



Invasion!

By Ralph Ford (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef) |
| 10 Flute | 4 Tuba |
| 2 Oboe | 2 Mallet Percussion
(Bells, Optional Xylophone) |
| 10 B \flat Clarinet | 1 Optional Timpani
(Tune: G, C) |
| 2 B \flat Bass Clarinet | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 6 E \flat Alto Saxophone | 2 Percussion 2
(Suspended Cymbal,
Brake Drum or Optional Large Tom) |
| 4 B \flat Tenor Saxophone | |
| 2 E \flat Baritone Saxophone | |
| 8 B \flat Trumpet | |
| 4 F Horn | |
| 6 Trombone/Baritone/Bassoon | |

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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 NOTES

Since the dawn of time, there have been invading armies that changed the course of many civilizations. This musical representation for first-year student musicians allows the listener/performer to imagine the invasion of ancient China, the ancient Greeks, the Roman Empire, and many more. In the not too distant future, one might contemplate the possibility of an Alien Invasion!

NOTES TO THE CONDUCTOR

Invasion! is a theme with slight variations that each section in the band has the opportunity to perform. The piece includes the opening statement, a woodwind response, an exciting percussion break, and a slight variation that builds to a "menacing return" to the opening material. Pay close attention to the various articulations, which offer everyone the chance to learn the difference among accents, staccato, and non-marked notes. Make the accents heavy, with full value given to those notes. Staccato markings should be played "light." Instead of having the students think "short," discuss the concept that this marking simply means half a note value.

The percussion includes bells, optional xylophone, optional timpani; percussion 1 (snare drum and bass drum); percussion 2 (suspended cymbal, which ideally would be performed with a small felt mallet); and brake drum (to be played with metal beaters). While brake drums are easy to obtain, a substitution could be the largest floor tom, a taiko drum, or something similar. As many players as are available may be added, and they can be brought to the front of the band (or staged around the audience) for the percussion feature beginning at measure 25. However, the piece can be performed with a minimum of percussion 1 and the suspended cymbal from percussion 2.

It is my hope that you, your student musicians, and your audiences enjoy teaching/performing/listening to *Invasion!*

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Invasion!

FULL SCORE
Approx. Duration -2:00

By Ralph Ford (ASCAP)

Menacing ♩ = 112

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion (Bells, Optional Xylophone)

Optional Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Brake Drum or Opt. Large Tom)

Menacing ♩ = 112

Bells and Xylophone (except where indicated)

Tune: G, C

f *mp*

1 2 3 4

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

B. Cl. *f* *fp*

A. Sax. *f* *fp*

T. Sax. *f* *fp*

Bar. Sax. *f* *fp*

Tpt. *f* *mp*

Hn. *f* *fp*

Tbn./Bar./Bsn. *f* *fp*

Tuba *f* *fp*

Mlt. Perc. *f* *mp*

Timp. *f* *fp*

Perc. 1 *f* *fp*

Perc. 2 *f* *mp*

5 6 7 8

9

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

9

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Brake Drum (w/metal beaters)
 (opt. Large Tom [w/sticks]) 9

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*
Bells

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

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13 14 15 16

17

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *p* *mf*

17

Tpt. *mp* *mf*

Hn. *mp* *mf*

Tbn./Bar./Bsn. *p* *mf*
Bsn., Bar. only

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpt. *mp* *f*

Hn. *mp* *f*

Tbn./Bar./Bsn. *mp* *f* + Tbn.

Tuba *mp* *f*

Mlt. Perc. *mp* *f* + Xyl.

Timp. *mp*

Perc. 1 S.D. *mp*

Perc. 2 *mp*

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

B.D. *f*

Perc. 2

25 26 27 28

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

29 30 31 32

fp

fp

fp

fp

33

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

33

Tpt.

Hn.

Tbn./Bar./Bsn. *p* *f*

Tuba *p* *f*

Mit. Perc. Bells *p* *f* + Xyl.

Timp. *f*

Perc. 1 (on rim) *p* *f*

Perc. 2 *f*

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33 34 35 36 37

41

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

41

38

39

40

41

42

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

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

43 44 45 46

Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

Cl. *mp* *f* *ff*

B. Cl. *fp* *f* *ff*

A. Sax. *fp* *f* *ff*

T. Sax. *fp* *f* *ff*

Bar. Sax. *fp* *f* *ff*

Tpt. *mp* *f* *ff*

Hn. *fp* *f* *ff*

Tbn./Bar./Bsn. *fp* *f* *ff*

Tuba *fp* *f* *ff*

Mlt. Perc. *mp* *f* *ff*

Timp. *fp* *f* *ff*

Perc. 1 *fp* *f* *ff*

Perc. 2 dampen

47 *mp* 48 *f* 49 *ff* 50 51