BOREAS

For Concert Band

Grade 3

Garrett Hope

Instrumentation

1–Conductor's Full Score
1–Piccolo
4–Flute 1
4–Flute 2
2–Oboe
4–B♭ Clarinet 1
4–B♭ Clarinet 2
4–B♭ Clarinet 3
2–B♭Bass Clarinet
2–Bassoon
2–E♭Alto Saxophone 1
2–E♭Alto Saxophone 2
2–B♭Tenor Saxophone
2–E♭Baritone Saxophone
3–B♭Trumpet 1
3–B♭Trumpet 2
2–F Horn 1
2–F Horn 2
2–Trombone 1
2–Trombone 2
2–Baritone/Euphonium
2–Tuba
1–Double Bass
1–Timpani
2–Percussion 1
    Snare
    Bass Drum
1–Percussion 2
    Tom-toms
    Woodblock
1–Percussion 3
    Suspended Cymbal
    Tam-tam
2–Mallet Percussion 1
    Vibraphone
    Glockenspiel
    Tubular Bells
1–Mallet Percussion 2
    Marimba

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www.garretthope.com

About The Composer

Garrett Hope (b. 1978) was born into a family that valued and practiced music daily. His mother was a primary school music teacher and children's choir director. As a result Garrett has been performing on stages of various sizes and in front many different audiences since he was a toddler. Garrett studied piano, clarinet, guitar, and bass as he was growing up. Though he tinkered with sequencing and song writing it wasn't until he began studying composition at Colorado Christian University and mentoring other students that he found his musical passions—composition and teaching.

Uncovering these passions led to the completion of a master's degree from the University of Northern Colorado and a doctorate from the University of Nebraska–Lincoln. Garrett has held positions at several colleges and universities in Colorado, Nebraska, and Pennsylvania. His music has won awards and been performed by school and professional ensembles from coast to coast. He has taught a wide variety of undergraduate and graduate courses, mostly in music theory.

Primarily, Garrett loves writing music that engages students and provides meaningful and life-changing musical experiences—the kind of experiences he encountered as a student. As a guest conductor and clinician he visits schools and ensembles across the country helping teachers and ensemble directors meet their classroom goals.

When Garrett is not composing (he also scores films), he teaches composers about the business end of writing music through his platform and podcast The Portfolio Composer (www.theportfoliocomposer.com), he tunes pianos, and he continues to teach theory and the history of rock and roll at the University of Nebraska–Lincoln.

Garrett resides in Lincoln, NE with his wife and daughter.

About The Music

Boreas was the god of the cold north wind in Greek mythology. He brought winter to the land and was known for his strong and violent temper. Images from ancient Greece often depicted Boreas as an old man with wild shaggy hair and a conch shell in his hands.

The music opens with loud dark blasts similar to a foghorn. These blasts warn of the coming weather—storms, fog, and cold. The opening section introduces the listener to a swirling restless motive that returns in the calmer internal section. The horns and trombones introduce the listener to *Boreas*' powerful and strong temperament, which drives the music along to its exciting conclusion.

Rehearsal Notes

mm. 1–5, and 13–17: The fog horn blasts. Low and ominous. There shouldn't be much shape to these notes, just loud and sustained. These recur in the recapitulation at mm. 77–90.

mm. 7–12: As much as is possible, encourage the saxophones to use a breathy sound with a lot of air in it.

mm. 23–34: This is all about the horns and trombones and they should dominate the texture. When the trumpets join the texture in m. 41 to carry the melody trombones can back off to a supporting role.

mm. 54–60: This oboe solo is cued in Flute 1 and Alto Saxophone 1. If your ensemble lacks an oboist a soloists in either section could carry the melody or you could choose to have it played simultaneously by both a flute and an alto saxophone.

mm. 71ff (percussion): Like thunder.

mm. 95–110: These two prolonged phrases should feel like a rising sense of anticipation. Ending with an absolute Grand Pause (make sure the cymbal chokes off with the rest of the ensemble at m. 111) before the final extended statement of the Boreas theme.

m. 132: The forte-piano should be accented with a dramatic decrescendo followed by a massive crescendo ending in the final chord at m. 138. The percussion in mm. 132–133 should remain strong until 134 before suddenly diminishing before the final crescendo.

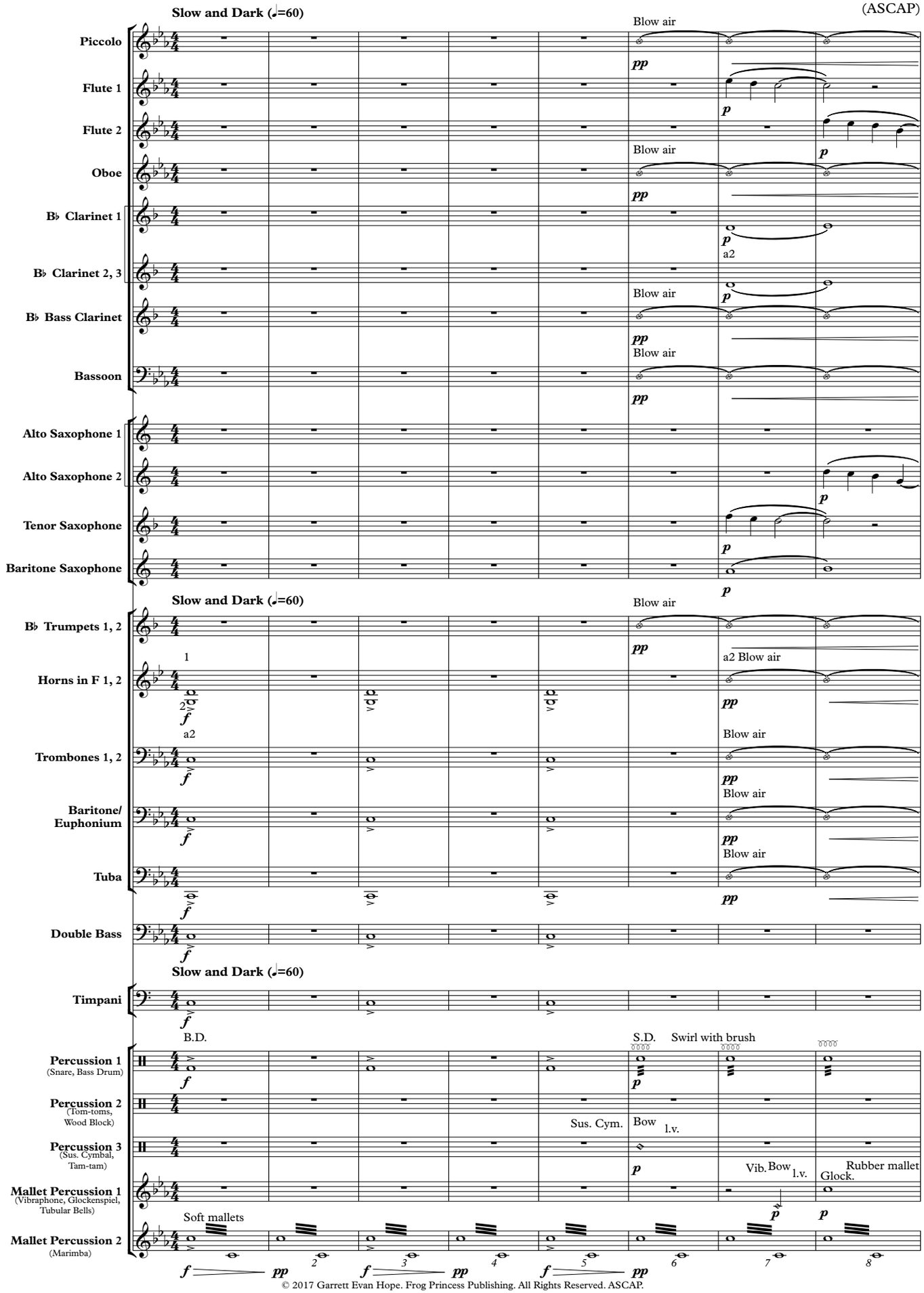
Garrett is available for Skype rehearsal sessions and to clinic with your ensemble. Contact Garrett through his website (www.garretthope.com/contact) for more information.

CONDUCTOR'S FULL SCORE
Duration: 5 minutes

Commissioned by Composers and Schools in Concert for Lausanne Collegiate School, Memphis, TN, DoraThea Kastanas, director; Lincoln East High School, Lincoln, NE, Tom Thorpe, director; Fullerton Union High School, Fullerton, CA, Troy Trimble, director; and Culver City High School, Culver City, CA, Tony Spano, Jr., director

BOREAS

GARRETT HOPE
(ASCAP)



