



# War Dance of the Seven Serpents

By Brian Beck

## INSTRUMENTATION

- 10 Flute
- 2 Oboe
- 6 1st B $\flat$  Clarinet
- 6 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet
- 2 F Horn
- 7 Trombone/Baritone/Bassoon
- 2 Baritone T.C.  
(World Part B $\flat$  Trombone T.C.)
- 2 Tuba

- Percussion—7 Players:
- 2 Mallet Percussion 1  
(Bells)
  - 2 Mallet Percussion 2  
(Vibraphone)
  - 2 Mallet Percussion 3  
(Chimes/Xylophone)
  - 5 Percussion 1  
(Snare Drum/Bongos,  
Bass Drum/Finger Cymbals/  
Tambourine)
  - 4 Percussion 2  
(Gong/Suspended Cymbal/  
Toms [2]/Triangle)
  - 2 Timpani

## SUPPLEMENTAL and WORLD PARTS

available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E $\flat$  Alto Clarinet  
(B $\flat$  Bass Clarinet)
- E $\flat$  Horn
- B $\flat$  Trombone/Baritone B.C.
- B $\flat$  Tuba T.C.
- B $\flat$  Tuba B.C.
- E $\flat$  Tuba T.C.
- E $\flat$  Tuba B.C.
- String Bass

## PROGRAM NOTES

*War Dance of the Seven Serpents*, by Brian Beck, is a fantastic showcase for developing musicians. It exhibits many aspects, styles, and techniques included in more sophisticated music that challenge players while being sensitive to range, rhythm, and difficulty. Bound to become a staple in young band literature!

The piece and its title pay homage to the classical works of Gustav Holst and Silvestre Revueltas. "War" is derived from "Mars," from Holst's *The Planets*, as well as many of this piece's driving rhythms. "Seven" refers to the overall meter of the piece (4+3=7). "Serpents" alludes to Revueltas' *Sensemaya*, a piece (also in  $\frac{7}{4}$ ) that tells a story of a ritual involving a snake.



### NOTES TO THE CONDUCTOR

The bell and vibraphone parts include many double stops, which add to the excitement and atmosphere. If the part feels too difficult for the student performers, focus only on the top notes until they feel comfortable playing both. I recommend triangle beaters from mm. 5–19 for a distant sound. If not, try using the wooden ends of the mallet.

For percussion 1, place the bongos in front of the snare drum for easier transitions and perform all drums with snare sticks. The finger cymbals should be mounted and struck with a triangle beater or hard bell mallet. The tambourine should be performed on the rim for a crisp and dry sound to match the staccato style of the woodwinds/xylophone in m. 51. All *sfz* strikes should sound like cannon fire with the intent of shocking the audience! Experiment with mallet choice, strike dead center, and aim for a staccato tone.

With percussion 2, do not allow the gong to crescendo during the opening rolls. Place the toms in front of the suspended cymbal for easier transitions and perform with the same yarn mallets. The triangle should be mounted for easier transitions. All *sfz* strikes should sound like cannon fire with the intent of shocking the audience! Experiment with mallet choice, strike dead center, and aim for a staccato tone.

# War Dance of the Seven Serpents

FULL SCORE  
Duration - 2:10

By Brian Beck (ASCAP)

Allegro per la battaglia ♩ = 152

Flute

Oboe

B♭ Clarinets 1/2

B♭ Bass Clarinet

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1/2

F Horn

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Vibraphone)

Mallet Percussion 3 (Chimes/Xylophone)

Percussion 1 (Snare Drum/Bongos, Bass Drum/Finger Cymbals/Tambourine)

Percussion 2 (Gong/Suspended Cymbal/Toms [2]/Triangle)

Timpani

Allegro per la battaglia ♩ = 152

Chimes (w/hard acrylic mallets)

+Bongos (w/snare sticks)

S.D. *pp*

B.D. (on rim w/wooden end of mallet) *pp*

Gong *pp* (w/wooden end of mallets)

Tune: A, B♭, D *pp* *distantly*

1 2 3 4

5 Solo (opt.) 9 All

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf*

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax. *p*

Tpts. 1/2

Hn.

Tbn./Bar./Bsn. *p* Bsn. only (Bar. opt.)

Tuba *p*

Mlt. Perc. 1 Bells (w/small triangle beaters) *p* *distantly*

Mlt. Perc. 2 Vibes (w/small triangle beaters) *p* *distantly* pedal all slurs

Mlt. Perc. 3 *p*

Perc. 1 *p*

Perc. 2 *p*

Timp.

13

Fl.

Ob.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

13

Tpts. 1/2

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Timp.

*p* *mf* *p* *mf* *p* *mf* *p* *p* *p* *mp* *mp* *mp* *p* *p* *mp* *p* *p* *mp*

+F. Cyms.

3

3

Fl. *p* *mf*

Ob. *p* *mf*

Cls. 1/2 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1/2 *p* *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 (on head w/mallet) *mf* damp.

Perc. 2

Timp.



Solo (opt.)

Fl. *mf*

Ob. *mf*

Cls. 1/2 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1/2 *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2 *p*

Mlt. Perc. 3

Perc. 1 *mf*

Perc. 2 *p* damp. *mf*

Timp.

1. Solo (opt.)

31

Fl. *p*

Ob.

