



Soothsayer

By Eric Rath

INSTRUMENTATION

- 10 Flute
- 2 Oboe
- 2 Bassoon
- 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

- 3 1st Trombone
- 3 2nd Trombone
- 2 Euphonium
- 2 Euphonium T.C.
- 4 Tuba
- Percussion—7 Players:
- 2 Mallet Percussion 1
(Bells/Marimba)
- 2 Mallet Percussion 2
(Vibraphone/Suspended Cymbal)
- 4 Percussion 1
(Mark Tree/Snare Drum/Concert Toms
[2], Bass Drum)
- 4 Percussion 2
(China Cymbal/Suspended Cymbal/
Splash Cymbal/Hi-Hat Cymbals)
- 2 Percussion 3
(Tam-Tam/Tambourine)
- 2 Timpani
(Claves)

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- E \flat Horn
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- B \flat Euphonium 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

Evoking ancient mysticism through a synthetic, exotic-sounding scale, this composition is an intense experience for young bands. Students will navigate a variety of syncopated rhythms with vibrant articulation and style shifts from raucous to lyrical. The percussion section will have a heyday with this one!



NOTES TO THE CONDUCTOR

To bring this piece to life, it is recommended that the conductor take time to explain to their students what an octatonic scale is. In *Soothsayer*, the scale that is used (G, A \flat , B \flat , B, C \sharp , D, E, F) consists of eight alternating half and whole steps. The uniqueness of the scale allows for some interesting harmonies: both the same major and minor chords can co-exist (G major and G minor, as well as B \flat , D \sharp , and E majors and minors), while frequent diminished chords feature an abundance of tritones.

Articulation, style, and rhythm are also extremely important in this composition. While the parts have not been over-notated, the general style is *marcato* with a clear front of the note and slight space between most notes. This is especially helpful in making sure the syncopated figures are clear to the audience. This changes drastically in the middle of the piece when long phrases demand more connection and lyrical playing.

Finally, the centerpiece of *Soothsayer* is the percussion section. Pay close attention to the marked techniques, instrument requirements, and mallet designations to help reach a clear performance. For the snare drum part, the player will need both standard snare drum sticks as well as "bundle sticks." The player on bass drum will want to not only use very hard mallets on the rhythmic and articulate sections but also consider having the batter head dampened by a towel (binder clips or hardware store clamps can assist in holding it in place). The bass drum should have a punch similar to a drumset kick drum. The percussion 2 part requires a bow in addition to snare sticks and standard yarn mallets. The player may find that using a "swizzle" multi-stick (one side is a stick and the butt end is a timpani mallet head) is useful to navigate quick changes. As is common with many pieces like this one, the percussion can easily become overbearing. To avoid this, have students be careful not to overplay or let instruments like timpani, bass drum, and cymbals ring too loudly or for too long. Students should consider their contribution more about the color of the instruments and less about the volume.

9 *div.*

Fl. *p* *f* *p* *sfz*

Ob. *p* *f* *p* *sfz*

Bsn. *p* *f* *p* *sfz*

1 Cls. *p* *f* *p* *sfz*

2 Cls. *p* *f* *p* *sfz*

B. Cl. *p* *f* *p* *sfz*

1 A. Saxes. *p* *f* *p* *sfz*

2 A. Saxes. *p* *f* *p* *sfz*

T. Sax. *p* *f* *p* *sfz*

Bar. Sax. *p* *f* *p* *sfz*

1 Tpts. *p* *sfz*

2 Tpts. *p* *sfz*

Hn. *p* *sfz*

1 Tbns. *p* *sfz*

2 Tbns. *p* *sfz*

Euph. *p* *sfz*

Tuba *p* *sfz*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 S.D. (snare off) *p* High Tom *f* Medium Tom *ff*

Perc. 2 Suspended Cymbal (w/yarn mallets) *p* China Cymbal (w/yarn mallets) *f*

Perc. 3 Tambourine *f* *mf*

Timp. (w/medium-hard mallets) *ff* *f*

6 7 8 9 10

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13

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Marimba (w/medium yarn mallets)
play an octave lower than written, throughout

mf

mf

f

mf

mf

p

p

f

p

mf

p

mf

C. Toms *sim.*

S.D.

Splash Cymbal

p

mf

p

mf

p

mf

11 12 13 14 15

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

(rim shot)

mf

Sus. Cym.

f

21

Fl.

Ob.

Bsn. *mf*

1
2
Cls.

B. Cl. *mf*

1
2
A. Saxes.

T. Sax.

Bar. Sax. *mf*

21

1
2
Tpts.

Hn.

