

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

RADIANCE

A Symphonic Celebration For Band

Rob Romeyn

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RADIANCE

A Symphonic Celebration For Band

Rob Romeyn

Instrumentation

Full Conductor Score	1
1st Flute	5
2nd Flute/Piccolo	5
Oboe	2
1st B $\flat$ Clarinet	5
2nd B $\flat$ Clarinet	5
B $\flat$ Bass Clarinet	2
Bassoon	2
1st E $\flat$ Alto Saxophone	3
2nd E $\flat$ Alto Saxophone	3
B $\flat$ Tenor Saxophone	2
E $\flat$ Baritone Saxophone	2
1st B $\flat$ Trumpet	5
2nd B $\flat$ Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Mallet Percussion: Bells	1
Mallet Percussion: Xylophone, Chimes	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals	2

Program Notes

Radiance is a lively and spirited concert opener. The music begins joyously, with an anticipatory section of building intensity. From here, we move to a musical statement which shimmers with celebration and panache. Memorable melodic themes, contrasting styles and interesting harmonic structures increase a sense of musical engagement, all building to a dramatic ending of incredible power and intensity. We hope that you enjoy **Radiance**.

Rehearsal Suggestions

From the beginning, strive for a balance between the woodwind flourishes and the growing intensity demonstrated by the brass section. M. 10 is the apex of the opening statement, and should be spirited and proud. At m. 24, careful observance of the dynamic hairpins will increase musical effect. Here, strive for a balance between the melody and the flourishes presented by the flute and oboe. At m. 58, care must be taken not to perform the accented quarter notes too short; they must be full-bodied notes. Starting in m. 62, achieve balance within the harmonic accompaniment in the horns, saxophones and clarinets. This can be rehearsed separately to ensure the correct balance is achieved. At m. 70, the flourishes return in the flute and first clarinet part; players may need to be cautioned to observe the accidentals here. M. 78 is an important climax of the piece. Observing the forte-piano crescendo in m. 79 and 80 is critical, and will aid the moving lines in the middle voices and upper woodwinds to come through. Beginning at m. 106, an important counter-melody is introduced. Consider rehearsing this separately, and then together with the melodic line, so the players can be aware of how the two parts interact. Observe the Molto Rit. leading into the last 5 measures. The ending should be powerfully dramatic.

I hope that you and your ensemble enjoy rehearsing and performing **Radiance**. Please contact me at my composer page at www.barnhouse.com with any questions.

Thanks, and best wishes!

Rob Romeyn

About the Composer



Rob Romeyn's (b. 1961) music career has been multifaceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as Staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.



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Conductor Score
012-4850-00

RADIANCE

A Symphonic Celebration for Band

Rob Romeyn
(ASCAP)

Lively/Spirited (♩ = 126)

1st & 2nd Flute
Piccolo

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

F Horn

1st & 2nd
Trombone

Euphonium
(Baritone)

Tuba

Mallet Perc. 1 & 2
Bells
Xylophone
Chimes

Timpani
F, B♭, C, E♭

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Triangle
Crash Cymbals

For Reference Only

1 2 3 4

1st & 2nd Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

p

f

mp

div.

a2

Sus. Cym.

