *let ring* *pp* *pp* *pp*

79

80

81

82

83

84

85