

FULL CONDUCTOR SCORE
Score Cat. #012-4379-01

BARNHOUSE CONCERT BAND SERIES

Quest to the Summit

Benjamin Yeo

For reference only.
Not valid for performance.



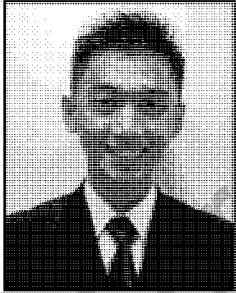
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QUEST TO THE SUMMIT

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet.....	6
Bb Bass Clarinet.....	2
Bassoon	2
Eb Alto Saxophone	6
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, Vibraphone	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Wind Chimes	3
Percussion 2: Crash Cymbals, Cabasa, Finger Cymbals	3
Percussion 3: Suspended Cymbal	1

ABOUT THE COMPOSER



Benjamin Yeo (b.1985) is a Singaporean composer who is internationally notable for his original wind band works. He began his music education at the age of seven and later played the trumpet in his Secondary School and Junior College. Being very active in the local band scene, he has guest-performed for many tertiary groups as well as guest-conducted various ensembles in Singapore. His experience in band directing has enabled him to work with students across a wide spectrum of educational institutions from primary to tertiary levels.

As a band enthusiast, Benjamin started writing and arranging music for wind bands and ensembles at the age of fifteen. His works have since been performed in both local and overseas concerts, and have also been featured on both national and international platforms such as the locally held Bi-annual Singapore Youth Festival Central Judging for Brass/Concert Bands and various contest/festival lists around the world. He has also been invited to serve as an adjudicator for events such as the Junior Band Festival in Singapore.

Most of his music has been published by C. L. Barnhouse Company, a famous and long-lasting American publisher of band music in the world, as well as Beriato Music (Belgium), a reputable publishing house in Europe. In 2007, his debut work, "Beyond the Highlands", was selected to be on the "New Band Music Reading List" at the prestigious Midwest Clinic, an International Band and Orchestra Conference held in Chicago, Illinois. The following year, his second work, "Legend of the Ancient Hero", was ranked in the Top 100 of over 800 titles in the American Band College/Band World Magazine/Western International Band Clinic Literature List 2008–2009. His latest lyrical selection, "As the Moon Whispers", also joined the rank of Top 100 in the same Literature List for 2010–2011. Many of his wind band works have also been recorded by world renowned ensembles like the Washington Winds in the USA, the Royal Netherlands Army Band 'Johan Willem Friso', Rundfunk Blasorchester Leipzig, Royal Band of the Belgian Guides and Luftwaffenmusikorp 3, Münster in Europe.

As an active and well sought-after published composer, Benjamin writes largely commissioned works and is a member of the Composers and Authors Society of Singapore (COMPASS).

PROGRAM NOTES

Quest to the Summit is an overture for wind band that was inspired by an arduous journey to the peak of the Indonesian volcano, Mount Semeru, by a friend of the composer. The first section of the piece depicts courage and determination as the climb becomes more difficult towards the peak. The contrasting middle section, featuring a flute solo, tells the beauty of the summit's view with cascading volcanic range amongst the clouds. The reprise of the first section reminds us of the challenging yet gratifying journey of the climb as the music approaches an energetic end.

This work was composed for the 8th Taiwan Band Clinic (2015) as the required set piece in the All Chinese Wind Band Competition (Open Division).

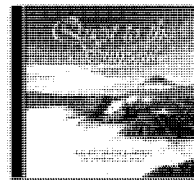
REHEARSAL SUGGESTIONS

Quest to the Summit is in ternary form (fast-slow-fast) with smaller-sized bands in mind. Ample cross-cueing is given to suit your band's needs without musical compromise. The main musical idea stems from the first 3 beats of the music. It will be meaningful to highlight this to your ensemble as the melodic motif appears throughout the work. Written articulations need to be precise and carefully performed, especially in the fast sections, keeping in mind the importance of contrast between notes. In the middle section, the accompaniment gestures at the beginning of m. 41 should imitate a kind of piano figuration before the entry of the flute solo; this applies to the end of the slow section (m. 69-73.) A note about the contrapuntal lines interweaving in this middle section: it might be useful to explain to your ensemble the importance of bringing out moving lines while other parts sustain - this will definitely improve ensemble balance. At m. 60, the conductor may have more liberty in broadening the ritardando before pulling to a climax at m. 61; players should not take a breath between these two measures. The reprise section at the end should be as energetic as the first, still keeping in mind the articulations and dynamics.

