

# AT FATE'S DOOR

JAROD HALL

## INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1
- 4 Flute 2
- 2 Oboe
- 2 Bassoon
- 5 B♭ Clarinet 1
- 5 B♭ Clarinet 2
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 B♭ Trumpet 1
- 4 B♭ Trumpet 2

- 4 F Horn
- 2 Trombone 1
- 2 Trombone 2
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Timpani
- 1 Bells
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 2 Percussion 2  
(2 Tom-toms, Suspended Cymbal)

**SUPPLEMENTAL and WORLD PARTS**  
*The following instruments and transpositions  
 (all parts) are available to download from  
[alfred.com/supplemental](http://alfred.com/supplemental)*

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





## THE COMPOSER

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JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by The Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

## ABOUT THE MUSIC

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Inspired by a true story, *At Fate's Door* seeks to investigate knocking on a familiar door, the surprise of discovering wicked forces behind it, and the aftermath of disturbing the evil within. This piece asks audiences, "What awaits behind the door that stands between you and your future?" In addition, "What if you knocked, and something horrifying came to answer?"

Percussionists get to imitate these knocks by striking the shaft of their sticks across the rim of their respective drums—from something as small as a snare drum to a large bass drum. High voices evoke dread and fear by presenting a slow, pointed, downward-sloping melody at the inception of the work. This is later echoed by low voices, which introduce a secondary melody near the middle of the piece that quietly bumps and thuds in the night. Woodwinds slur pairs of descending notes like approaching sirens; mid-voices rise and fall in counterpoint just before the climax of the piece; the percussion knocks shyly at first, growing gradually more present as the story unfolds; and the final downward pair of pitches are presented by the entire ensemble. Amidst all these textures, *At Fate's Door* leaves the audience wondering, "...Did we escape?"

—JaRod Hall

# AT FATE'S DOOR

JAROD HALL  
(ASCAP)

Misterioso (♩ = 80-88)

1 Flutes

2 Flutes

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Misterioso (♩ = 80-88)

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

1 Trombones

2 Trombones

Euphonium

1 Tuba

2 Tuba

Timpani

Bells (G, C, E♭)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (2 Tom-toms, Suspended Cymbal)

Sus. Cym. scrape

rim "knocks"

S.D.

B.D.

Tom-toms

rim "knocks"

head

rim dampen

head

2 p 3 4 5 mp







24

Fls. 1  
Fls. 2  
Ob.  
Bsn.

Musical notation for Flutes (1 and 2), Oboe, and Bassoon. Measures 21-25. Dynamics include *p*.

Cls. 1  
Cls. 2  
B. Cl.

Musical notation for Clarinets (1 and 2) and Bass Clarinet. Measures 21-25. Dynamics include *p*.

A. Saxes 1  
A. Saxes 2  
T. Sax.  
B. Sax.

Musical notation for Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. Measures 21-25. Dynamics include *p*.

24

Tpts. 1  
Tpts. 2  
Hn.

Musical notation for Trumpets (1 and 2) and Horns. Measures 21-25. Dynamics include *p*.

Tbns. 1  
Tbns. 2  
Euph.  
Tuba

Musical notation for Trombones (1 and 2), Euphonium, and Tuba. Measures 21-25. Dynamics include *p*.

Timp.  
Bells  
Perc. 1  
Perc. 2

Musical notation for Timpani, Bells, Percussion 1, and Percussion 2. Measures 21-25. Dynamics include *p* and *mf*.

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1 and 2
- Hn. (Horn)
- Tbns. (Tubas) 1 and 2
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It spans measures 26 to 30. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). A large red watermark reading "PROXIMELY LEGAL USE Requires Purchase" is overlaid diagonally across the page.

32

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

*p*

*mf*

*f*

w/ mallet shaft, on edge

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbps. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

36 37 38 39 40

w/ mallets

*f* *p* *mf* dampen *f* *p*

41

Fls. 1 *p*

Fls. 2 *p*

Ob.

Bsn. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p*

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax. *p*

41

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Euph. *p*

Tuba *p*

Timp. *ff*

Bells *p*

Perc. 1 *f* rim head *p* dampen each

Perc. 2 *f*

41

42

43

44

45

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

46 47 48 49 50

52093S

51

Fls.

1

2

Ob.

Bsn.

*mp*

Cls.

1

2

B. Cl.

*mp*

A. Saxes

1

2

T. Sax.

B. Sax.

*mp*

51

Tpts.

1

2

Hn.

*p*

Tbns.

1

2

*p*

Euph.

*p*

Tuba

*mp*

Timp.

*mp*

Bells

Perc. 1

*mp*

Perc. 2

51 *mp* w/ mallet shaft, on edge 52 53 54 55



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

61 62 63 64 65



Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *p*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf* *p*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *p*

B. Sax. *mf* *p*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf* *p*

Tbns. 1 *p*

Tbns. 2 *p*

Euph. *p*

Tuba *mf* *p*

Timp.

Bells

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*p cresc.*

*cresc.*

*cresc.*

*p cresc.*

*cresc.*

*cresc.*

*p cresc.*

*cresc.*

*cresc.*

*p*

*mf*

*p cresc.*

*p*

*p*

*mf*

*p*

*p*

*mf*

*p*

*p*

*mf*

*p*

*p*

*mf*

*p*

76 77 78 79 80



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

86 87 88 89 90

92

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

w/ mallets p

ff mallet shaft

91 93 94 95

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