



As performed by Trans-Siberian Orchestra

# The Mountain

Based upon "Mars, the Bringer of War" from *The Planets* by Gustav Holst and *In The Hall of the Mountain King* by Edvard Grieg

Music by Paul O'Neil and John Oliva

Arranged by Bob Phillips

Orchestrated by Bob Phillips and George Megaw

## INSTRUMENTATION

- |                                |   |
|--------------------------------|---|
| 1 Conductor                    | 2 1st Trombone                                |
| 3 1st Flute/Piccolo            | 2 2nd Trombone                                |
| 3 2nd Flute                    | 2 3rd Trombone                                |
| 2 Oboe                         | 2 Euphonium                                   |
| 2 Bassoon                      | 1 Baritone Treble Clef                        |
| 3 1st B $\flat$ Clarinet       | 4 Tuba  |
| 3 2nd B $\flat$ Clarinet       | 1 Optional Electric Bass                      |
| 3 3rd B $\flat$ Clarinet       | 1 Optional Keyboard/Piano                     |
| 2 B $\flat$ Bass Clarinet      | 2 Optional Electric Violin/Electric Guitar    |
| 2 1st E $\flat$ Alto Saxophone | 2 Mallet Percussion                           |
| 2 2nd E $\flat$ Alto Saxophone | (Ship's Bell or Optional Chime/Xylophone)     |
| 1 B $\flat$ Tenor Saxophone    | 1 Timpani                                     |
| 1 E $\flat$ Baritone Saxophone | 4 Percussion 1                                |
| 3 1st B $\flat$ Trumpet        | (Rainstick, Drumset or Optional Tom-Toms [3]/ |
| 3 2nd B $\flat$ Trumpet        | Ride Cymbal/Hi-Hat Cymbals, Optional Snare    |
| 3 3rd B $\flat$ Trumpet        | Drum, Optional Bass Drum)                     |
| 2 1st F Horn                   | 4 Percussion 2                                |
| 2 2nd F Horn                   | (Thundersheet/Concert Toms [3],               |
|                                | Crash Cymbals/Suspended Cymbal)               |

## SUPPLEMENTAL AND WORLD PARTS

Available for download from [www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTE

From the popular Trans-Siberian Orchestra, this dynamic setting is based on upon "Mars, the Bringer of War" from *The Planets* by Gustav Holst and "In The Hall of the Mountain King" by Edvard Grieg. The familiar classic melodies are embellished with the bold contemporary setting TSO fans know and love.

## NOTES TO THE CONDUCTOR

Designed to be played either by concert band alone (with optional parts for electric guitar, electric bass, and keyboard or piano) or as an energetic opener or closer when combined with your string orchestra (using the arrangement of the same name [Alfred item number 00-46697] and incorporating the players for the optional parts from either ensemble).

It's strongly recommended that you present the original Trans-Siberian Orchestra recording, available through multiple online sources, to all of your students and particularly the percussionists. The percussion contribution in the concert band arrangement is more substantial, but the drumset part offers the opportunity to ad lib in the style of the original work. Therefore, the player from either ensemble can perform the Percussion 1 part; however, the part should not be doubled. In order to engage more percussionists, multiple players on concert percussion instruments could instead perform the part. The Percussion 2 part is unique and should be performed with concert band or the combined ensembles with the exception of the toms that should not be doubled with drumset toms if they become overbearing.

The introduction is intended to create the illusion of a building storm to set the mood. The brass blowing air through their instruments generates the wind. You may experiment with starting with finger snaps emulating raindrops at the beginning of the wind. The effect should ebb and flow with intensity building until measure 10. Should you have opportunity to include the strings with your performance, they will enhance the effect further with 'behind the bridge' free-bowing technique. If you are able, you may also choose to enhance this storm effect by adding midi, synthetic or pre-recorded storm sound effects. The key during the brief introduction is to command attention presenting the uneasy sound of a daunting storm arrival suitable to your ensemble.

Duplicating string parts for wind players is always challenging considering the introduction of breath to longer, rapid segments. You may chose to subtly slow the indicated tempo as necessary to insure a precise performance, retaining the energy and urgent forward motion, or reduce each section to the number of players that can technically achieve the rapid passages while retaining balance and texture.

We hope *The Mountain* enhances your next concert performance.

