

Rogue Protocol

For Concert Band, Grade 1.5-2

by Emily Graham

Instrumentation

- | | |
|---------------------------|-------------------------------|
| 1 - Full Score | 4 - Bb Trumpet 1 |
| 8 - Flute | 4 - Bb Trumpet 2 |
| 2 - Oboe (opt. Flute 2) | 6 - F Horn |
| 5 - Bb Clarinet 1 | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet 2 | 2 - Euphonium T.C. |
| 2 - Bb Bass Clarinet | 4 - Tuba |
| 6 - Eb Alto Saxophone | 2 - Bass |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|---|
| 2 - Mallets: Bells/Xylophone |
| 2 - Timpani |
| 2 - Opt. Advanced Percussion 1: Snare Drum/Hi-Hat/Bass Drum |
| 2 - Percussion 1: Snare Drum/Hi-Hat/Bass Drum |
| 2 - Percussion 2: Hi-Hat/Triangle/Two Concert Toms |
| 2 - Percussion 3: Suspended Cymbal/Crash Cymbals |

Full Set - \$60.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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About Upbeat!

The inspiration for *Rogue Protocol* came to me while I was reading book three of Martha Wells' science fiction book series. In the story, the SecUnit (a robot-human construct) breaks free from its programming then evades capture by continuing to do its job (while secretly binging its favorite TV show). The SecUnit is constantly calculating its best chance for survival while protecting its clients who still think it's a mindless machine. I tried to capture that sense of danger as energy bubbling below the surface, with a rhythmic bassline, driving percussion and a defiant melody introduced by the trumpets.

The main character of the series is dry, witty, full of anxiety, and leading a double life. Perhaps that's why I unknowingly resonated with the SecUnit. I was surprised and delighted when my first piece was accepted for publication! But I couldn't help wondering—was it a fluke? Some mysterious stroke of luck? I was worried that I wouldn't be able to do it again. What if I was merely pretending to be a "composer" and that one day, I too might be discovered.

We all face unique challenges and often feel unprepared or unqualified—especially when we try something new. I remember how nervous I was for my first band concert, or when I sent off my first composition to receive feedback. When we put our art out there we risk rejection of a part of ourselves. But all of these experiences made me stronger. The research of Kelly McGonigal shows that how we interpret stress and anxiety changes the biological response of our body. When we see stress as a tool that prepares us to tackle challenges, we don't experience the same harmful effects as we would if we viewed it as an enemy. Throughout the series, the SecUnit faces its fears, discovers its own path, and makes new friends despite overwhelming odds, and so can we! Maybe, if we choose to approach these situations like our own secret missions (with a killer theme song!), we can make it just a little easier to take on the world. So the next time your heart starts racing and your hands begin to shake before a concert or big game:

1. Thank your body for its incredible survival instincts.
2. Get hyped!
3. Then go be your best self and play your heart out.

This piece includes two additional parts:

1. A High Bb Clarinet part, which sits entirely above the break for students that would like to explore the range without needing to cross the break.
2. An Advanced Percussion I part, which features more complicated rhythmic figures and rudiments, specifically left hand lead flams.

Percussion Notes:

- The Advanced Percussion 1 part can be substituted for the regular part if your students are ready to tackle the challenge or added to feature a "guest artist" from a more advanced group.
- Percussion 2 part can be covered by one player or split between two.
- If you have only one high hat it should be positioned between the Percussion 1 and Percussion 2 players for ease of access.
- Percussion 3 is written for 2 players but can be covered by one player if needed, with most crash hits being performed on the suspended cymbal. At 29, please prioritize the choked crash rather than the suspended cymbal rolls.



About the Composer

Emily Graham (b. 1990) is an educator, composer and musician currently residing in Tacoma, WA. She holds a Bachelor's degree in Music Education from the University of North Dakota and is celebrating her 10th year in education. Emily has a rich background in elementary general music, middle school band, and currently serves as an instructional coach and mentor for new arts teachers across all grade levels within Bethel School District.

As a percussionist and trombonist, Emily performs with two community wind ensembles and never misses a chance to do live band karaoke. Her musical influences span a wide spectrum, drawing inspiration from medieval chant and big band jazz to the traditional Irish and old-time folk music she grew up around.

Her goal as a composer is to craft pieces that resonate with every student, providing them with a part they just can't wait to play. As an educator, Emily strives to cultivate a space where students experience the joy and exhilaration of achieving something challenging together and learn the skills to grow their own practice and artistry on whatever path they choose. Beyond her musical pursuits, Emily is also a visual artist and longarm quilter, adding a unique dimension to her creative expression.

