

Leviathan

Clarence Barber

(b. 1951)

for
BEGINNING BAND

Instrumentation

1 Full Score	2 E $\flat$ Alto Saxophone 1	2 Euphonium T.C.
3 Flute 1	2 E $\flat$ Alto Saxophone 2	3 Euphonium B.C.
3 Flute 2	2 B $\flat$ Tenor Saxophone	4 Tuba
2 Oboe	1 E $\flat$ Baritone Saxophone	1 Percussion 1 (Snare Drum)
2 Bassoon	5 B $\flat$ Trumpet 1	1 Percussion 2 (High Tomtom)
6 B $\flat$ Clarinet 1	5 B $\flat$ Trumpet 2	2 Percussion 3 (Low Tomtom, Triangle)
6 B $\flat$ Clarinet 2	4 F Horn	2 Percussion 4 (Bass Drum, Hotel Desk Bell)
2 B $\flat$ Bass Clarinet	6 Trombone	

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About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

The blue whale is the most magnificent of creatures and the largest animal on earth, weighing up to 400,000 pounds (about the size of 33 elephants!) and can reach a length of 98 feet. The whales live in the northern and southern oceans near the poles and migrate to their breeding grounds near the tropics during the winter. They vocalize in a range of 8 to 25 Hz. This vocalization may vary according to the season, region, behavior, or the time of day.

Performance Notes

The whale sounds may be produced in several different ways. You could go so far as to play pre-recorded whale sounds or try to create your own acoustics. A waterphone can create tones that approximate the whale's vocalizations as can a helix bowl, wah-wah tube, or bowed vibraphone.

Rhythmic precision is quite important. Avoid connecting notes and be accurate with articulation to achieve this goal. Do not overplay, adhering to dynamic markings. Smaller handheld percussion instruments will need to play louder than a marking may indicate so that the instrument can be heard over the band. Hold these instruments at eye level whenever possible, because, as a general rule, if the audience can't see it, they won't hear it.

LEVIATHAN

Clarence Barber (ASCAP)

Not too fast ♩ = 96 - 104

5

Flute 1/2

Oboe

Bassoon *mp*

B♭ Clarinet 1/2

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mp*

B♭ Trumpet 1/2

F Horn

Trombone *mp*

Euphonium *mp*

Tuba

S. D. *mp*
Stick across rim

Percussion 1, 2, 3, 4

1 2 3 4 5

a2 *mp*

a2 *mp*

a2 *mp*

6 9 a2

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7 8 9 10 11

Tpt. 1 2

Hn.

Tbn.

Euph.

Tba.

1

2 Tomtom (high)

Perc. 3 4

mp

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12 14

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

12 13 14 15 16 17

Tpt. 1 2

Hn.

Tbn.

Euph.

Tba.

1 normal *mf*

2 *mf*

Perc. 3 Tomtom (low) *mf*

4 B. D. *mf*

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18 19 23

Fl. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

B $\flat$ Cl. 1 2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

18 19 20 21 22 23

Tpt. 1 2 *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

1 2 3 4

Perc. Triangle *f*

on rim

on rim

24

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

24 25 26 27 28 29

Tpt. 1 2

Hn.

Tbn.

Euph.

Tba.

normal

1

f

normal

2

f

Perc.

Tom

3

f

Triangle

mp

4

f

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30 34

Fl. 1 2 *a2* *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

B $\flat$ Cl. 1 2 *a2* *mp* *mf*

B. Cl. *mf*

A. Sax. 1 2 *a2* *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mf*

30 31 32 33 34 35

Tpt. 1 2 *a2* *mp* *mf*

Hn. *mp* *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

1 on rim *mp* normal *mf*

2 on rim *mp* normal *mf*

3 Tom on rim *mp* Triangle *mf* Tom normal *mf*

4 on rim *mp* *mf*

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36 39 *a2* *f*

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

36 37 38 39 40 41 *a2* *f*

Tpt. 1 2

Hn.

Tbn.

Euph.

Tba.

1 *f*

2 *f*

Perc. 3 *f*

4 *f*

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[illegible]

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54

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

54 55 56 57 58 59

Tpt. 1 2

Hn.

Tbn.

Euph.

Tba.

Perc.

1

2

3

4

Tom

B. D.

f

f

f