

Lusitania

Chandler Comer

(b. 1996)

for
CONCERT BAND

Instrumentation

1 Full Score	2 E _b Alto Saxophone 2	2 Euphonium T.C.
3 Flute 1	2 B _b Tenor Saxophone	2 Euphonium B.C.
3 Flute 2	1 E _b Baritone Saxophone	4 Tuba
1 Piccolo	3 B _b Trumpet 1	1 Timpani
2 Oboe	3 B _b Trumpet 2	1 Snare Drum
2 Bassoon	3 B _b Trumpet 3	3 Percussion (Crash Cymbals, Suspended Cymbal, Bass Drum, Triangle)
4 B _b Clarinet 1	2 F Horn 1	1 Orchestral Bells
4 B _b Clarinet 2	2 F Horn 2	1 Marimba
4 B _b Clarinet 3	2 Trombone 1	1 Piano
2 B _b Bass Clarinet	2 Trombone 2	
2 E _b Alto Saxophone 1	2 Trombone 3	

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ABOUT THE COMPOSER

Chandler Comer (b. 1996) is an American composer from Centreville, Virginia. He began composing music at the age of eleven, and had his first piece for concert band, *Beyond the Clouds*, published at the age of 13. Since then, he has composed and arranged numerous works for local bands, marching bands, and chamber ensembles, and his published composition *Wind Power* was labeled Editor's Choice in 2013.

Chandler attended George Mason University where he performed and wrote for their Wind Symphony and Jazz Ensemble, and studied composition with faculty composer Mark Camphouse. Chandler has won various awards for his music, and was announced as the winner of 2018 Claude T. Smith Band Composition Contest for his piece *Key West Overture*.

PROGRAM NOTES

The sinking of *RMS Lusitania* was a world-shattering event that contributed to the United States entering World War I. At the time the largest ocean liner in the world, the *Lusitania* sank in

a mere 18 minutes just 11 miles off the coast of Ireland. There were 1,198 casualties and only 761 survivors from the torpedo attack.

PERFORMANCE SUGGESTIONS

While ostinato type figures propel the work forward, their volume must remain under that of the melody. The same care must be taken in balancing the percussion section. Some attention will probably need be paid to notes, as the rapidly shifting tonalities may give some players trouble. Dynamics are of great importance in this work.

Players should take care to observe the markings accurately and consistently. Encourage players to maintain support in softer passages, particularly from measure 215 to the end, so that pitch does not sag. It can be helpful to have them “think loud but play soft.”

Ominously $\text{♩} = 144$
The Open Waters

LUSITANIA

Chandler Comer

Flute 1 2

Piccolo

Oboe

Bassoon

B[♭] Clarinet 1 2 3

B[♭] Bass Clarinet

E[♭] Alto Saxophone 1 2

B[♭] Tenor Saxophone

E[♭] Baritone Saxophone

B[♭] Trumpet 1 2 3

F Horn 1 2

Trombone 1 2 3

Euphonium

Tuba

Timpani

Snare Drum

Percussion

Orchestra Bells

Marimba *mp*

Piano

9

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

mp

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp

9

10 11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mp

17

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

17

18 19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

25

Fl. 1 2 *mf*

Picc.