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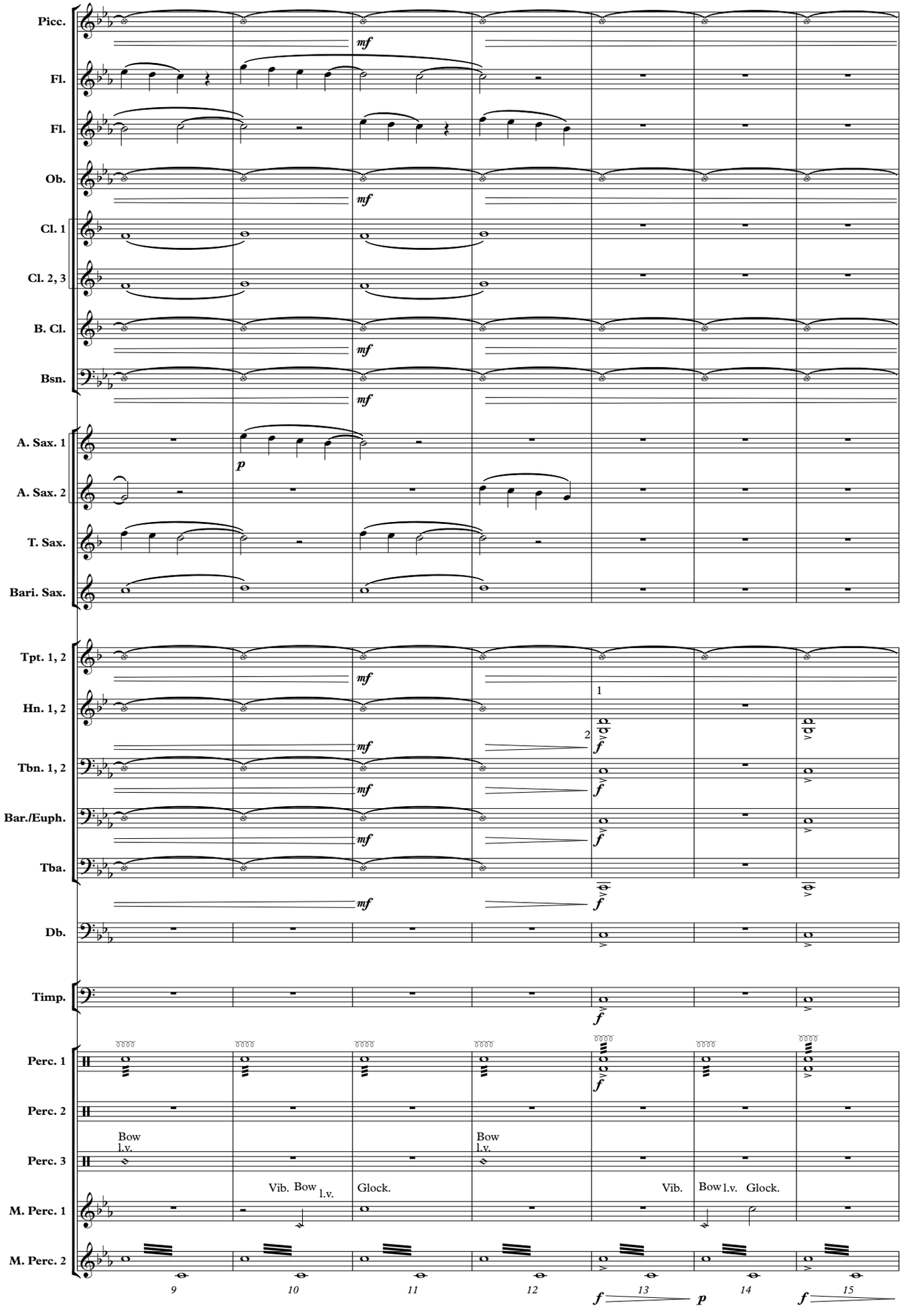
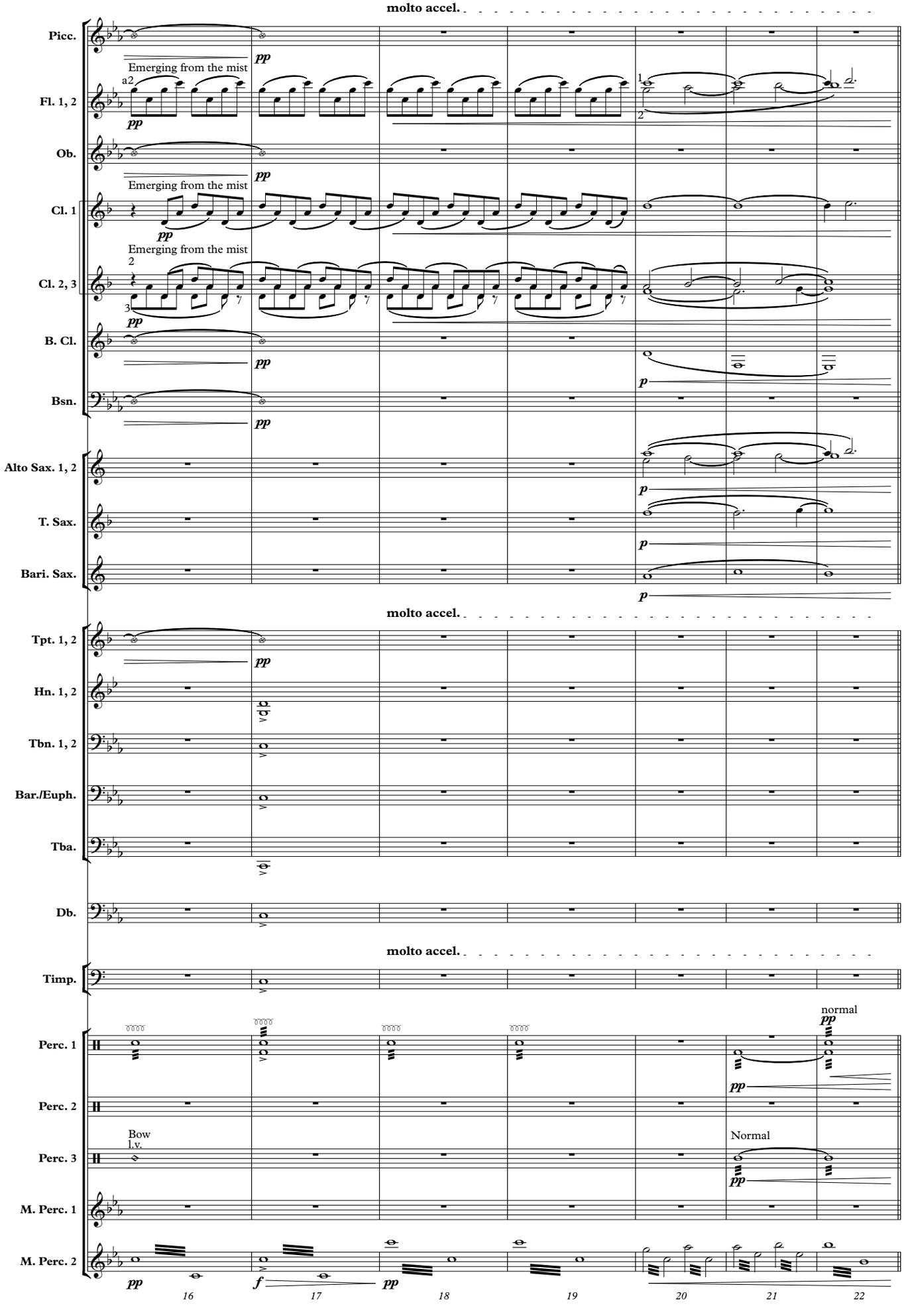
