

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

DARK ENERGY

Jonathan McBride



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DARK ENERGY

Jonathan McBride

INSTRUMENTATION

Conductor Score.....	1
Piccolo	1
Flute	10
Oboe.....	2
1st B♭ Clarinet.....	5
2nd B♭ Clarinet	5
B♭ Bass Clarinet	2
Bassoon	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	3
B♭ Tenor Saxophone.....	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet.....	5
1st F Horn.....	2
2nd F Horn	2
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Bells	2
Vibraphone	1
Chimes	1
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum	4
Percussion 2: Suspended Cymbal, Crash Cymbals	2
Percussion 3: Triangle, Tam-Tam	2

PROGRAM NOTES

Dark energy is a recently-discovered galactic force, first observed by scientists using the Hubble Space Telescope in 1998. Dark energy makes up 68% of all the energy in our universe, though no one yet knows what it is or why it's doing what it's doing. However, evidence from multiple studies indicates that beginning some 5 billion years ago, dark energy started accelerating the expansion of the universe. It may in the distant future actually rip apart all matter in the universe.

Dark Energy opens with a bang as the first measures depict the creation of the universe. Rhythmic and melodic proto-motifs play off of one another as matter in our young universe begins to coalesce, forming the first stars and galaxies. Gradually, formed from previous proto-motifs, a new theme emerges as **Dark Energy** begins overpowering gravity, and the expansion of the universe accelerates. **Dark Energy** grows more powerful, driving to an intense and forceful conclusion.

REHEARSAL SUGGESTIONS

Rhythmic accuracy: **Dark Energy** will give you numerous opportunities to develop and expand your ensemble's command of 16th rhythms. These rhythms are often presented in ostinato form, where once the rhythm is understood, it can easily be repeated. However, help your students to continue listening for how their part fits within the overall sound. This will help keep all players engaged and working to keep their rhythm locked into the unified pulse. Also help your students discover sections where rhythms differ, sometimes just slightly; for example in m. 15, 29, 59, and 88, or where rhythms change suddenly, as they do in m. 69 and 75.

Percussion: **Dark Energy** features numerous percussion instruments and effects intended to add to the intensity of the piece. Finding an appropriate balance of prominence but not dominance is crucial. Some effects (such as tam-tam scrapes and suspended cymbal strikes) can be rather subtle, and should be played out to ensure they are heard. Other parts, such as timpani, snare drum, and chimes, are occasionally intended to be prominent, such as at the beginning and end, but should never be overpowering.

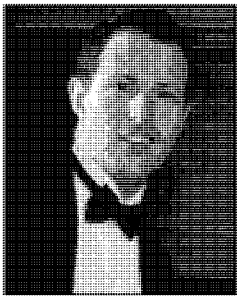
Key changes and accidentals: Due to the contemporary tonalities in **Dark Energy**, the work contains numerous accidentals, and multiple examples where notes that are marked with an accidental in one measure return to the original pitch in the very next measure (as in m. 94-101). Multiple key changes add to this complexity. If necessary, take the time to help your students identify the one or two notes affected by each key change. Hopefully they enjoy the new sounds these varied harmonies produce.

Balance: **Dark Energy** often features multiple ostinatos and melodic fragments. Students must always remember to listen and help bring out the most important part, whether by playing louder or by playing softer. For example, work to balance the three separate ostinatos beginning in m. 88, while still featuring the melody in the low brass and woodwinds. In some areas, the most important musical idea will be easier to spot (m. 5 or 45, for example). In others, it will be up to the director and the ensemble to decide which sections should receive prominence. Include your students in this decision making process. It will help develop a skill that will pay off in the overall musicianship of your ensemble.

I hope you enjoy rehearsing and performing **Dark Energy**.

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



WFR389

BLAZE THE TRAIL

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Blaze the Trail* (Galvin), *Flying Cadets - March* (King/arr. Swearingen), *Reflections From The Wall* (Shaffer), *Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage* - (López), *Be Still My Soul - A Chorale Prelude* - (arr. Swearingen), *Renegade* (Huckeby), *The Dark Waters* (Conaway), *Rejoice The Season!* (Romeyn), *Anthem for Peace* (Huckeby), *Dark Energy* (McBride), *Let The Light of Christmas Shine* (Swearingen), *Courtly Procession And Dances* (Jarvis), *Gentle Daybreak* (Bell), *The Winds of Change* (Swearingen), *Implacato* (Conaway), *Cedar River Celebration* (Shaffer), *Wrath of Vesuvius* (P. Clark), *Lanterns In The Sky* (Romeyn), *Hallelujah Chorus - From "The Messiah"* - (Handel/arr. Glover)

Conductor Score
012-4489-00

Grandly ♩ = 62

012-4489-00

Grandly ♩ = 62

5

Piccolo

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

1st & 2nd F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Bells

Vibraphone

Chimes

Timpani

Percussion 1: Snare Drum, Bass Drum

Percussion 2: Crash Cymbals, Suspended Cymbal

Percussion 3: Triangle, Tam-Tam

Hard cord-wound mallets

Hard resin beaters

G, C, D, F

Hard mallets

Sus. Cym.

Cr. Cyms.