Thank you for performing **Quest to the Summit**. I hope you will find many learning opportunities and enjoyment for your ensemble through this work. I wish you and your group the best in performances!

- Benjamin Yeo

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 Huckleby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinzsi Hungarian March (Julius Fucik), At A Dixieland Jazz Funeral (Jared Spears)*

Conductor Score
012-4379-00

QUEST TO THE SUMMIT

Benjamin Yeo

Energico con fuoco! (♩ = 132)

The score is for a 4/4 piece in B-flat major, marked 'Energico con fuoco!' with a tempo of 132 beats per minute. It features a variety of instruments:

- Flute**: Part 1, starting in the 3rd measure.
- Oboe**: Part 1, starting in the 3rd measure.
- 1st B♭ Clarinet**: Part 1, starting in the 1st measure.
- 2nd B♭ Clarinet**: Part 1, starting in the 1st measure.
- B♭ Bass Clarinet**: Part 1, starting in the 1st measure.
- Bassoon**: Part 1, starting in the 1st measure.
- E♭ Alto Saxophone**: Part 1, starting in the 1st measure.
- B♭ Tenor Saxophone**: Part 1, starting in the 1st measure.
- E♭ Baritone Saxophone**: Part 1, starting in the 1st measure.
- 1st B♭ Trumpet**: Part 1, starting in the 1st measure.
- 2nd B♭ Trumpet**: Part 1, starting in the 1st measure.
- F Horn**: Part 1, starting in the 1st measure.
- Trombone**: Part 1, starting in the 1st measure.
- Euphonium (Baritone)**: Part 1, starting in the 1st measure.
- Tuba**: Part 1, starting in the 1st measure.
- Mallets (Bells, Vibraphone)**: Part 1, starting in the 3rd measure.
- Timpani**: Part 1, starting in the 3rd measure.
- Percussion 1**: Snare Drum (S.D.), Bass Drum (B.D.), and Wind Chimes, starting in the 1st measure.
- Percussion 2**: Crash Cymbals (Cr. Cym.), Cabasa, and Finger Cymbals, starting in the 1st measure.
- Percussion 3**: Suspended Cymbal, starting in the 1st measure.

The score is divided into five measures, numbered 1 through 5 at the bottom. A large watermark 'For valid for performance' is overlaid diagonally across the page.

7

Fl.

Ob.

1st Cl. *f heroically!*

2nd Cl. *f heroically!*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt. *f heroically!*

2nd Trpt. *f heroically!*

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp. *mf* *f*

Perc. 1

Perc. 2

Perc. 3

6

7

8

9

10

11

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *f*

Bsn. *f heroically!*

Alto Sax. *mf*

Ten. Sax. *f heroically!*

Bari. Sax. *f*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *f heroically!*

Euph. (Bar.) *f heroically!*

Tuba *f*

Mallets *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

15

15

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

f

mf

mp

17

18

19

- 6 -

20

21

22

23

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax.

23

1st Trpt. *mf* con sord. (st. mute) senza sord.

2nd Trpt. *mf* con sord. (st. mute) senza sord.

Hn. *mf*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba

Mallets *mf*

Timp.

Perc. 1 Wind Chimes *mf*

Perc. 2 Cabasa (opt. Sandpaper Block) *mf*

Perc. 3 *mf*

mp *mf*

23 24 25 26 27 28

31

Fl. *div.* *f* *tutti*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

31

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *mp* *f* *mf*

Perc. 2 *mp* *mf* *C.C.*

Perc. 3 *mp* *mf*

mp *mf* *mp*

molto rit.

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

1st Trpt. *mf* Cue: Alto Sax./1st Cl. *Play* *f* *molto rit.*

2nd Trpt. *mf* Cue: Hn./2nd Cl. *Play* *f*

Hn. *mf*

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *mf*

mp

35 36 37 38 39 40

41 Andante con espressione (♩ = 76)

Fl. *solo*
f dolce

Ob. *One only*
mf

1st Cl. *mf*
div.

2nd Cl. *p*
delicately in the background

Bass Cl. *mf*
mp
Cue: Euph.

Bsn. *mf*
mp
Cue: Hn./Euph.