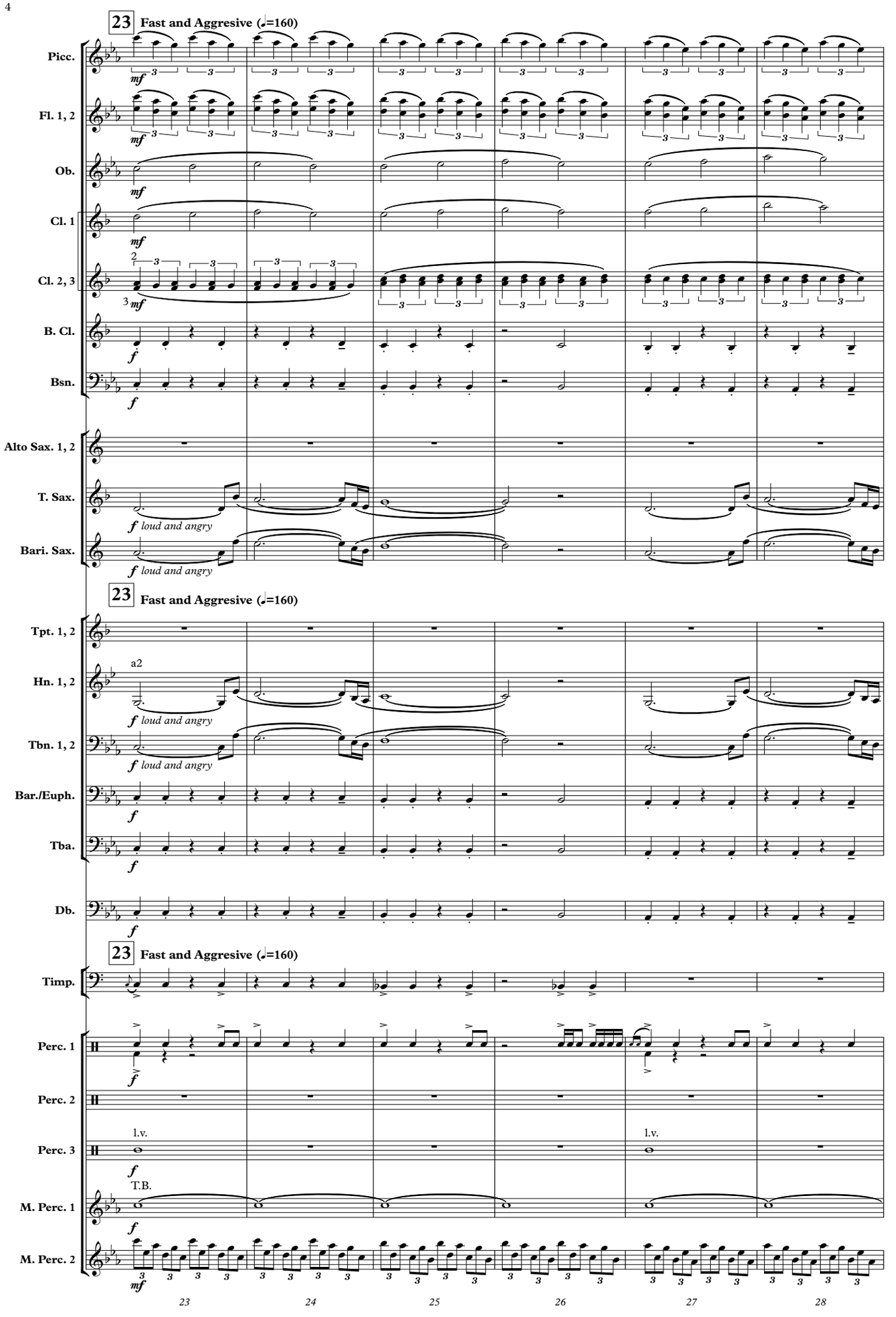
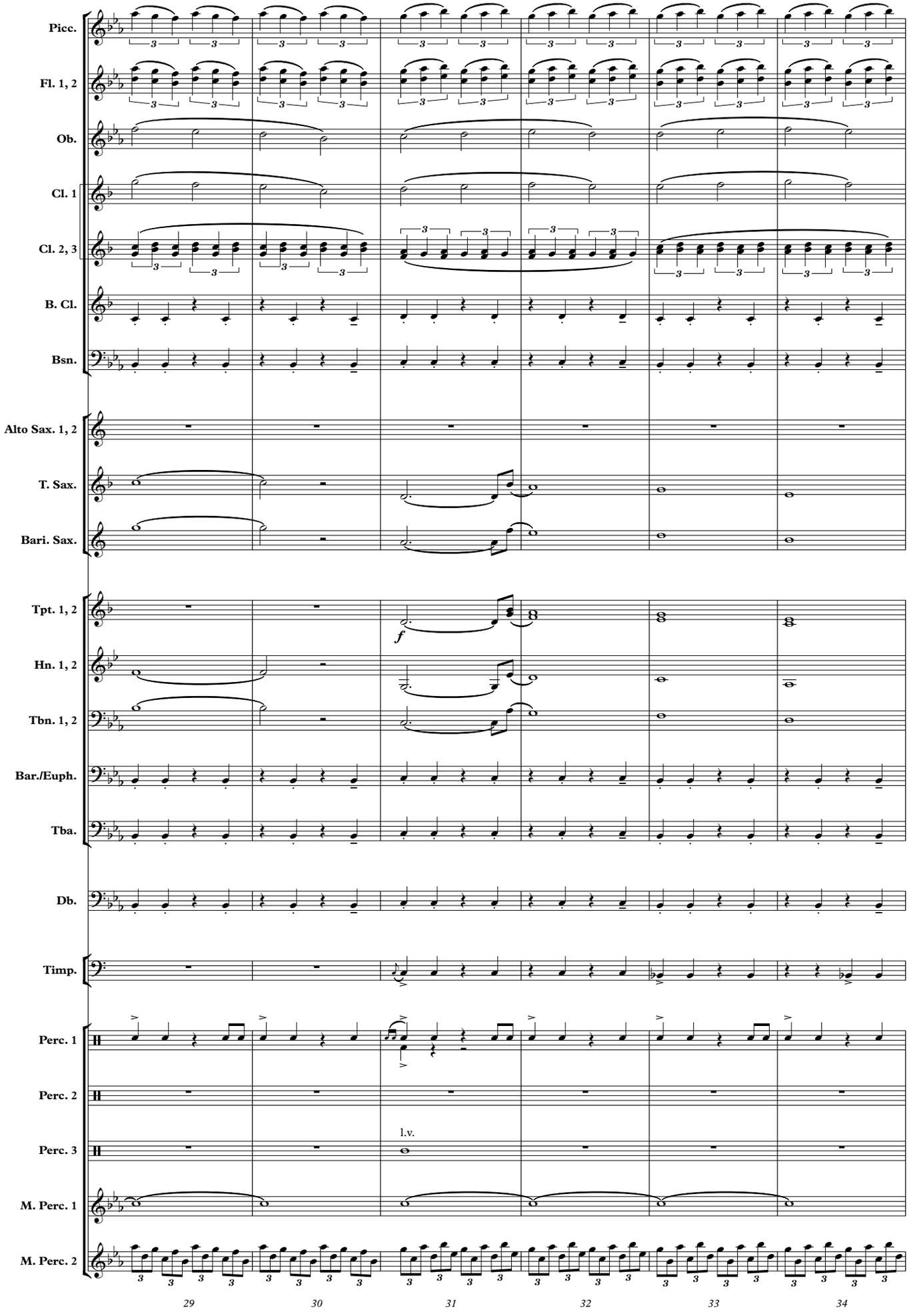
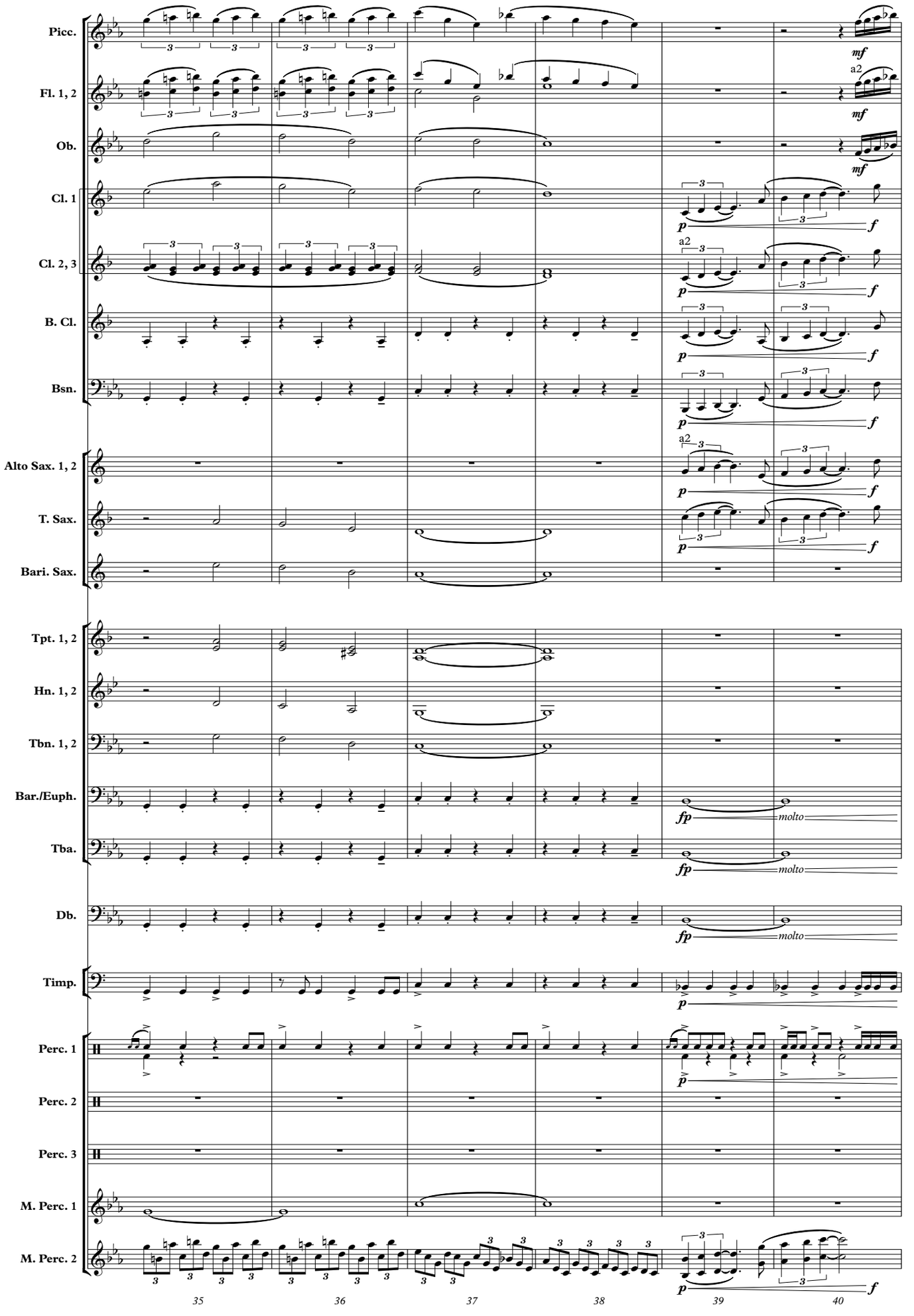
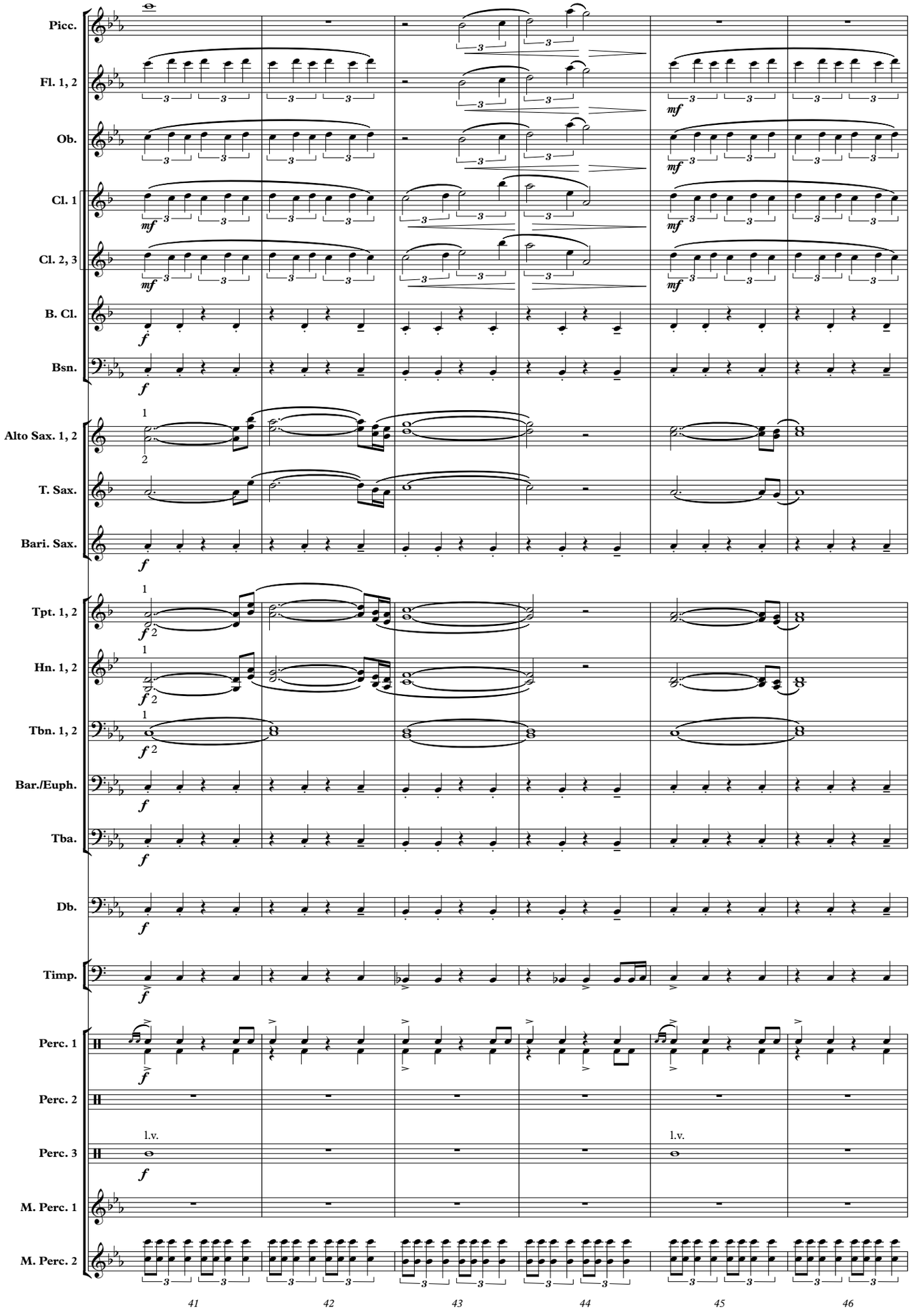

