



The Jaws of Fenris

By Roland Barrett (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Bells/Chimes)
- 1 Optional Timpani
(Tune: D, F)
- 3 Percussion 1
(Snare Drum, Bass Drum/Tambourine)
- 3 Percussion 2
(Suspended Cymbal/Woodblock, Triangle)

WORLD PARTS

Available for download from www.alfred.com/worldparts

- Horn in E♭
- Trombone/Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

This title of this piece, *The Jaws of Fenris*, is taken from the name of a mountain range in Queen Maud Land, Antarctica, known as Fenriskjeften, or Jaws of the Fenris, a monstrous wolf of the Norse mythology. The range is so named because its peaks, piercing through the icy surface of Antarctica, resemble the fangs of a huge canine creature.

Fenris (also known as Fenrir and Fenrisulfr) was the oldest child of Loki and the giantess Angrboda. When the Nordic gods learned of a prophecy that stated that Fenris and his family would one day be responsible for the destruction of the world, they captured him and locked him in a cage. Still fearful of Fenris' strength and capacity for evil, the gods bound him with a magical chain fashioned from several mysterious elements, including the footstep of a cat, the roots of a mountain, the breath of fishes, the sinews of a bear, and the spittle of a bird. As the chain was placed around his neck, Fenris bit off the hand of the god Tyr. Enraged, the gods gagged Fenris with a sword and bound him to a rock one mile beneath the earth's surface, a sentence to last until doomsday. Fenris figures prominently in Norwegian and Icelandic poetry of the 10th and 11th centuries, as the poets speak apprehensively of the day when Fenris escapes his captivity.

Roland Barrett

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The Jaws of Fenris

FULL SCORE
Approx. Duration - 1:45

By Roland Barrett (ASCAP)

Ominously ♩ = 112

The musical score is arranged in a standard orchestral format with the following parts:

- Flute**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Oboe**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- B♭ Clarinet**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- B♭ Bass Clarinet**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- E♭ Alto Saxophone**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- E♭ Baritone Saxophone**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- B♭ Trumpet**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- F Horn**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Trombone/Baritone/Bassoon**: Bass clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Tuba**: Bass clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Mallet Percussion (Bells/Chimes)**: Treble clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure. Tuning: D, F.
- Optional Timpani**: Bass clef, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Percussion 1 (Snare Drum, Bass Drum/Tambourine)**: Two staves, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.
- Percussion 2 (Suspended Cymbal/Woodblock, Triangle)**: Two staves, 4/4 time, starting with a rest in the first two measures and a half note in the third measure.

Dynamic markings include *p* (piano) and *f* (forte). The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

The image shows a page of a musical score for a concert band or orchestra. It contains 14 staves, each labeled with an instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. The music includes various note values, rests, and dynamic markings such as accents and a piano (*p*) marking. The bottom of the page features a bar line with measure numbers 5, 6, 7, and 8, and a dynamic marking *p* spanning measures 7 and 8.

rit. Forcefully ♩ = 128

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

rit. Forcefully ♩ = 128

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

13

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

13

Tpt.

Hn.

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf* Chimes

Timp. *mf*

Perc. 1 *mf* rim clicks on head

Woodblock *mf* Tambourine *mf*

Perc. 2 *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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mf

mf

rim clicks

23

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

23

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

on head

rim clicks

Triangle

p

p

p

p

mp

The musical score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- B. Cl.**: Bass Clarinet, plays a melodic line starting on measure 25 with a *p* dynamic.
- A. Sax.**: Alto Saxophone, rests in measures 25-26, then plays a melodic line starting in measure 27.
- T. Sax.**: Tenor Saxophone, rests throughout.
- Bar. Sax.**: Baritone Saxophone, rests throughout.
- Tpt.**: Trumpet, rests throughout.
- Hn.**: Horn, rests in measures 25-26, then plays a melodic line starting in measure 27 with a *p* dynamic.
- Tbn./Bar./Bsn.**: Trombone/Euphonium, plays a melodic line starting in measure 25 with a *p* dynamic.
- Tuba**: Plays a melodic line starting in measure 25 with a *p* dynamic.
- Mlt. Perc.**: Mallet Percussion, plays a rhythmic pattern starting in measure 25 with a *p* dynamic.
- Timp.**: Snare Drum, rests throughout.
- Perc. 1**: Tom-tom, plays a rhythmic pattern starting in measure 25.
- Perc. 2**: Tom-tom, plays a rhythmic pattern starting in measure 25.

The score spans measures 25 to 28. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

31

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

31

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf*

Perc. 2 *Susp. Cym.*

on head

p \longleftarrow 31 \longrightarrow *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *mf*

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

f

f

f

f

f

f

f

f

f

f

f

B.D.

Wb.

39

f

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

f

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2