1
2
Tbns. *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *f*

Perc. 2 *mf*

Perc. 3 *mf*

Timp. *mf*

Splash Cymbal (w/sticks) Sus. Cym. China Cym. *sim.*

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

29

29

Hi-Hat Cyms.
(tightly closed, open with crescendo)
+ + + + +
p *mf* *sim.*

R L L R L L R L R L R L

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26 27 28 29 30

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

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31 32 33 34 35

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Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

1 Cls. *mf* *ff*

2 B. Cl. *mf* *ff*

1 A. Saxes. *mf* *ff*

2 T. Sax. *mf* *ff*

Bar. Sax. *mf* *ff*

1 Tpts. *mf* *ff*

2 Hn. *mf* *ff*

1 Tbns. *mf* *ff*

2 Euph. *mf* *ff*

Tuba *mf* *ff*

Mlt. Perc. 1 *mf* *ff*

Mlt. Perc. 2 *f* *p* *mf*
R R L R R L

Perc. 1 *mf* *ff* *p*

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

Perc. 3 *mf* *f* *fp* *ff*

Timp. *mf* *ff*

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

(on bell w/snare drum stick)

R L R R L R R L R L

(on bell)

57

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Bells

Vibes

Mark Tree

China Cymbal (w/bow)

scrape (w/triangle beater)

p

mf

61

Fl.

Ob.

Bsn. (Euph.)

1

2

Cls.

B. Cl. (Tba.)

1

2

A. Saxes.

T. Sax. (Tbn. 2)

Bar. Sax. (Tba.)

61

1

2

Tpts.

Hn. (Tbn. 1)

1

2

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

mp *p*

scrape (w/coin or triangle beater)

p

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

(w/sticks)

strike (w/triangle beaters)

69

Fl.

Ob.

Bsn.

1

2

Cl. *mf* *f*

B. Cl.

1

2

A. Saxes. *f* (Alto 1)

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns. *mf* *f* Play

Euph.

Tuba *mf* *f*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2 (w/mallets) *p* *mf* *mp* (w/sticks)

Perc. 3 (w/mallets) *mf*

Timp.

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *mf*

B. Cl. *p* *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

Tpts. 1 *p* *mf*

Tpts. 2 *p* *mf*

Hn. *mf*

Tbns. 1 *p* *mf*

Tbns. 2 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Timp. *p* *mf*

76 77 78 79 80

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf* *p*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

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

1 A. Saxes. *p* *mf*

2 A. Saxes. *p* *mf*

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

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

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *p* *mf* *p*

1 Tbns. *p* *mf* *p*

2 Tbns. *p* *mf* *p*

Euph. *p* *mf* *p*

Tuba *p* *mf* *p*

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

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

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

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

Perc. 3 *p* *mf* *p*

Timp. *p* *mf* *p*

85

85

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *mf* *f*

Cl. 1 *p* *mf*

Cl. 2

B. Cl. *mf* *f*

A. Sax. 1

A. Sax. 2

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1 *p* *mf*

Tpts. 2 *p* *mf*

Hn.

Tbns. 1 *mf* *f*

Tbns. 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. 1

Mlt. Perc. 2

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

Perc. 2 *mf* *p*

Perc. 3 *mf* *p* *mp*

Timp. *mf* *p*

Fl. 95

Ob.

Bsn.

1
Cl. 95

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Sus. Cym. (w/vibe mallets)
p ————— *f*

(w/sticks)

(w/mallets)

div. 99

Fl. *sfz*

Ob. *sfz*

Bsn. *sfz* *mf*

1 Cls. *sfz*

2 Cls. *sfz*

B. Cl. *sfz* *mf*

1 A. Saxes. *sfz* *mf*

2 A. Saxes. *sfz* *mf*

T. Sax. *sfz* *mf*

Bar. Sax. *sfz* *mf*

1 Tpts. *sfz* *mf*

2 Tpts. *sfz* *mf*

Hn. *sfz* *mf*

1 Tbns. *sfz* *mf*

2 Tbns. *sfz* *mf*

Euph. *sfz* *mf*

Tuba *sfz* *mf*

Mlt. Perc. 1 *sfz* *mf*

Mlt. Perc. 2 *p* *f* *ff* *f* *mf*

Perc. 1 *f* dampen *sim.* *mf*

Perc. 2 *f* *mf* (w/sticks) *mf*

Perc. 3 *f* *mf* *mf*

Timp. *f* *ff* *f* *mf*

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

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101 102 103 104 105

Musical score for orchestral instruments. The score is divided into two systems, with the second system starting at measure 107. The instruments listed are:

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

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *sim.* (simile). There are also performance instructions like *2* and *mf*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

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Fl. *f* *fp* *ff* *div.*

Ob. *f* *fp* *ff*

Bsn. *f* *mf* *ff*

1 Cls. *f* *fp* *ff*

2 Cls. *f* *fp* *ff*

B. Cl. *f* *mf* *ff*

1 A. Saxes. *f* *fp* *ff*

2 A. Saxes. *f* *fp* *ff*

T. Sax. *f* *mf* *ff*

Bar. Sax. *f* *mf* *ff*

1 Tpts. *f* *fp* *ff*

2 Tpts. *f* *fp* *ff*

Hn. *f* *mf* *ff*

1 Tbns. *f* *mf* *ff*

2 Tbns. *f* *mf* *ff*

Euph. *f* *mf* *ff*

Tuba *f* *mf* *ff* *div.*

Mlt. Perc. 1 *f* *mf* *ff*

Mlt. Perc. 2 *f* *mf* *ff* dampen on 3

Perc. 1 *f* *p* *ff* dampen on 3

Perc. 2 *f* *p* *ff* dampen on 3

Perc. 3 (w/triangle beater) *f* *p* *ff* dampen on 3

Timp. *f* *p* *ff* (no roll) dampen on 3

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