Picc.
Fl.
Fl.
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
mf
p
f
1
2
Bow l.v.
Vib.
Glock.
9
10
11
12
13
14
15

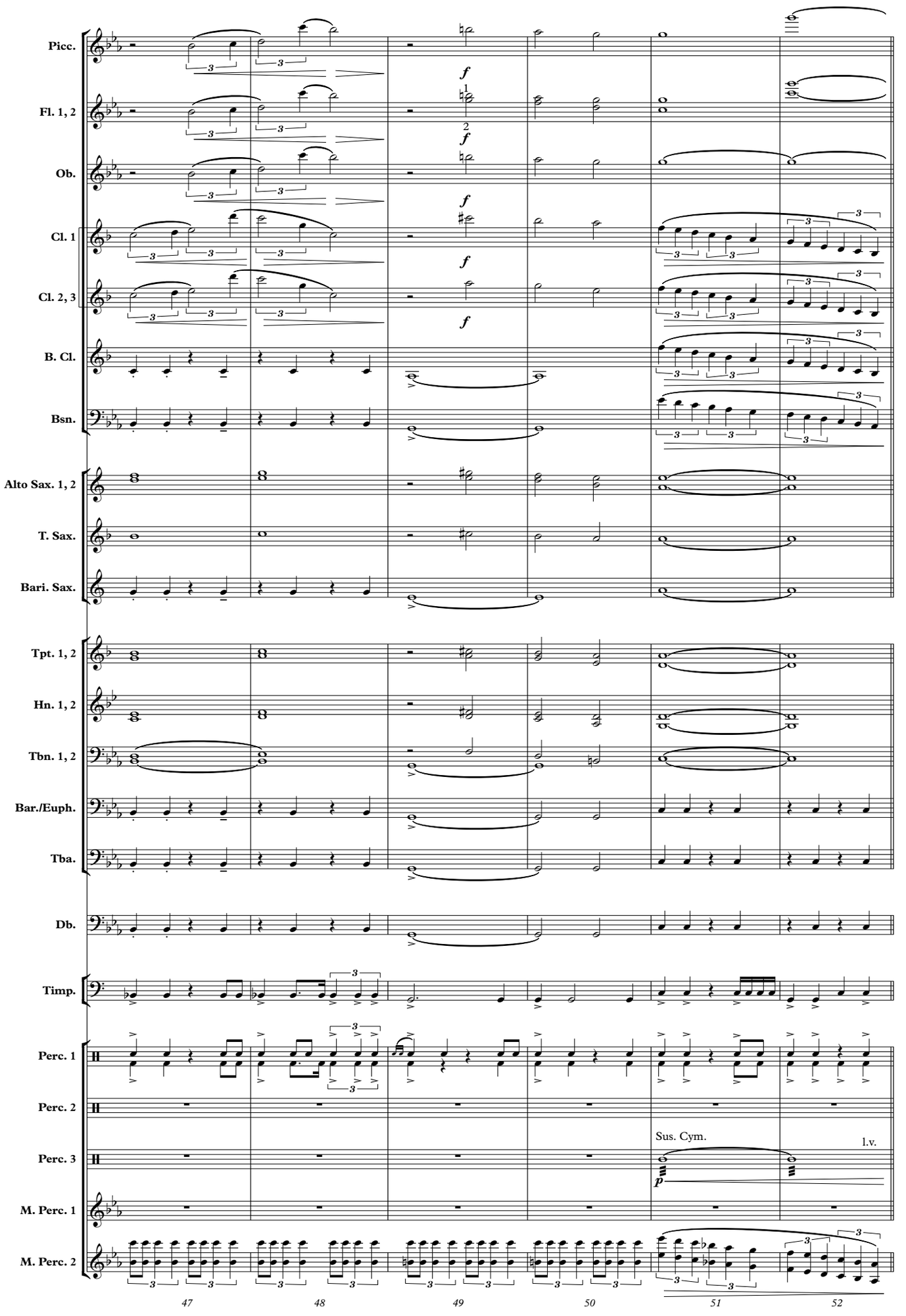

molto accel.
Picc.
Emerging from the mist
Fl. 1, 2
a2
Ob.
Emerging from the mist
Cl. 1
Emerging from the mist
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
molto accel.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
molto accel.
Timp.
normal
Perc. 1
Perc. 2
Bow
l.v.
Perc. 3
Normal
M. Perc. 1
M. Perc. 2
16
17
18
19
20
21
22

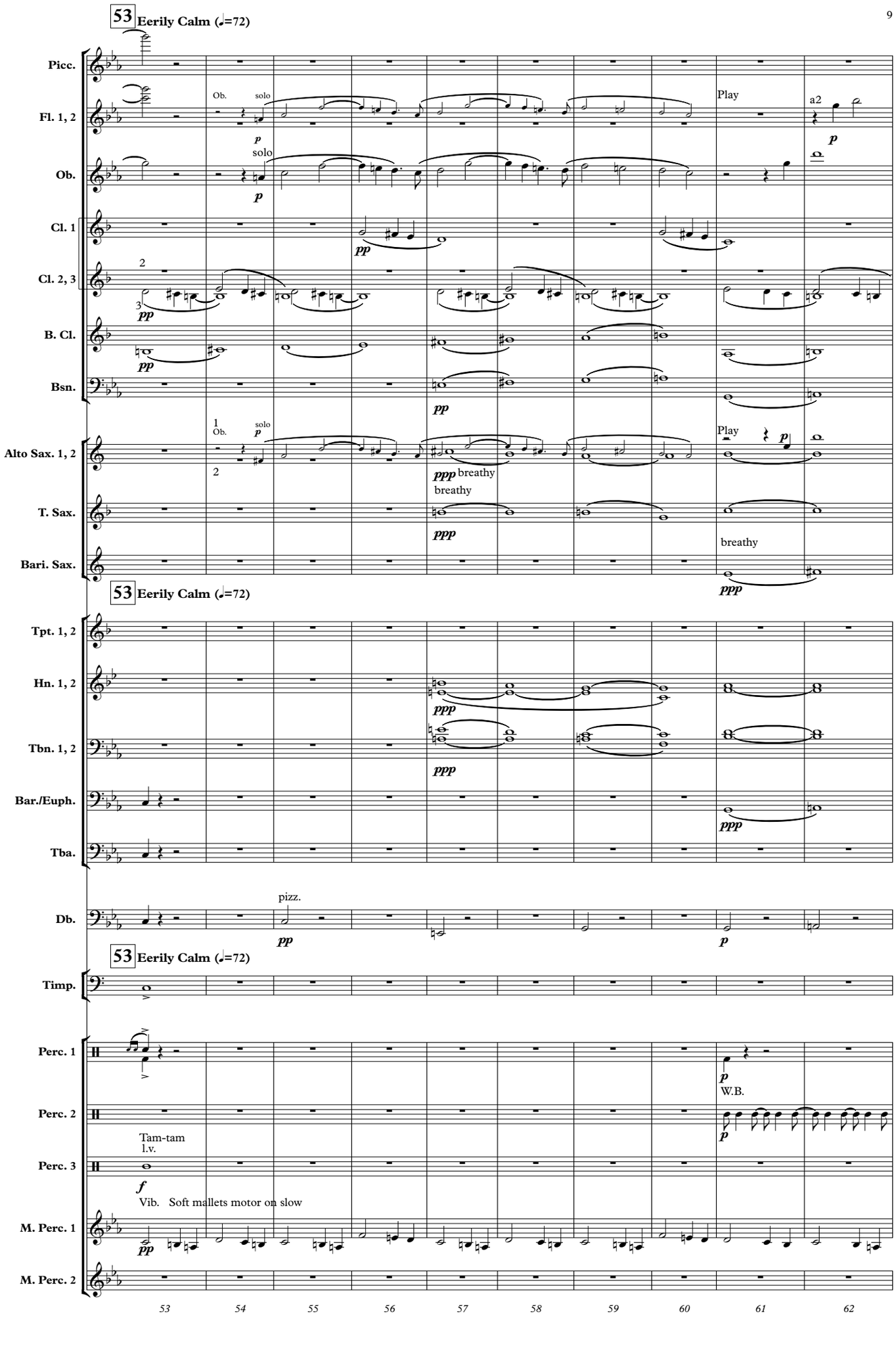

23 Fast and Aggresive (♩=160)
Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
loud and angry
23 Fast and Aggresive (♩=160)
Tpt. 1, 2
Hn. 1, 2
a2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
23 Fast and Aggresive (♩=160)
Timp.
Perc. 1
Perc. 2
Perc. 3
l.v.
T.B.
M. Perc. 1
M. Perc. 2
23
24
25
26
27
28