Alto Sax. *mf*
mp
Cue: Hn.

Ten. Sax. *mf*
mp
Cue: Trom.

Bari. Sax. *mf*
mp
Cue: Bsn.
Cue: Bass Cl.

41 Andante con espressione (♩ = 76)
con sord. (harmon mute, stem out/opt. st. mute)

1st Trpt. *mf*
mp
senza sord.

2nd Trpt. *mf*
mp
senza sord.

Hn. *mf*
mp

Trom. *mf*
mp

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

Tuba *mf*
mp

Mallets *mf*
mp
Vibraphone (motor on)
Led.

Timp. *mp*

Perc. 1 *mf*
W. Ch.
Finger Cymbals (opt. Triangle)

Perc. 2 *mp*

Perc. 3 *mf*

Fl.

Ob. *solo w/ Flute*
f dolce

1st Cl. *Cue: Ob. solo w/ Flute*
f dolce *Play*
f tutti

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax. *Play*
mp

1st Trpt. *Solo w/ Clarinet*
f

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets *Ped*

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

mp

53

Fl. *tutti*
mf

Ob. *tutti*
mf

1st Cl.

2nd Cl.

Bass Cl.

Bsn. *Play*
mp

Alto Sax. *Play*
mp

Ten. Sax. *Play*
mp

Bari. Sax.

53

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets Bells
mf

Timp.

Perc. 1 *p* *mf* *p* *mf*

Perc. 2 Cabasa (opt. Sand. Blk.) *mf* *p* *mf* *p*

Perc. 3 *mf*

53 54 55 56 57

61 Più mosso appassionato (♩ = 78)

poco rit.

Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

61 Più mosso appassionato (♩ = 78)

tutti *poco rit.*

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *f*

Trom. *f*

Euph. (Bar.) *f*

Tuba *div. (one on top)* *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* C.C.

Perc. 3 *f*

mp *f*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rit.

poco rit.

mp

f

f

63 64 65 66 67

A tempo (♩ = 78)

rit.

Fl. *mp* < *f* *mp* < *f* *mf* *mp*

Ob. *mp* < *f* *mf* *mp*

1st Cl. *mp* < *f* *mf* *mp*

2nd Cl. *mp* < *f* *mf* *p* *mp* *delicately as before*

Bass Cl. *mp* < *f* *mf* *mp*

Bsn. *mp* < *f* *mf* *mp*

Alto Sax. *mp* < *f* *mf* *mp*

Ten. Sax. *mp* < *f* *mf* *mp*

Bari. Sax. *mp* < *f* *mf* *mp*

1st Trpt. *mp* < *f* *mf* *mp* con sord. (as before)

2nd Trpt. *mp* < *f* *mf* *mp* con sord. (as before)

Hn. *mp* < *f* *mf* *mp*

Trom. *mp* < *f* *mf* *mp*

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

Tuba *mp* < *f* *mf* *mp*

Mallets *mp* < *f* *mp*

Timp. *mp* < *f* *mp*

Perc. 1 *f* *mp* W. Ch.

Perc. 2 *mp* Fing. Cyms. (opt. Tri.)

Perc. 3 *mp* < *f* (stop ring)

74 Tempo Primo (♩ = 132)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

74 Tempo Primo (♩ = 132)

senza sord.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

84

Fl. *tutti* *f*

Ob. *tutti* *f*

1st Cl. *fp* *f* *f heroically!*

2nd Cl. *fp* *f* *f heroically!*

Bass Cl. *fp* *f*

Bsn. *fp* *f*

Alto Sax. *fp* *f*

Ten. Sax. *fp* *f*

Bari. Sax. *fp* *f*

1st Trpt. *fp* *f* *f heroically!*

2nd Trpt. *fp* *f* *f heroically!*

Hn. *fp* *f*

Trom. *fp* *f*

Euph. (Bar.) *fp* *f*

Tuba *fp* *f*

Mallets Bells *f*

Timp. *fp* *f* *mf* *f*

Perc. 1 *mp* *f*

Perc. 2

Perc. 3 *mp* *f*

81 82 83 84 85 86

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *f*

Bsn. *f heroically!*

Alto Sax. *mf*

Ten. Sax. *f heroically!*

Bari. Sax. *f*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *f heroically!*

Euph. (Bar.) *f heroically!*

Tuba *f*

Mallets *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