p

1st & 2nd Fl., Picc. *mp* *ff* *mp*

Ob. *mp* *ff* *mp*

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

2nd Cl. *div.* *mp* *ff* *div.* *a2* *mp*

Bass Cl. *mp* *ff* *mp*

Bsn. *mp* *ff* *mp*

1st & 2nd Alto Sax. *a2* *mp* *ff* *div.* *a2* *div.* *a2* *mp*

Ten. Sax. *mp* *ff* *mp*

Bari. Sax. *mp* *ff* *mp*

1st Trpt. *mp* *ff* *mp*

2nd Trpt. *div.* *mp* *ff* *div.* *mp*

Hn. *a2* *mp* *ff* *div.* *a2* *div.* *a2* *mp*

1st & 2nd Trom. *mp* *ff* *mp*

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

Tuba *mp* *ff* *mp*

Mallets *mp* *ff* *mp*

Timp. *fp* *ff* *fp*

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

Perc. 2 *p* *ff* *p*

p *ff* *p*

1st & 2nd Fl., Picc. *div.* *ff*

Ob. *ff*

1st Cl. *ff* *mp*

2nd Cl. *div.* *ff* *a2* *mp*

Bass Cl. *ff* *mp*

Bsn. *ff* *mp*

1st & 2nd Alto Sax. *ff* *mp*

Ten. Sax. *ff* *mp*

Bari. Sax. *ff* *mp*

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff* *mp*

1st & 2nd Trom. *ff* *mp*

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

Tuba *ff* *mp*

Mallets *ff*

Timp. *ff*

Perc. 1 *ff* *mp*

Perc. 2 *ff*

24

1st & 2nd Fl., Picc. *a2* *- Picc.* *mf*

Ob. *mf*

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *div.* *a2*

Ten. Sax.

Bari. Sax.

24

1st Trpt.

2nd Trpt.

Hn. *div.* *a2*

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

1st & 2nd Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

div.

a2

div.

a2

p

p

34

1st & 2nd Fl., Picc. *f* *mp* *mf*

Ob. *f* *mp* *mf*

1st Cl. *f* *mp* *f*

2nd Cl. *a2* *f* *mp* *f*

Bass Cl. *f* *mp*

Bsn. *f* *mp*

1st & 2nd Alto Sax. *f* *div. a2* *mp* *f*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

34

1st Trpt. *f* *mp* *mf*

2nd Trpt. *f* *a2* *div.* *a2* *mp* *mf*

Hn. *f* *div. a2* *mp* *f*

1st & 2nd Trom. *f* *mp*

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

Tuba *f* *mp*

Mallets *mf* *mp* *mf*

Timp. *mf* *p*

Perc. 1

Perc. 2 *mf* *p*

1st & 2nd Fl., Picc. *f* *mp*

Ob. *f* *mp*

1st Cl. *mp*

2nd Cl. *mp* *div.*

Bass Cl. *f* *mp*

Bsn. *f* *mp*

1st & 2nd Alto Sax. *div.* *a2* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

1st Trpt. *f* *div.* *a2* *div.* *a2* *mp*

2nd Trpt. *f* *div.* *a2* *div.* *a2* *mp*

Hn. *div.* *a2* *mp*

1st & 2nd Trom. *f* *mp*

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

Tuba *f* *mp*

Mallets *f*

Timp. *mf* *fp*

Perc. 1

Perc. 2 *mf* *p*

44 + Picc.

1st & 2nd Fl., Picc. *ff* *mp* *ff* *div.*

Ob. *ff* *mp* *ff* *div.*

1st Cl. *ff* *mp* *ff* *div.*

2nd Cl. *a2* *ff* *mp* *ff* *a2*

Bass Cl. *ff* *mp* *ff*

Bsn. *ff* *mp* *ff*

1st & 2nd Alto Sax. *ff* *mp* *ff* *div.*

Ten. Sax. *ff* *mp* *ff* *div.*

Bari. Sax. *ff* *mp* *ff*

44

1st Trpt. *ff* *mp* *ff*

2nd Trpt. *a2* *ff* *mp* *ff* *a2*

Hn. *ff* *mp* *ff* *div.*

1st & 2nd Trom. *ff* *mp* *ff*

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

Tuba *ff* *mp* *ff*

Mallets *f* *mp* *f*

Timp. *f* *fp* *ff*

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

Perc. 2 *ff* *p* *ff*

1st & 2nd Fl., Picc. *a2* *rall.* *div.* *A tempo*
Ob. *mp* *ff*
1st Cl. *mp* *ff*
2nd Cl. *div.* *a2* *mp* *ff*
Bass Cl. *mp* *ff*
Bsn. *mp* *ff*
1st & 2nd Alto Sax. *a2* *div.* *mp* *ff*
Ten. Sax. *mp* *ff*
Bari. Sax. *mp* *ff*
1st Trpt. *rall.* *A tempo* *mp* *ff*
2nd Trpt. *div.* *mp* *ff*
Hn. *a2* *div.* *a2* *mp* *ff*
1st & 2nd Trom. *mp* *ff*
Euph. (Bar.) *mp* *ff*
Tuba *mp* *ff*
Mallets *mp* *ff*
Timp. *fp* *ff*
Perc. 1 *mp* *ff*
Perc. 2 *p* *ff*