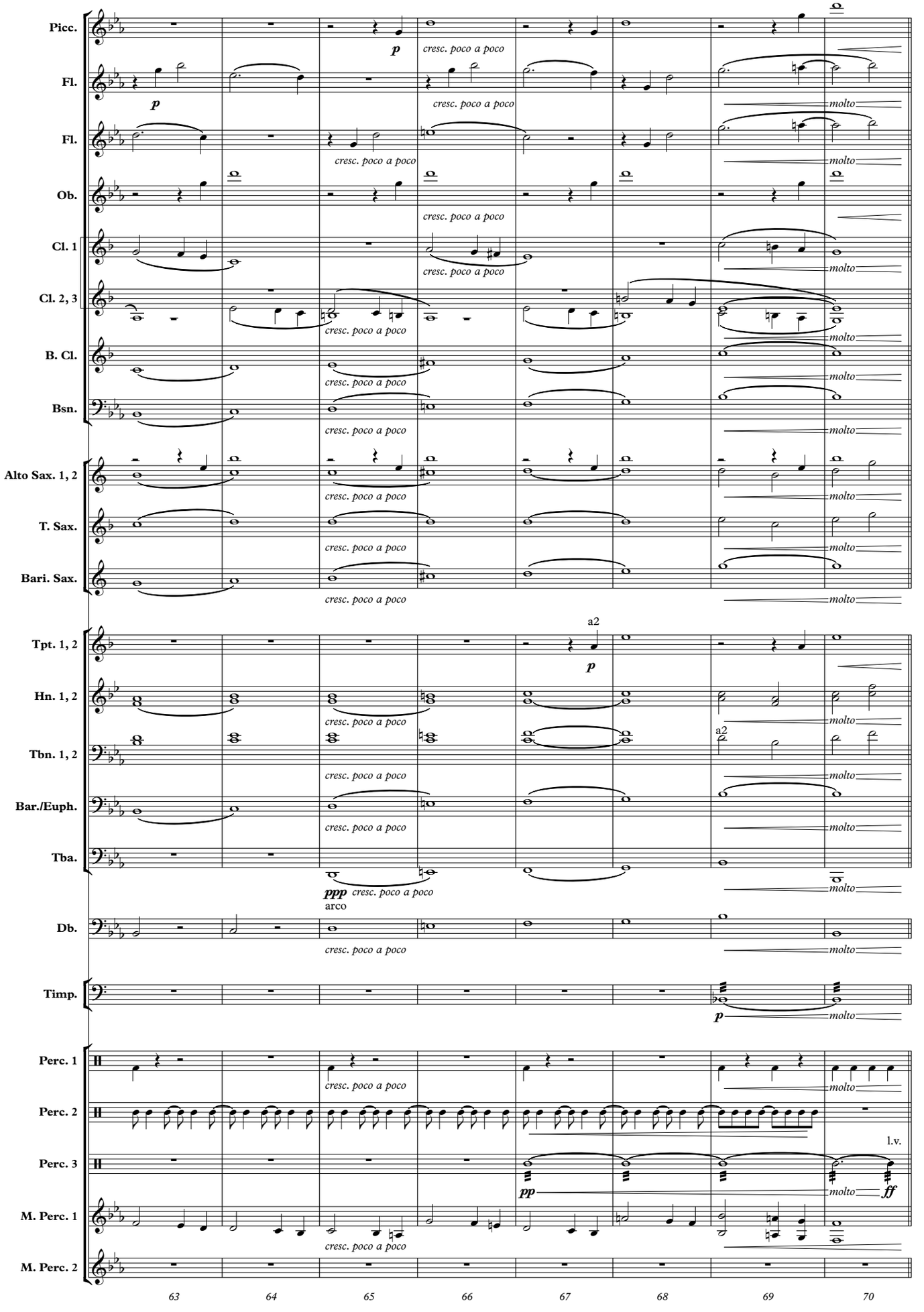

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
f
l.v.
29
30
31
32
33
34

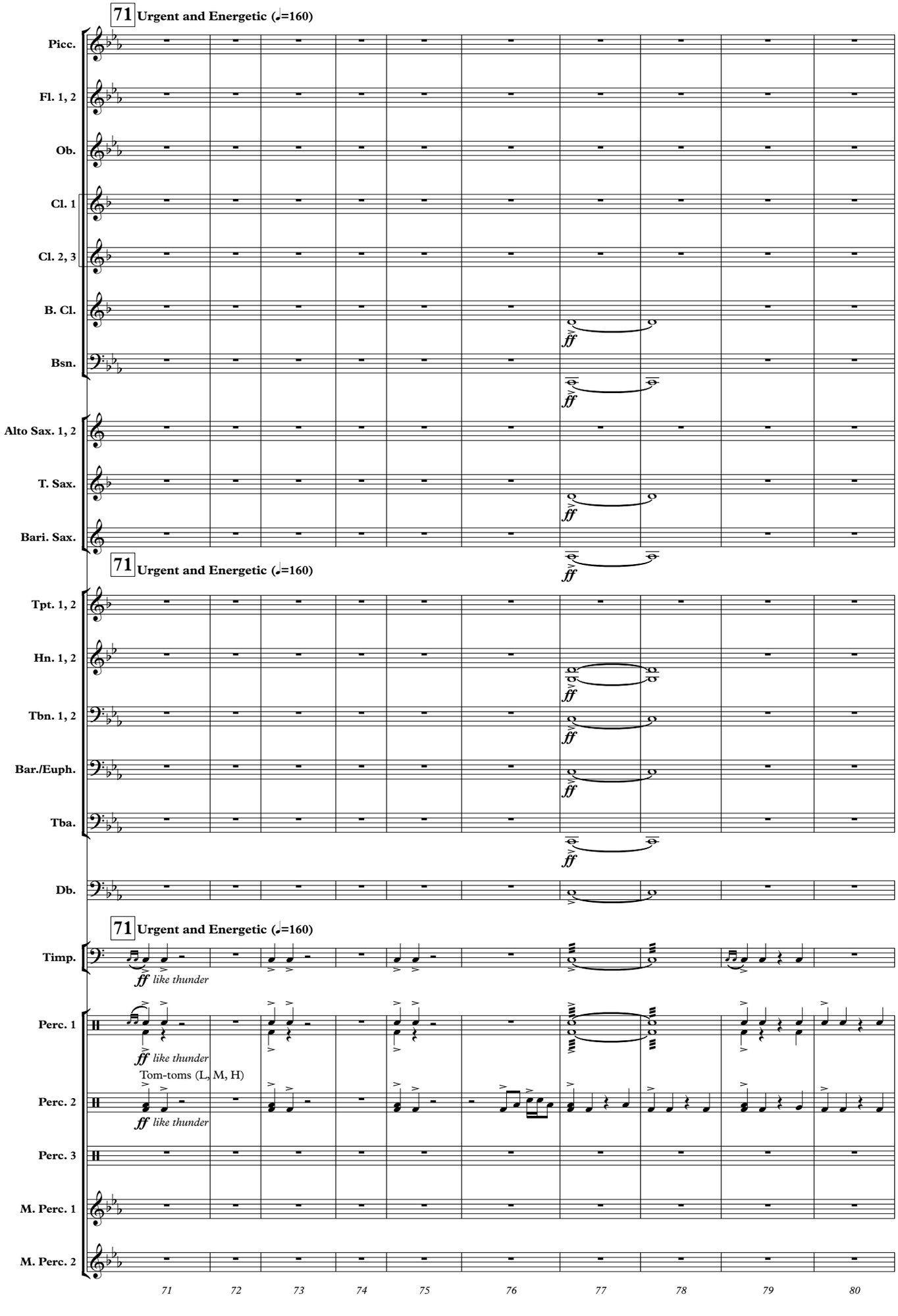

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
mf
a2
p
f
fp
molto
35
36
37
38
39
40

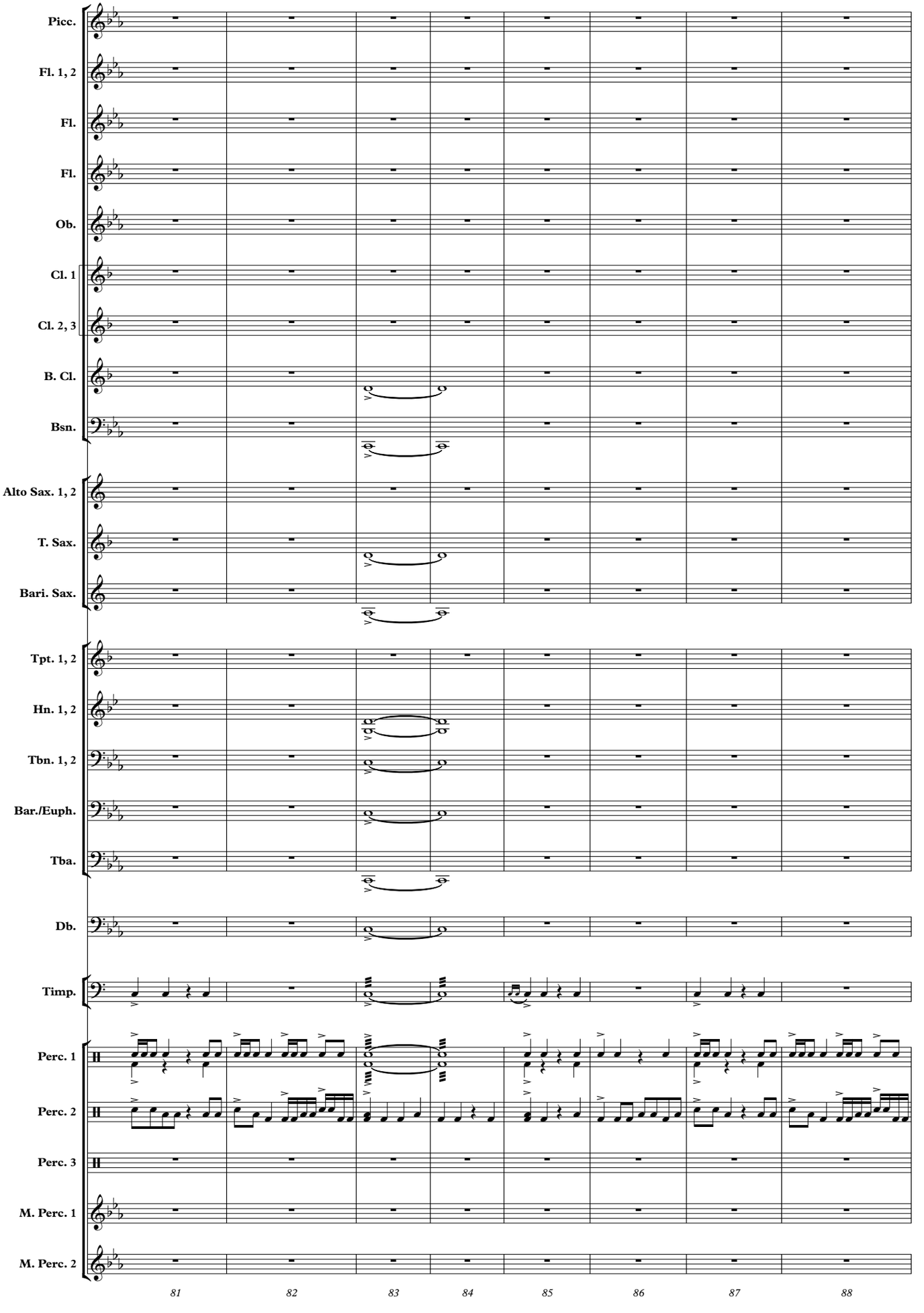

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
l.v.
l.v.
41
42
43
44
45
46

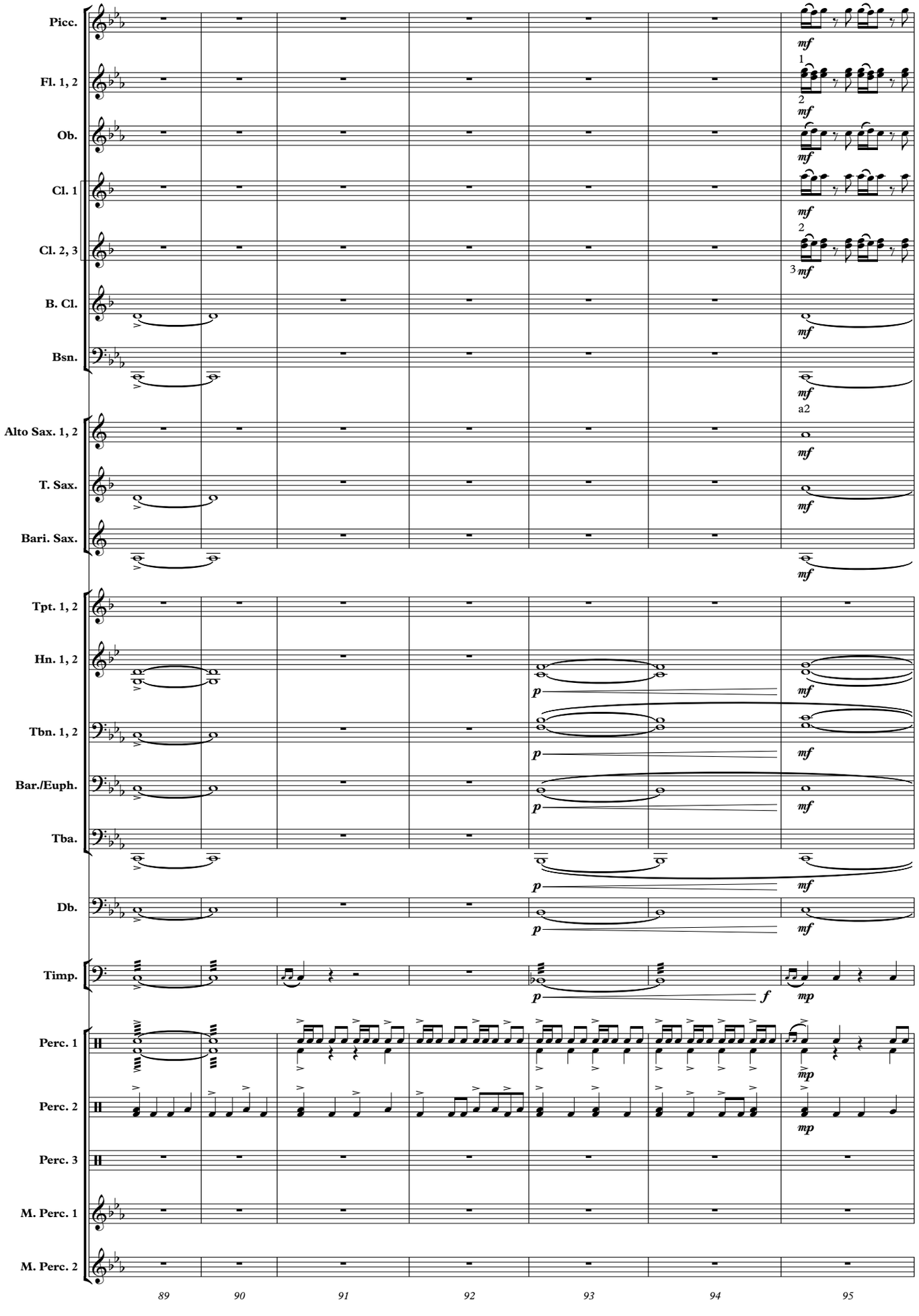

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
Sus. Cym.
l.v.
47
48
49
50
51
52