Cls. 1/2 *a2 p cresc. poco a poco*

B. Cl. *p cresc. poco a poco*

A. Saxes. 1/2 *mf p*

T. Sax. *p cresc. poco a poco*

Bar. Sax. *p cresc. poco a poco*

31

Tpts. 1/2

Hn. *p cresc. poco a poco*

Tbn./Bar./Bsn. *p cresc. poco a poco*

Tuba *p cresc. poco a poco*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3 *p*

Perc. 1

Perc. 2 *Toms (w/yarn mallets) mp Sus. Cym. p*

Timp. *(w/hard felt mallets) mp*

31 32 33 34 35 36



47

Fl. *All* *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cls. 1/2 *mf* *p* *a2*

B. Cl. *mf* *p*

A. Saxes. 1/2 *All* *mp* *mf* *p* *+2.*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Tpts. 1/2 *a2* *mp* *mf* *p* *47*

Hn. *mf* *p*

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

Tuba *mf* *p*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *p*

Perc. 2 *Sus. Cym.* *p* *mf*

Timp. *mf*

43

44

45

46

47

48

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cls. 1/2

B. Cl.

A. Saxes. 1/2 *mf* *p* *mf*

T. Sax.

Bar. Sax.

Tpts. 1/2 *mf* *p* *mf*

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3 Xyl. (w/hard acrylic mallets) *p* *mf* *p* *mf*

Perc. 1 Tamb. (on rim) *p* *mf* *p* *mf*

Perc. 2 Tri. *mp*

Timp.

55

Fl. *p* *mf*

Ob. *p* *mf*

Cls. 1/2 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1/2 *p* *mf*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Tpts. 1/2 *p* *mf*

Hn. *mf* *p*

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

Tuba *mf* *p*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3 *p* *mf*

Perc. 1 *p* *mf*

Perc. 2

Timp.

*mp*

Fl. *p* *mf* *f* *div.*

Ob. *p* *mf* *f*

Cl. 1/2 *mf* *f*

B. Cl. *cresc. poco a poco* *f*

A. Saxes. 1/2 *p* *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *cresc. poco a poco* *f*

Tpts. 1/2 *p* *mf* *f*

Hn. *mf* *f*

Tbn./Bar./Bsn. *cresc. poco a poco* *f*

Tuba *cresc. poco a poco* *f*

Mlt. Perc. 1 *mf* *f*

Mlt. Perc. 2 *mf* *f*

Mlt. Perc. 3 *p* *mf* *f*

Perc. 1 *p* *mf* *f* *B.D.* *ffz*

Perc. 2 *mf* *ffz* *Toms*

Timp. *cresc. poco a poco* *f*

63

50399S 59 60 61 62 63

67

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

Cls. 1/2 *mp* *p* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1/2 *mp* *p* *mf*

T. Sax. *mp* *p* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1/2 *mp* *mf* *a2*

Hn. *mp* *mf*

Tbn./Bar./Bsn. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Mlt. Perc. 3 *mf*

Perc. 1 *mp* *mf* (on rim)

Perc. 2 *mp* Tri. *mp*

Timp. Solo *mp* *p* *mf*

64 65 66 67 68 69





This musical score page contains parts for various instruments across measures 75 to 79. The instruments listed on the left are:

- Fl.
- Ob.
- Cls. 1/2
- B. Cl.
- A. Saxes. 1/2
- T. Sax.
- Bar. Sax.
- Tpts. 1/2
- Hn.
- Tbn./Bar./Bsn.
- Tuba
- Mlt. Perc. 1
- Mlt. Perc. 2
- Mlt. Perc. 3
- Perc. 1
- Perc. 2
- Timp.

The score is written in a key signature of one flat (Bb) and a time signature of 4/4. It features several dynamic markings: *mf* (mezzo-forte) and *p* (piano). There are also articulation marks such as *a2* and *a3*, and some triplets. The percussion parts include Mlt. Perc. 1, 2, and 3, which are mostly rests, and Perc. 1, 2, and Timp., which have rhythmic patterns. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

75

76

77

78

79



89

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

Cls. 1/2 *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

A. Saxes. 1/2 *p* *mp* *mf*

T. Sax. *p* *mp* *mf*

Bar. Sax. *p* *mp* *mf*

Tpts. 1/2 *p* *mp* *mf*

Hn. *p* *mp* *mf*

Tbn./Bar./Bsn. *p* *mp* *mf*

Tuba *p* *mp* *mf*

Mlt. Perc. 1 *p* *mp* *mf*

Mlt. Perc. 2 *p* *mp* *mf*

Mlt. Perc. 3

Perc. 1 *p* *mp* *mf*

Perc. 2 *p* *mp*

Timp. *p* *mp* *mf*

*cresc. poco a poco*

85 86 87 88 89

div.

Fl. *fp* *ff*

Ob. *fp* *ff*

Cls. 1/2 *fp* *ff*

B. Cl. *fp* *ff*

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

T. Sax. *fp* *ff*

Bar. Sax. *fp* *ff*

Tpts. 1/2 *fp* *ff*

Hn. *fp* *ff*

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

Tuba *fp* *ff*

Mlt. Perc. 1 *f* damp.

Mlt. Perc. 2 *f* damp.

Mlt. Perc. 3 Xyl. *f*

Perc. 1 *f* *p* *ff* damp. *sffz* *f* damp.

Perc. 2 *f* *p* *f* *sffz* *f*

Toms *sffz* *f*

Timp. Solo damp.

90 91 92 93 94