Slower (♩ = 106) 58 Lively/Spirited (♩ = 126)

1st & 2nd Fl., Picc. *fp* *rit.* *f* *f*

Ob. *fp* *f*

1st Cl. *f*

2nd Cl. *a2* *f*

Bass Cl. *fp* *f*

Bsn. *fp* *f*

1st & 2nd Alto Sax. *fp* *f*

Ten. Sax. *fp* *f*

Bari. Sax. *fp* *f*

1st Trpt. *Solo* *mf* *rit.* *Tutti* *f*

2nd Trpt. *f*

Hn. *fp* *f*

1st & 2nd Trom. *fp* *f*

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

Tuba *fp* *f*

Mallets *f* Chimes *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

54 55 56 57 58 59

70

1st & 2nd Fl., Picc. *f*

Ob. *f*

1st Cl. *f* *a2*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

70

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is complex, featuring various musical symbols, notes, and rests. A large, diagonal watermark reading "For Reference Only" is overlaid across the center of the page. The score is organized into systems, with each instrument or section having its own staff. The page number "82" is visible at the bottom left, and the page number "83" is visible at the bottom right.

88 - Picc. *a2* *mf* *mf*

1st & 2nd Fl., Picc.

Ob. *mf* *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *p* *mf*

Bsn. *p* *mf*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

88

1st Trpt.

2nd Trpt.

Hn. *mf*

1st & 2nd Trom. *div.* *p* *mf*

Euph. (Bar.) *p* *mf*

Tuba *p* *mf*

Mallets *mp*

Timp. *p*

Perc. 1

Perc. 2

1st & 2nd Fl., Picc. *mf* *f* **98** + Picc.

Ob. *mf* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bass Cl. *p* *f*

Bsn. *p* *f*

1st & 2nd Alto Sax. *mp* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

1st Trpt. *a2* *f* **98**

2nd Trpt. *f*

Hn. *mp* *f*

1st & 2nd Trom. *p* *f*

Euph. (Bar.) *p* *f*

Tuba *p* *f*

Mallets *mf* *f*

Timp. *p*

Perc. 1 *f*

Perc. 2 *p* *f*

1st & 2nd Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

[illegible]

1st & 2nd Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

1st & 2nd Fl., Picc. *div.*

Ob. *mp* *ff* *f*

1st Cl. *mp* *ff* *f*

2nd Cl. *mp* *ff* *f*

Bass Cl. *mp* *ff* *fp* *fp*

Bsn. *mp* *ff* *fp* *fp*

1st & 2nd Alto Sax. *div.* *a2* *mp* *ff* *f* *fp*

Ten. Sax. *mp* *ff* *fp* *fp*

Bari. Sax. *mp* *ff* *fp* *fp*

1st Trpt. *div.* *a2* *mp* *ff* *a2*

2nd Trpt. *div.* *mp* *ff* *a2*

Hn. *div.* *a2* *mp* *ff* *f* *fp*

1st & 2nd Trom. *mp* *ff* *fp* *fp*

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

Tuba *mp* *ff* *fp* *fp*

Mallets *mp* *ff* *mf*

Timp. *mp* *ff*

Perc. 1 *ff* *f*

Perc. 2 *p* *ff*

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Trombones, Horns, Tuba), and percussion (Mallets, Timpani, Percussion 1 and 2). The tempo is marked as "Slowly, Powerfully (♩ = 84)". The score includes various dynamic markings such as "ff" (fortissimo) and "fp" (fortissimo piano), and tempo markings like "molto rit." (molto ritardando). The page is numbered 117, 118, 119, 120, 121, and 122. A large diagonal watermark "Not Valid for Performance" is visible across the page.