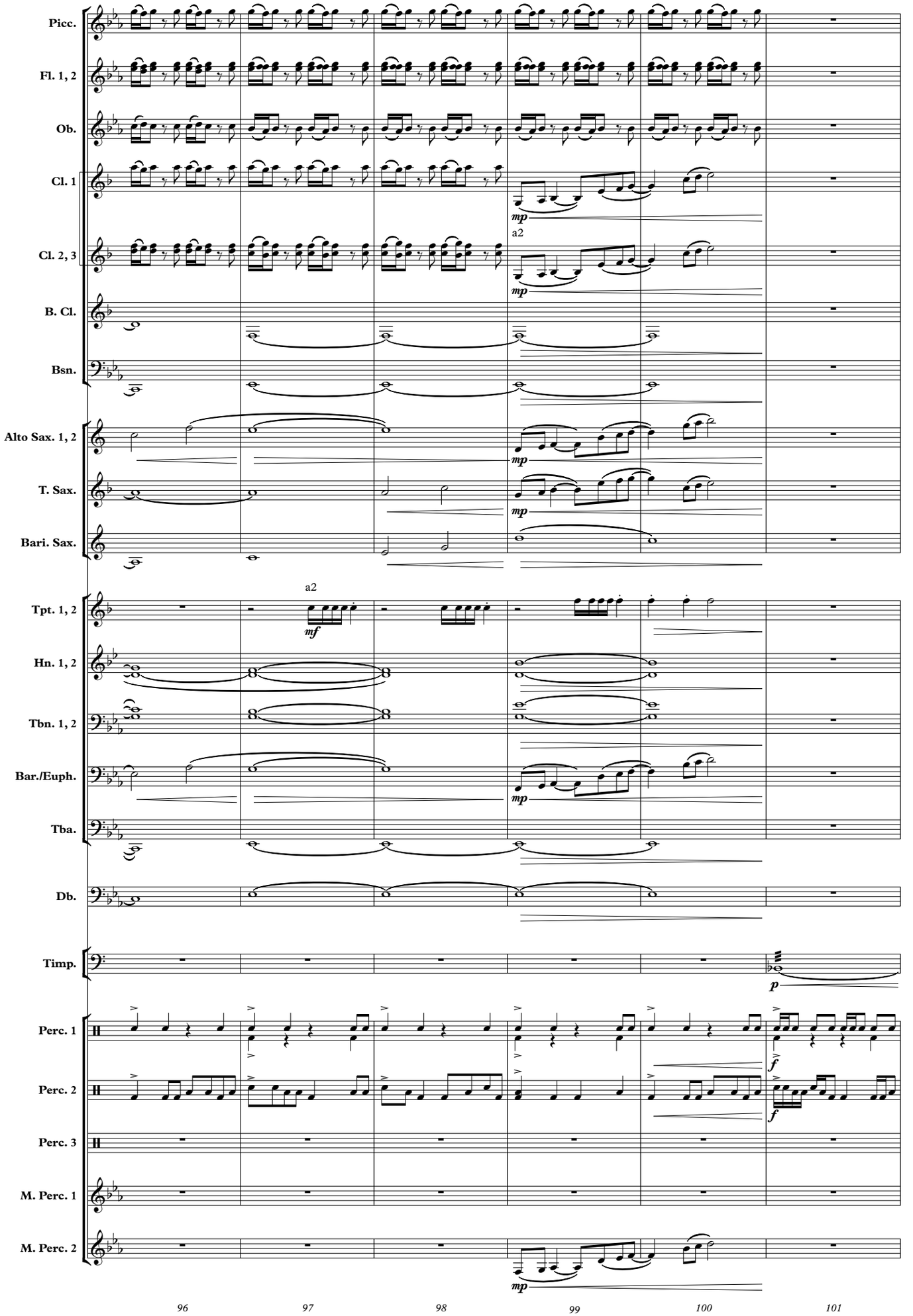

53 Eerily Calm (♩=72)
Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Ob.
solo
Play
a2
breathy
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
pizz.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
W.B.
Tam-tam
l.v.
Vib. Soft mallets motor on slow
53
54
55
56
57
58
59
60
61
62

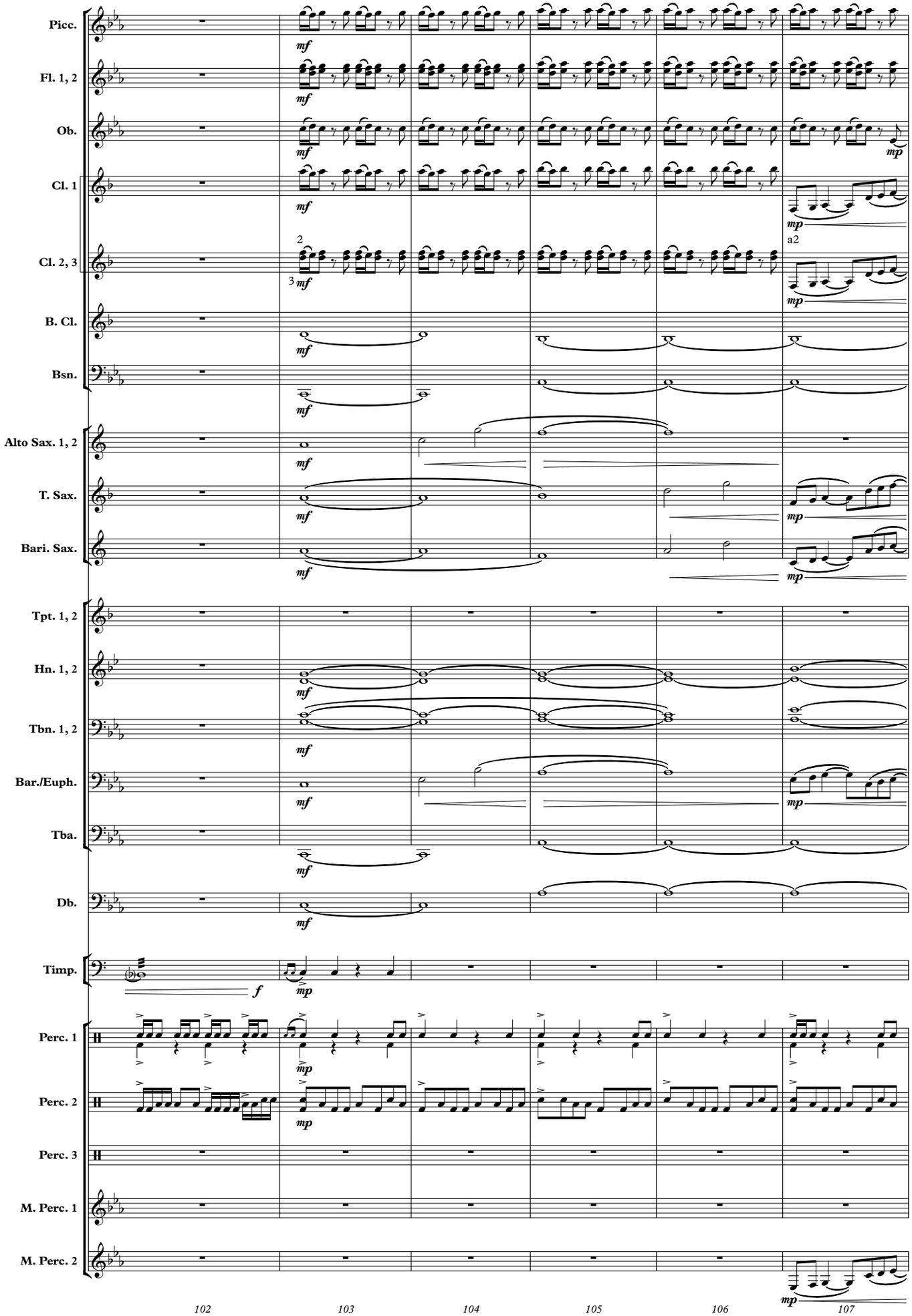

Picc.
Fl.
Fl.
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
p
cresc. poco a poco
molto
a2
ppp
arco
pp
ff
l.v.
63
64
65
66
67
68
69
70