Rogue Protocol

EMILY GRAHAM

With dark intensity ♩=136

5

Flute

Oboe (opt. Flute 2)

Opt. High B♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1/2

F Horn

Bassoon Trombone Euphonium

Tuba

Mallets Bells Xylophone

Timpani (A,B,D)

Opt. Advanced Percussion 1 Snare Drum/High Hat, Bass Drum

Percussion 1 Snare Drum/High Hat, Bass Drum

Percussion 2 High Hat/Triangle/Two Concert Toms

Percussion 3 Suspended Cymbal/Crash Cymbals

1 2 3 4 5

Fl.

Ob.
(Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.

Timp.

Opt.
Perc. 1

Perc. 2

Perc. 3

Perc. 3

mf

mf

mf

pp *f* *pp* *f*

13

Fl.

Ob.
(Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.

Timp.

Opt.
Perc. 1

Perc. 2

Perc. 3

Perc. 3

mf

mf

mf

mf

mp

mp

mp

mp

p

p

p

pp

p

p

mf

Bells w/hard plastic mallets

Triangle w/medium beater

Sus. Cym. w/soft yarn mallets

p

mf

11

12

13

14

15

Fl.

Ob.
(Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.

Timp.

Opt.
Perc. 1

Perc. 2

Perc. 3

Perc. 3

mp

p

p

16 17 18 19 20

21

Fl.
p
mf

Ob.
(Fl. 2)
p
mf

High Cl.
p
mf

B $\flat$ Cl. 1
p
mf

B $\flat$ Cl. 2
p
mf

B. Cl.
mf

A. Sx.
mf

T. Sx.
mf

B. Sx.
mf
a2

Tpt. 1/2
mf

Hn.
mf

Bsn.
Tbn.
Euph.
mf

Tuba
mf

Mal.
mf

Timp.
mf
fp — *mf*

Opt.
Perc. 1
f

Perc. 2
f

Perc. 3
Concert Toms w/sticks
mf

Perc. 3
Crash Cym.
f
p — *ff*

21

22

23

24

25

Fl.

Ob. (Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn. Tbn. Euph.

Tuba

Mal.

Timp.

Opt. Perc. 1

Perc. 2

Perc. 3

Perc. 3

26 27 28 29 30 31

ff *p* *f* *p* *mp* *f*

High Hat rim shot half open

High Hat half open

(choke Cr. Cym. or strike Sus. Cym. with a stick then choke)

33

Fl. *p* *mp*

Ob. (Fl. 2) *p* *mp*

High Cl. *p* *mp*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B. Cl. *p* *mf*

A. Sx. *p* *mp*

T. Sx. *p* *mp*

B. Sx. *p* *mf*

Tpt. 1/2 *p* *mp*

Hn. *p* *mp*

Bsn. *p* *mf*

Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mal. *p* *mf*

Timp. *mf*

Opt. Perc. 1 *mf* half open

Perc. 2 *mf* half open

Perc. 3 *mp* *mf*

Perc. 3 *mp*

32 33 34 35 36 37

41

Fl. *mp*

Ob. (Fl. 2) *mp*

High Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *p*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *p*

Tpt. 1/2 *p*

Hn. *p* *mf* *p* *mf*

Bsn. Tbn. Euph. *p* *mf* *p* *mf*

Tuba *p* *mf* *p* *mf*

Mal. Xylophone w/hard rubber mallets *mp*

Timp. *p*

Opt. Perc. 1

Perc. 2

Perc. 3

Perc. 3 Sus. Cym. w/ back end of a mallet *p* *mf* *p*

Fl.

Ob.
(Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.

Timp.

Opt.
Perc. 1

Perc. 2

Perc. 3

Perc. 3

45

46

47

48

49

50

51

Fl.

Ob.
(Fl. 2)

High Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.
mf

Timp.
mf

Opt.
Perc. 1
mf

Perc. 2
mf

Perc. 3
mf

Perc. 3
f

p *f*

51 52 53 54 55

59

Fl.

Ob. (Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn. Tbn. Euph.

Tuba

Mal.

Timp.

Opt. Perc. 1

Perc. 2

Perc. 3

Perc. 3

mf

p

f

ff

56

57

58

59

60

Fl.

Ob.
(Fl. 2)

High Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn.

Bsn.
Tbn.
Euph.

Tuba

Mal.

Timp.

Opt.
Perc. 1

Perc. 2

Perc. 3

Perc. 3

70