

**Grade
1**

Real music using only the first octave!

FULL CONDUCTOR SCORE
Catalog No: 023-4825-01

Attack Of The Colossus

Jonathan McBride

**Sound
Foundations
Series**

FOR BEGINNING BANDS!

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Sound Foundations Series

(Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

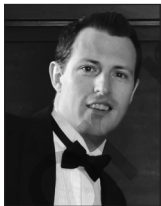
ATTACK OF THE COLOSSUS

Jonathan McBride

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet	12
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
B♭ Trumpet	10
F Horn	4
Trombone, Baritone B.C.	8
Baritone T.C.	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Crash Cymbals	2
Percussion 3: Tom Toms	2
Piano/Keyboard (optional)	1

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. In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrument 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 enjoys working as a guest director and adjudicator, and also directs the Okanogan Valley Chorus.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are considered favorites for both students and audiences.

Program Notes

In ancient history, a colossus was a giant human statue, such as the Colossus at Rhodes, one of the seven wonders of the ancient world. In **Attack Of The Colossus**, one such giant statue comes to life, unleashing its destructive power. Following a commanding opening, our fearless army begins marching towards this towering foe. The style changes to a more peaceful and flowing theme as night falls, before the final confrontation with the colossus. The music ends heroically, as the formidable living statue is brought crashing to the ground with the final resolving major chord.

Rehearsal Suggestions

When teaching articulations, help your ensemble stay focused on the end goal; to sound as good as possible. An understanding of articulations doesn't guarantee they will be performed properly. Encourage your ensemble to play the articulations not simply because they are there, but because of what they do. In the end, for any piece of music, why are articulations important? Because they make the music sound better.

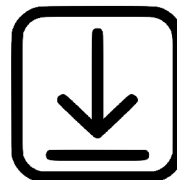
Accents play an important part in bringing this piece to life. A great metaphor for accents is that they feel like walking upstairs while carrying something heavy. Each footstep hits a little harder than it normally would. Then practice putting that heavy emphasis at the beginning of each accented note while maintaining good pitch and tone.

Slurs appear here in two distinct sections. First, as in m. 13, ensure that players only slur the two notes that are marked by adding slight emphasis to the first of the two slurred pitches. This will help keep the intensity up and rhythms accurate. The second use of slurs occurs in m. 30-43, as a complete contrast in style to the opening and ending. Here, slurs are a main character in this style change. However, the tempo does not change. Strive to play slurs smoothly and accurately while maintaining the original tempo.

Use this piece to introduce or reinforce paradiddles with your percussionists. This rudiment, played RLRR, is used throughout in both the snare and tom-tom parts. Encourage your percussionists to maintain equal stick-height so that this rudiment is played accurately and evenly. A standard percussion rudiment, practicing them will improve students' dexterity and stick technique. As always, however, if students are not ready to play this rudiment yet, rhythmic accuracy trumps rudimental accuracy.

I hope you enjoy **Attack Of The Colossus**.

Jonathan McBride



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ATTACK OF THE COLOSSUS

Conductor Score
023-4825-00

Jonathan McBride
ASCAP

Huge ♩ = 104

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone
Baritone B.C.

Tuba

Bells

Timpani
F, C

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Crash Cymbals

Percussion 3
Tom Toms

Piano/Keyboard
(optional)

1 2 3 4 5 6

This musical score is for Percussion 1 and Percussion 2, spanning measures 7 through 12. The score is written for two staves, each with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various percussion instruments and their dynamics.

Measures 7-12:

- Measure 7:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.
- Measure 8:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.
- Measure 9:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.
- Measure 10:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.
- Measure 11:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.
- Measure 12:** Perc. 1 plays a rhythmic pattern of eighth notes. Perc. 2 plays a single eighth note. Dynamics: *f* for Perc. 1, *f* for Perc. 2.

The score includes various percussion instruments and their dynamics:

- Perc. 1:** Plays a rhythmic pattern of eighth notes. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*.
- Perc. 2:** Plays a single eighth note. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*.
- Perc. 3:** Plays a rhythmic pattern of eighth notes. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*.
- Pno.:** Plays a rhythmic pattern of eighth notes. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*.

13

Flute *mf*

Oboe

Clar.

B. Clar.

Bsn.

A. Sax

T. Sax. *mp*

B. Sax.

13

Trpt. *mf*

Horn *mp*

Trom. Bar.

Tuba

Bells *mf*

Timp.

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3

Pno. *mf*

13

14

15

16

17

18

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax

T. Sax.

B. Sax.

Trpt.

Horn

Trom. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

30

mf

mp

30

mf

mf

f

mf

25 26 27 28 29 30 31

38

Flute

Oboe

Clar.

B. Clar.

Bsn.

mf

mf

mf

mp

A. Sax

T. Sax.

B. Sax.

mf

mp

38

Trpt.

Horn

Trom. Bar.

Tuba

f

mf

mp

mp

Bells

Timp.

mf

mf

Perc. 1

Perc. 2

mf

Perc. 3

Pno.

f

mf

46

Flute *mp* *mf* *f*

Oboe *mp* *mf* *f*

Clar. *mp* *mf* *f*

B. Clar. *mf* *f*

Bsn. *mf* *f*

A. Sax *mp* *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Trpt. *mf* *f*

Horn *mf* *f*

Trom. Bar. *mf* *f*

Tuba *mf* *f*

Bells *mp* *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* *mf* *f* *mf*

Perc. 3 *p* *f*

Pno. *mp* *mf* *f*

44 45 46 47 48 49

52

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax

T. Sax.

B. Sax.

Trpt.

Horn

Trom. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

50

51

52

53

54

55