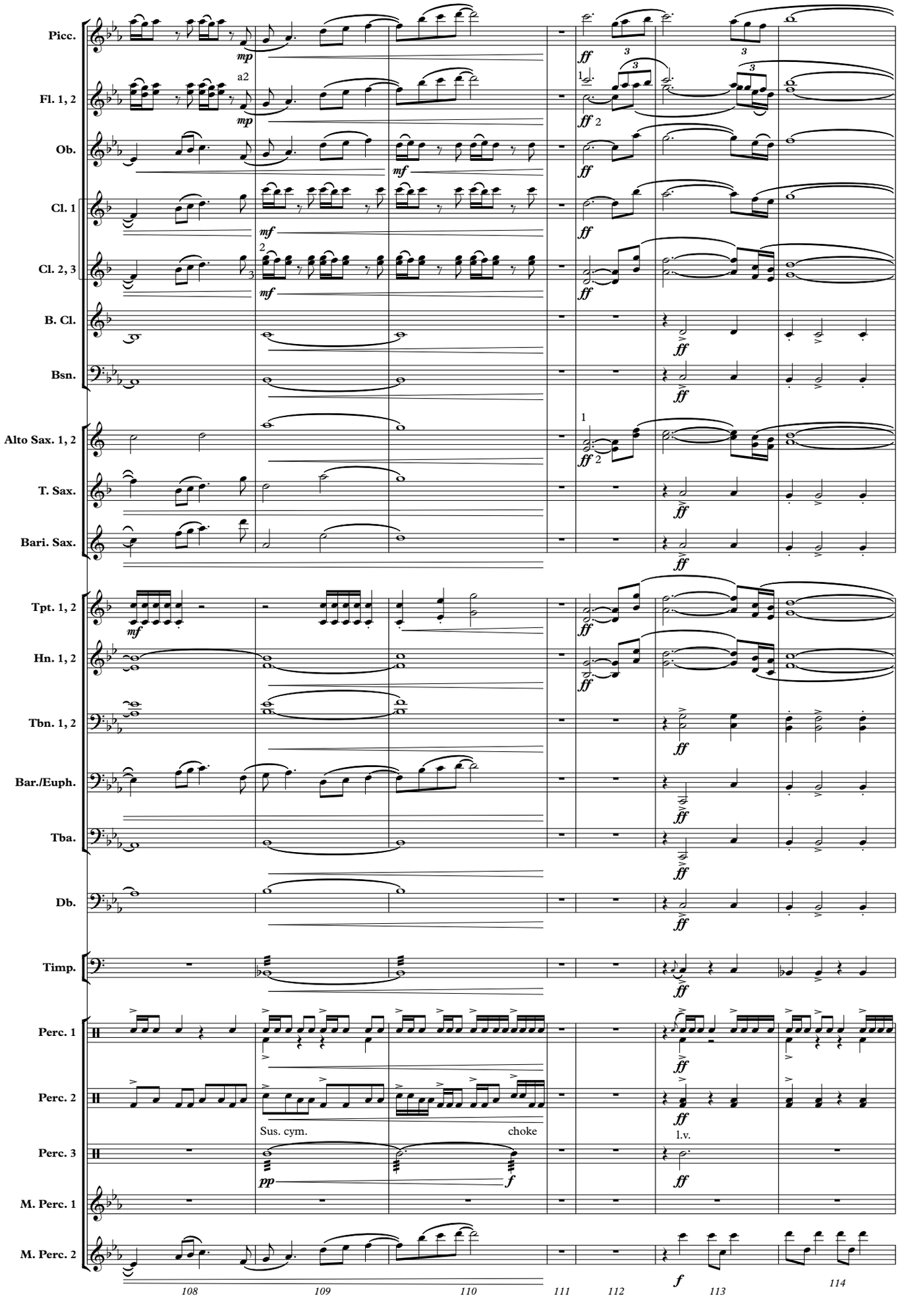

71 Urgent and Energetic (♩=160)
Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
71 Urgent and Energetic (♩=160)
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
71 Urgent and Energetic (♩=160)
Timp.
ff like thunder
Perc. 1
ff like thunder
Tom-toms (L, M, H)
Perc. 2
ff like thunder
Perc. 3
M. Perc. 1
M. Perc. 2
71 72 73 74 75 76 77 78 79 80

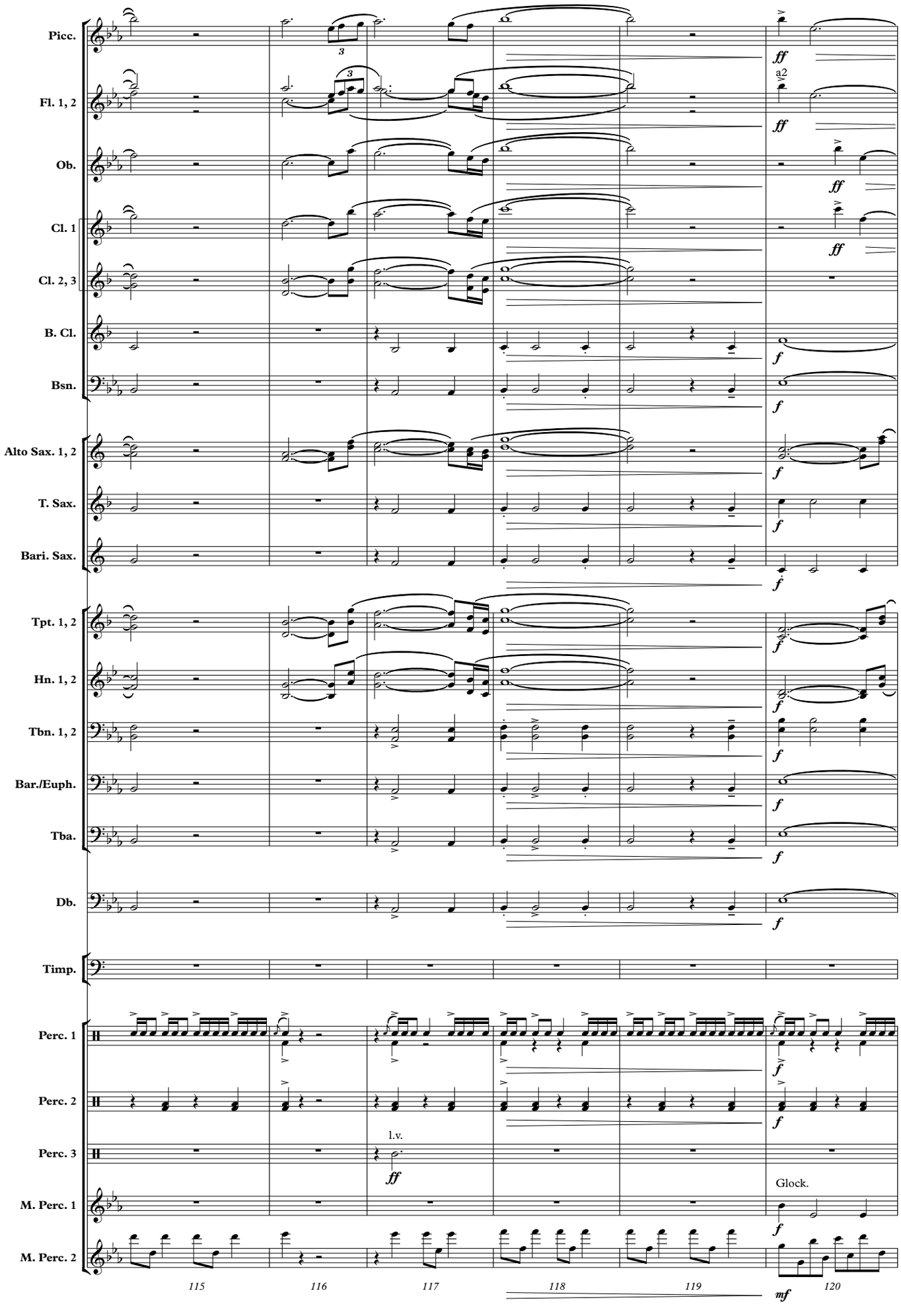

Picc.
Fl. 1, 2
Fl.
Fl.
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
81
82
83
84
85
86
87
88