Triangle

Tam-Tam

Brass Mallets

For Reference Only: Performance

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Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F. Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10 11

accel. [14] Stately ♩ = ca. 76

Picc. *mf*

Fl. *mf*

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mp*

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *mf*

2nd Trp.

1st, 2nd F. Hn. *mp* 1st only

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells *mf*

Vibes *mp*

Chm. *mp*

Timp. *f* *mp*

Perc. 1 *mp*

Perc. 2 *mp* Sus. Cym. w/stick

Perc. 3 *mf* *mp*

12 13 14 15 16

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bsn. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp.
 2nd Trp.
 1st, 2nd F. Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for measures 17-21. The score includes parts for Piccolo, Flute, Oboe, Clarinets (1st, 2nd, Bass Clarinet, Bassoon), Saxophones (Alto 1st/2nd, Tenor, Baritone), Trumpets (1st, 2nd), Horns (1st, 2nd French Horn), Trombones (1st, 2nd), Euphonium/Baritone, Tuba, Bells, Vibraphone, Chimes, Timpani, and Percussion (1, 2, 3). The key signature is B-flat major (two flats). The score features various dynamics including *mf* (mezzo-forte) and *mp* (mezzo-piano). A large diagonal watermark reads "For reference only. Not valid for performance."

17 18 19 20 21

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp.
 2nd Trp.
 1st, 2nd F Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

27 accel. poco a poco

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bsn. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 27 accel. poco a poco
 1st Trp.
 2nd Trp.
 1st, 2nd F. Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

31 Moving forward ♩ = 84

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *ff*

1st, 2nd A. Sx. *a2*

T. Sx.

B. Sx. *f*

31 Moving forward ♩ = 84

1st Trp. *f*

2nd Trp. *f*

1st, 2nd F Hn.

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *f*

Bells *f*

Vibes *f*

Chm. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

mp

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd
A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

a2

f

opt. div.

f

mp

f

[illegible]

45

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

45

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

44 45 46 47 48

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F. Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

mp

+ 2nd

mp

53

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd
A. Sx.

T. Sx.

B. Sx.

53

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Med. soft mallets

Perc. 2

Perc. 3

53

54

55

56

acc.

Picc. *mp*

Fl.

Ob.

1st Cl. *mp*

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx. *mf*

1st Trp. *accel.*

2nd Trp. *f*

1st, 2nd F. Hn.

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mf*

Bells *mp*

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

61 Faster ♩ = ca. 96

Picc. *mf*

Fl. *mf*

Ob.

1st Cl. *mf*

2nd Cl. *mf*

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

Bsn.

1st, 2nd A. Sx. *2nd only*

T. Sx. *mf*

B. Sx.

61 Faster ♩ = ca. 96

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.)

Tuba

Bells *mf*

Vibes *mf*

Chm. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

61 62 63 64

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph. (Bär.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

65

66

67

68

- 17 -

69 accel.

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 69 accel.
 1st Trp.
 2nd Trp.
 1st, 2nd F. Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

77 Expanding ♩ = ca. 112

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F. Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

opt.

mp

mf

f

1st only

G to Ab

74

75

76

77

78

79 80 81 82 83

accel.
 Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp.
 2nd Trp.
 1st, 2nd F. Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

accel.
 div.
 f
 mf
 mp

84 85 86 87

88 Forcefully ♩ = ca. 124

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

88 Forcefully ♩ = ca. 124

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91 92

- 22 -

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd
A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F Hn.

1st Trb.

2nd Trb.

Euph.
(Bär.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

93 94 95 96 97

- 23 -

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st, 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp.
 2nd Trp.
 1st, 2nd F Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Bells
 Vibes
 Chm.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

The musical score is written for a large orchestra. It includes staves for Piccolo, Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (1st, 2nd Alto, Tenor, Baritone), Trumpets (1st, 2nd), Horns (1st, 2nd F), Trombones (1st, 2nd), Euphonium/Baritone, Tuba, Bells, Vibes, Chimes, Timpani, and three types of Percussion. The score is in 4/4 time and includes dynamic markings such as *ff*, *mp*, and *mf*. A large watermark "For reference only" is visible across the page.

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff* *f*

Bsn. *p*

1st, 2nd A. Sx. *ff* *f*

T. Sx. *f*

B. Sx. *ff* *f*

102 1st Trp. *ff*

2nd Trp. *ff*

1st, 2nd F. Hn. *p*

1st Trb. *p*

2nd Trb. *p*

Euph. (Bar.) *ff* *f*

Tuba *ff* *f*

Bells *ff*

Vibes *ff*

Chm. *ff* *f*

Timp. *ff* *f*

Perc. 1 *ff* *mp* *mf*

Perc. 2 *ff* *mp*

Perc. 3 *ff* *mf* *f*

102 103 104 105

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl.

Bsn. *f*

1st, 2nd A. Sx.

T. Sx. *f*

B. Sx. *f*

1st Trp.

2nd Trp.

1st, 2nd F Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.)

Tuba

Bells *f*

Vibes

Chm.

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

mf

mf

106 107 108 109

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd F. Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Chm.

Timp.

Perc. 1

Perc. 2

Perc. 3

110

111

112

113