



A Beacon of Light

By Patrick Roszell

INSTRUMENTATION

1 Conductor	2 1st F Horn	SUPPLEMENTAL and WORLD PARTS Available for download from www.alfred.com/supplemental
2 Piccolo	2 2nd F Horn	
3 1st Flute	2 1st Trombone	
3 2nd Flute	2 2nd Trombone	
2 Oboe	2 3rd Trombone	
2 Bassoon	2 Euphonium	
3 1st B \flat Clarinet	2 Baritone Treble Clef	
3 2nd B \flat Clarinet	4 Tuba	
3 3rd B \flat Clarinet	2 String Bass (Optional)	
2 B \flat Bass Clarinet	3 Mallet Percussion (Marimba/Chimes/Bells)	
2 1st E \flat Alto Saxophone	4 Percussion 1 (Snare Drum/Hi-Hat Cymbals/Mark Tree, Bass Drum or Opt. Drumset)	
2 2nd E \flat Alto Saxophone	3 Percussion 2 (Crash Cymbals, Suspended Cymbal/Tom-Toms[2])	
2 B \flat Tenor Saxophone	2 Timpani (Tune: F, A \flat , B \flat , E \flat)	
2 E \flat Baritone Saxophone	1 Piano (Optional)	
3 1st B \flat Trumpet		
3 2nd B \flat Trumpet		
3 3rd B \flat Trumpet		

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 NOTES

A Beacon of Light was written for and dedicated to Mr. Gene Inglis and his incredible 49 years of music education and teaching band. This piece was commissioned by the Alabama Bandmasters Association, District II, and was premiered at the ABA, District II, District Honor Band in February 2023.

Gene has taught at the following schools: Scottsboro High School, Scottsboro, AL (1973–74); West Rome Jr High, Rome, GA (1974–80); West Rome High, Rome, GA (1980–92); Rome High, Rome, GA (1992–2003); and Saks High School, Anniston, AL (2003–22).

Gene has been a beacon for band directors for many years. He is a fatherly and gentle figure for numerous young and experienced band directors, doling advice for surviving the daily challenges of teaching band. Always a southern gentleman, he never hesitates to listen and just talk band.

The sections of the piece represent different aspects of Gene's personal and professional life. Gene, an excellent percussionist, is represented throughout the music with various percussion features on snare drum, marimba, and timpani. The opening chords and the "A" prime melody represent his love for jazz and his beautiful wife of 49 years, Shenley. The "B" theme has a driving ostinato, symbolizing Gene's very fine marching bands over the years. The trombone and horn choir during this section represents his son, Tony, who was a trombonist in high school and college. The chorale section features one of Gene's favorite hymns, "Be Thou My Vision," and is scored as a warm-up chorale for concert band. Chorales are one of Gene's favorite styles for concert band. The transitory trumpet solo at measure 85 represents his daughter, Gena, a great band director and trumpet player. The oboe solo at measure 88 represents his youngest daughter, Allison, who was also an excellent musician.

"Where you've been is not a reflection of where you can go." – Gene Inglis

NOTES TO THE CONDUCTOR

The percussion section is featured throughout with numerous opportunities in the snare drum, marimba, and timpani. Please note, although they will add to the excitement, the doubles/diddles in the marimba are optional. There is an optional piano part that is included that covers many of the accompaniment lines. If used, it will add another level of excitement. There is also an additional string bass part that, if used, will add another level of authenticity to the more jazz-like elements of this piece.

The first melodic statement (A Prime) at measure 9 and repeating sections should be light and energetic. The accompanying lines should be articulated in a light and crisp manner. The second melodic statement (B Prime) at measure 29 and repeating sections should be broad and lyrical in the trombones and horns. The accompanying lines should be articulated in a light and crisp manner. The Chorale section at measure 69 should be approached in the most musical manner possible. Feel free to push and pull the tempo as befits the music and your ensemble.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

I have enjoyed writing *A Beacon of Light*. Best wishes for an energetic performance!

Patrick Royell

Commissioned by the Alabama Bandmasters Association, District II

A Beacon of Light

For Mr. Gene Inglis and his incredible 49 years of Music Education

By Patrick Roszell (ASCAP)

FULL SCORE
Duration - 5:20

Driving! ♩ = 148

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Driving!' with a metronome marking of ♩ = 148. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1 and 2/3), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, and 3), F Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, Mallet Percussion (Marimba/Chimes/Bells), Percussion 1 (Snare Drum/Hi-Hat/Cymbals/Mark Tree/Bass Drum or Opt. Drumset), Percussion 2 (Crash Cymbals/Suspended Cymbal/Tom-Toms(2)), and Timpani. The score features dynamic markings such as *ff* (fortissimo) and *fp* (fortissimo piano), and articulation marks like accents and slurs. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score. At the bottom of the score, the tuning is specified as 'Tune: F, A♭, B♭, E♭' and the measure numbers 1, 2, 3, and 4 are indicated.



Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

50024S

5 6 7 8

ff *mf* *fp* *f* *dampen* *(rim shot)* *S.D.* *(doubles/diddles opt.)*

9

Picc.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

9

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mf*

Perc. 1 H.H. *mf* 2 //

Perc. 2

Timp.

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

S.D. (rim shot) (on head)

p

Sus. Cym.

mf

Picc. 17

Fls. 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 *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1 *mf* H.H.

Perc. 2 *mf*

Timp. *mf*

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff* *fp* *ff* *fp*

Cls. 1 2 3 *ff*

B. Cl. *ff* *fp*

A. Saxes. 1 2 *ff* *fp* *ff* *fp*

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

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

Tpts. 1 2 3 *ff* *fp* *ff* *fp*

Hns. 1 2 *ff* *fp* *ff* *fp*

Tbns. 1 2 3 *ff* *fp* *ff* *fp*

Euph. *ff* *fp* *ff* *fp*

Tuba *ff* *fp* *ff* *fp*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff* *p* *ff* *p*

Timp. *ff*



29

Picc.

Fls. 1 2

Ob.

Bsn. *ff* *mf*

Cls. 1 2 3 *mf* *mf*

B. Cl. *ff* *mf*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax.

29

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

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

Euph. *ff*

Tuba *ff*

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *ff*

Timp. *mf*

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

p

p

p

Solo

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Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Picc. 1 2

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

S.D. (rim shot) (on head)

p

57

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff* *fp* *ff* *fp*

Cls. 1 2 3 *ff*

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

A. Saxes. 1 2 *ff* *fp* *ff* *fp*

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

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

57

Tpts. 1 2 3 *ff* *fp* *ff* *fp*

Hns. 1 2 *ff* *fp* *ff* *fp*

Tbns. 1 2 3 *ff* *fp* *ff* *fp*

Euph. *ff* *fp* *ff* *fp*

Tuba *ff* *fp* *ff* *fp*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff* *p* *ff* *p*

Timp. *ff* *p* *ff*



rit.

Chorale ♩ = 68

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

3/4

ppp

p

(Bsn.)

Play

rit.

Chorale ♩ = 68

3/4

mf

p

mf

p

Chimes

67

68

69

70

71

72

rit.

77 a tempo

Picc.

Fls. 1 2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1

Perc. 2 *mf* *p* *mf*

Timp. *mf*

73 74 75 76 77 78



Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

101

f

mf

p

Bells (w/brass mallets)

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

molto rall. Slower ♩ = 74 *rit.*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

molto rall. Slower ♩ = 74 *rit.*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

p *mf* *f*

113 Slower ♩ = 68

rit.

Picc.

Fls. 1 2
1. Solo
mf

Ob.

Bsn.

Cls. 1 2 3
mf

B. Cl.

A. Saxes. 1 2
p

T. Sax.
p

Bar. Sax.
p

113 Slower ♩ = 68

rit.

Tpts. 1 2 3

Hns. 1 2
p

Tbns. 1 2 3
p

Euph.
p

Tuba
p

Mlt. Perc.

Perc. 1
mf
M.T.

Perc. 2
p *mf*

Timp.
damp.
p *mf*

118 Driving! ♩ = 148

Picc.

Fls. 1 2

Ob.

Bsn.

p

pp

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

p

pp

118 Driving! ♩ = 148

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

pp

pp

pp

pp

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Marimba (doubles/diddles opt.)

S.D.

T.T.

p

p



Picc.

Fls. 1 2

Ob.

Bsn. *ff* *fp* *ff*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *ff* *fp* *ff*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *ff* *fp* *ff*

Hns. 1 2 *ff* *fp* *ff*

Tbns. 1 2 3 *ff* *fp* *ff*

Euph.

Tuba *ff* *fp* *ff*

Mlt. Perc.

Perc. 1

Perc. 2

Timp. *ff* *p* *ff*

128

Picc.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph.

Tuba

Mlt. Perc. *mf*

Perc. 1

Perc. 2

Timp. *mf* Solo

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

p

a2

mf

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

p *mf* *a2* *Solo*

Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

a2

mf

p

mf

144

Picc.
Fls. 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
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

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Picc.

Fls. 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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf *f* *ff* *fp* *div.* *Bells up!* *(rim shot)* *(on head)*