Bob Phillips      George C. Meegan

As performed by Trans-Siberian Orchestra

# The Mountain

Based upon "Mars, the Bringer of War" from *The Planets* by Gustav Holst  
and *In the Hall of the Mountain King* by Edvard Grieg

Music by  
Paul O'Neill and John Oliva

FULL SCORE

Approx. Duration - 4:30

Arranged by Bob Phillips

Orchestrated by Bob Phillips and George Megaw

Adagio ♩ = 82

1 2 Flutes/Piccolo

Oboe

Bassoon

1 2 3 B♭ Clarinets

B♭ Bass Clarinet

1 2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Adagio ♩ = 82  
blow air through instrument

1 2 3 B♭ Trumpets

1 2 F Horns

1 2 Trombones

3 Euphonium

Tuba

Optional Electric Bass

Mallet Percussion (Ship's Bell or Optional Chime, Xylophone)

Timpani

Percussion 1 (Rainstick, Drumset or Optional Tom-Toms [3], Ride Cymbal/Hi-Hat Cymbals, Optional Snare Drum, Optional Bass Drum)

Percussion 2 (Thunder Sheet/ Optional Concert Toms [3], Crash Cymbals/ Suspended Cymbal)

Ship's Bell (or random Chime)

Tune: G, C, E♭, F♯

Rainstick

Thunder Sheet

1 2 3 4 5

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6 - Picc.

Fls./Picc. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

2 3 *a2 mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

6

Tpts. 1 2 3 *ff* Play Solo

Hns. 1 2

Tbns. 1 2 3 *mf* Play *a2*

Euph. *mf* Play

Tuba *mf* Play

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf* Tom-Toms

Perc. 1 Bass Drum *mf*

Perc. 2 Concert Toms (Low) *mf*

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play  
*mf*  
Play  
*mf*

18

Fls./Picc. 1 2 + Picc. *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

18

Tpts. 1 2 3 *f* All Play

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Timp. *f* Change: G to Ab, F# to F#

Perc. 1 *f*

Perc. 2 *f*

, molto rit.

Fls./Picc. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Crash Cymbals *f*

25 a tempo

molto rit.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

25 a tempo

molto rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1  
Ride Cymbal

Perc. 2  
Concert Toms (Middle/High)

*f*

25

26

27

*mf*

Cr. Cyms. *f*

28

29



30 Allegro poco a poco accelerando e crescendo ♩ = 120

Fls./Picc. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *a2* *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

30 Allegro poco a poco accelerando e crescendo ♩ = 120

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf* Snare Drum

Perc. 2 *mf*

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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34 35 36 37

38 ♩ = 128

Fls./Picc. 1 2 *mf*

Ob. *mf*

Bsn.

Clars. 1 2 3 *mf*

B. Cl.

A. Saxes. 1 2 *mf*

T. Sax.

Bar. Sax.

38 ♩ = 128

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2

42

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

42

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

46 ♩ = 136  
+ Picc. 2nd time only

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. Xylophone

Timp.

Perc. 1 Hi-Hat Cymbals

Perc. 2

50 ♩ = 144

- Picc.

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

50 ♩ = 144

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fls./Picc. 1 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

1 2  
A. Saxes.

T. Sax.

Bar. Sax.

1  
Tpts.

2  
3

1  
Hns.

2

1 2  
Tbns.

3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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54 55 56 57

58

Fls./Picc. 1 2 *mf*

Ob. *f*

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

58

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba

Elec. Bass

Mlt. Perc. *mf* Change: E $\flat$  to B $\flat$

Timp.

Perc. 1

Perc. 2



62 ♩ = 168

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

62 ♩ = 168

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

66

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

66

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

70

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

70

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. 2nd time only

Timp.

Perc. 1 Ad lib.

Perc. 2

74

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

74 opt. 8va

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

74 75 76 77

78 2.

Fls./Picc. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

78 opt. 8va

1 2 3

Tpts.

1 2

Hns.

1 2 3

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

82 ♩ = 132

Fls./Picc. 1 2  
 Ob.  
 Bsn.

Clars. 1 2 3  
 B. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 Bar. Sax.

82 ♩ = 132

Tpts. 1 2 3  
 Hns. 1 2  
 Tbns. 1 2 3  
 Euph.  
 Tuba

Elec. Bass  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

90

1. 2. 1. 2.

*mp*

*mf* *mf* *mf* *mf* *mf* *mf*

a2 a2

90

Tom-Tom (High) Tom-Tom (Mid.)

Fls./Picc. 1 2 *a2* *f* *rit.* *a2* *a2* *rit. poco a poco*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 3 *a2* *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *rit.* *rit. poco a poco*

Hns. 1 2

Tbns. 1 2 3 *a2* *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1

Perc. 2



98 ♩ = 96-106

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

98 ♩ = 96-106

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls./Picc. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2* *a2* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mf*

Tuba *Play* *mf*

Elec. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Suspended Cymbal

*mf*

106

Fls./Picc. 1 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f* a2

T. Sax. *f*

Bar. Sax. *f*

106

Tpts. 1 *f*

Tpts. 2 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 2 *f* a2

Tbns. 3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

*f* 106 107 108

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

114

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

114



Fls./Picc. 1 2 + Picc.

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *a2*

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hi-Hat Cymbals (closed)

Musical score for orchestra and percussion, measures 118-122. The score includes parts for Fls./Picc., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Tuba, Elec. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. A large red watermark "Preview Only" is overlaid diagonally across the score. The key signature has two flats, and the time signature is 2/2. Dynamics include *ff*. The score is divided into measures 118, 119, 120, 121, and 122.