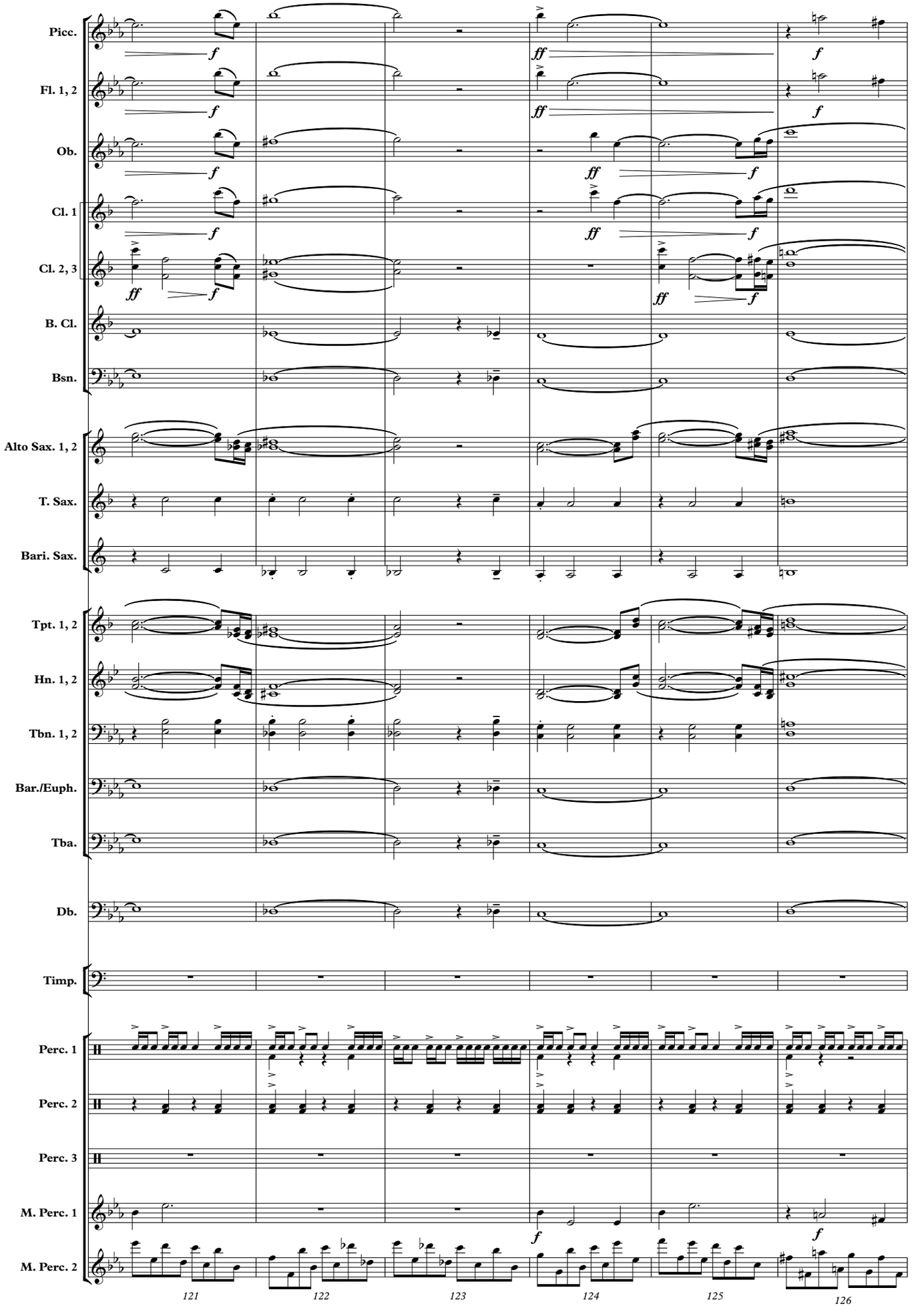

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
a2
89
90
91
92
93
94
95

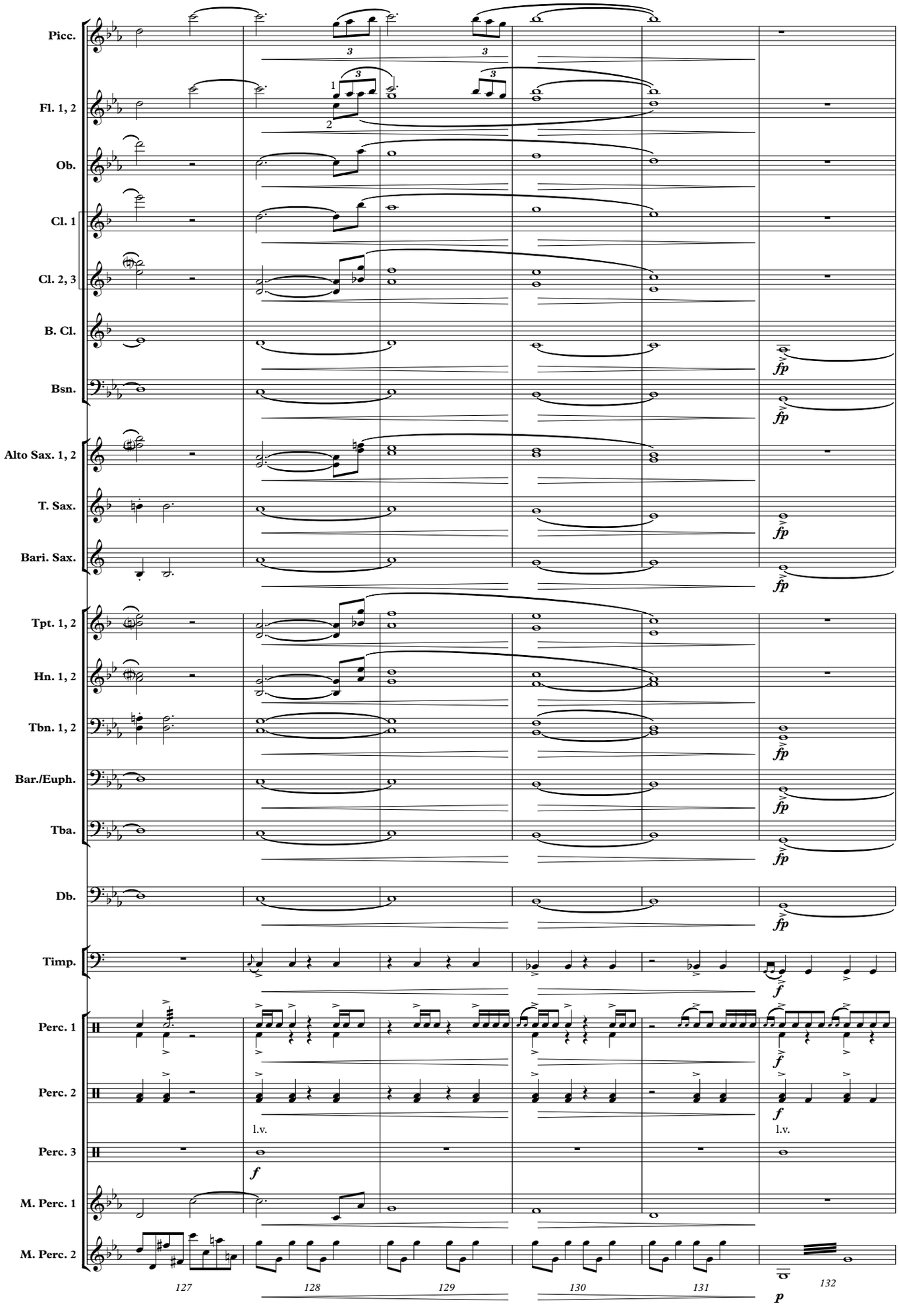

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
a2
a2
mp
mf
p
f
96
97
98
99
100
101

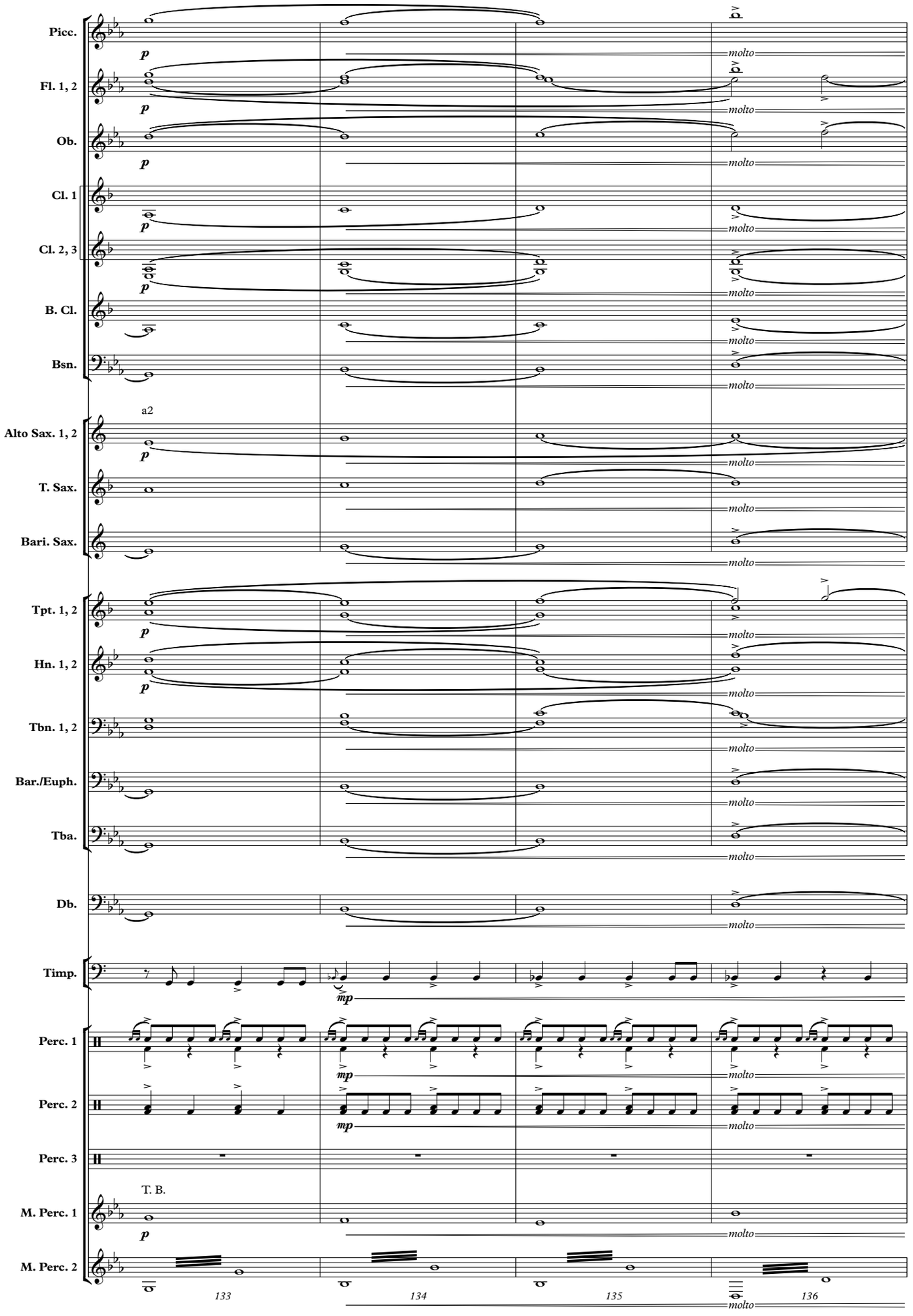

Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
a2
102
103
104
105
106
107

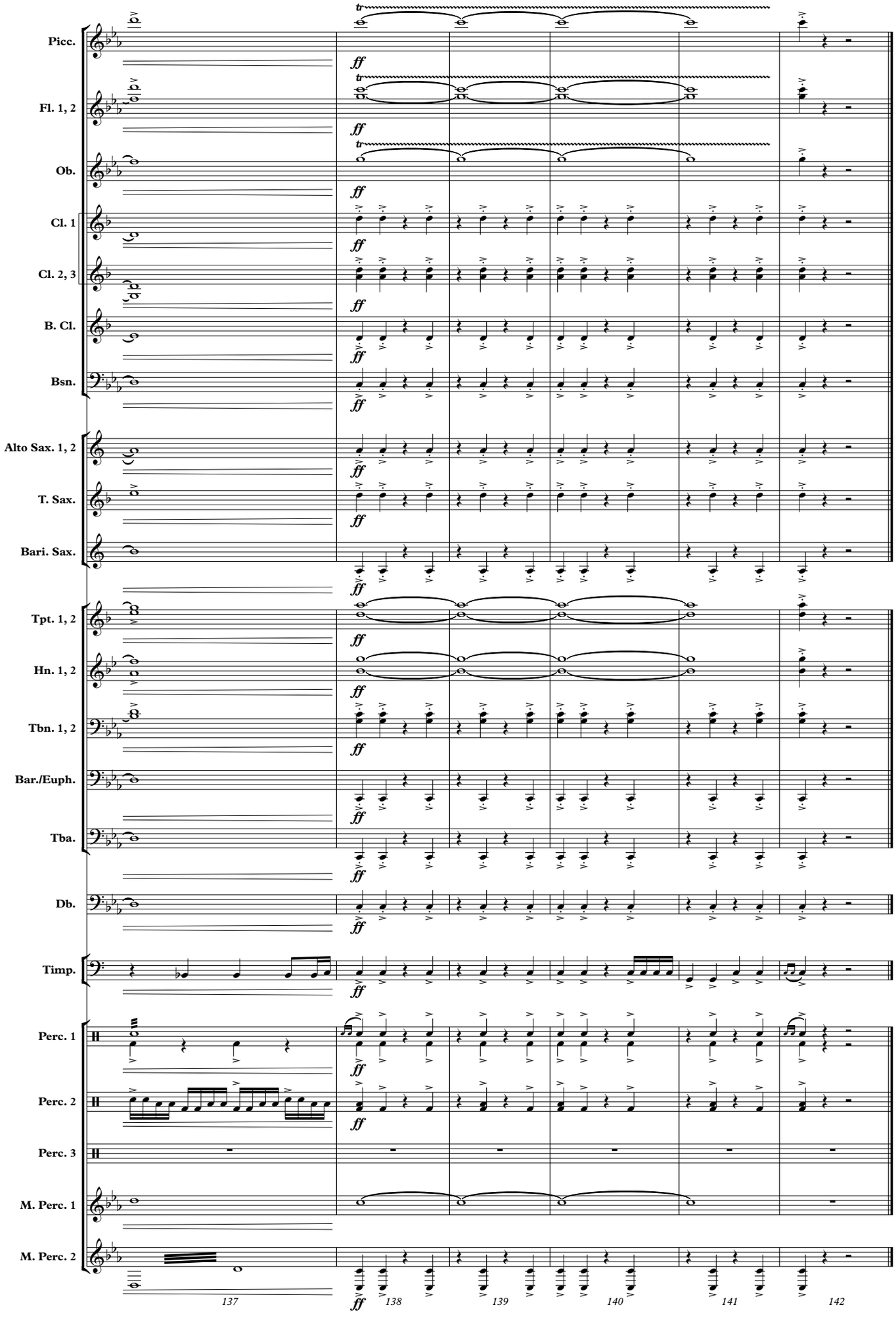

Picc.
Fl. 1, 2
a2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Sus. cym.
choke
l.v.
Perc. 3
M. Perc. 1
M. Perc. 2
mp
mf
ff
pp
f
108
109
110
111
112
113
114


Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
a2
l.v.
Glock.
115
116
117
118
119
120


Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
121
122
123
124
125
126


Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
fp
f
p
l.v.
127
128
129
130
131
132


Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
a2
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
T. B.
M. Perc. 1
M. Perc. 2
p
molto
mp
133
134
135
136


Picc.
Fl. 1, 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
Alto Sax. 1, 2
T. Sax.
Bari. Sax.
Tpt. 1, 2
Hn. 1, 2
Tbn. 1, 2
Bar./Euph.
Tba.
Db.
Timp.
Perc. 1
Perc. 2
Perc. 3
M. Perc. 1
M. Perc. 2
ff
137
138
139
140
141
142