Ob. *mf*

Bsn. *mf*

B. Cl. 1 2 3 *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

25 26 27 28 29 30 31 32

Tpt. 1 2 3

Hn. 1 2 *mf*

Tbn. 1 2 3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

S. D.

Perc. *mf*

Bells *mf*

Mba. *mf*

Pno. *mf*

33 *a2*

Fl. 1 2 *mp* *mf* *ff* *marc. 3* *fp*

Picc. *mp* *mf* *ff* *marc. 3* *fp*

Ob. *mp* *mf* *ff* *marc. 3* *fp*

Bsn. *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

B. Cl. 1 2 3 *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

A. Sax. 1 2 *mp* *mf* *ff* *mp* *ff* *marc. 3* *fp*

T. Sax. *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

Bar. Sax. *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

33 34 35 36 37 38 39 40

Tpt. 1 2 3 *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

Hn. 1 2 *mp* *mp* *ff* *mp* *ff* *fp*

Tbn. 1 2 3 *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

Euph. *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

Tba. *mp* *mp* *ff* *mp* *ff* *marc. 3* *fp*

Timp. *mp* *mp* *ff* *mp* *ff* *fp*

S. D. *pp* *mp* *ff* *mp* *ff* *fp*

Perc. *mp* *mp* *ff* *mp* *ff* *fp*

Bells *mp* *mp* *ff* *mp* *ff* *fp*

Mba. *p* *mp* *mp* *ff* *mp* *ff* *fp*

Pno. *mp* *mf* *mp* *ff* *mp* *ff* *sfz*

41 **Faster** ♩ = 152
The U-Boat

47

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

p *mf* *mp*

p *mf* *p*

p *mf* *mp*

p *mf* *p*

p *mf* *mp*

41 42 43 44 45 46 47 48

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

f *mf* *p*

f *mf* *mp*

a2 *p* *mf*

mp *div.* *mp*

f *mp*

p *mp*

49

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

49 50 51 52 53 54 55 56

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

50100256

57 59

Fl. 1 2 *mf* *mp* *f* *mp* *sfz*

Picc. -

Ob. *mf* *mp* *f* *mp* *sfz*

Bsn. *f* *mp* *f* *mp* *sfz*

1 *mf* *p*

B♭ Cl. 2 *mf* *p*

3 *mf* *p*

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

1 *mp* *f* *mf* *mp* *f* *mf* *p* *sfz*

2 *mp* *f* *mp* *f* *p* *sfz*

T. Sax. *mf* *p*

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

57 58 59 60 61 62 63

1 *f* *p* *f*

2 3 *f* *p* *f*

Hn. 1 *mf* *p*

2 *mp* *f* *mp* *f* *p* *sfz*

1 *mp* *f* *mp* *f* *p* *sfz*

2 3 *mp* *f* *mp* *f* *p* *sfz*

Euph. *f* *mp* *f* *p* *sfz*

Tba. *f* *mp* *f* *p* *sfz*

Timp. *mf*

S. D. -

Perc. *mp* Tri. *mf*

Bells -

Mba. *f* *mp* *f* *mp* *sfz*

Pno. *f* *mf* *mp* *f* *mf* *mp* *sfz*

64

Fl. 1 2

Picc.

Ob.

Bsn.

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

64 65 66 67 68

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mf *sfz* *f* *ff* *mp* *open* *a2*

76 79

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

76 77 78 79 80 81 82 83

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc. Sus. Cym. Cr. Cym.

Bells

Mba.

Pno.

mp *ff* *f* *mf*

91 92 93 94 95 96

Fl. 1 2

Picc.

Ob.

Bsn.

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mp *mf* *f*

113 *a2*

Fl. 1 2

Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

113 114 115 116 117 118

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

50100256

This is a page of a musical score for a symphony orchestra. The score is for measures 113 through 118. The tempo is marked 'Even faster' with a quarter note equal to 160 beats per minute. The title of the piece is 'The Sinking of the Lusitania'. The score includes parts for various instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B^b Cl.), Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Percussion (Perc.), Bells, Mellophone (Mba.), and Piano (Pno.). The score features dynamic markings such as *mf*, *f*, *ff*, *sfz*, *sub.*, and *p*. There are also performance instructions like *a2* and *Cr. Cym.*. The music is written in 4/4 time and includes various musical notations such as slurs, accents, and articulation marks.

119

Fl. 1 2

Picc.

Ob.

Bsn.

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

119 120 121 122 123

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

50100256

124

Fl. 1 2

Picc.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

124 125 126 127 128

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

50100256

129 131

Fl. 1 *ff marc.*

Picc. *ff marc.*

Ob. *ff marc.*

Bsn. *ff*

B. Cl. 1 *ff marc.*

B. Cl. 2 *ff marc.*

B. Cl. 3 *ff marc.*

A. Sax. 1 *ff marc.*

A. Sax. 2 *ff marc.*

T. Sax. *ff*

Bar. Sax. *ff*

129 130 131 132 133 134 135

Tpt. 1 *ff marc.*

Tpt. 2 *a2 ff marc.*

Tpt. 3 *ff marc.*

Hn. 1 *ff marc.*

Hn. 2 *ff marc.*

Tbn. 1 *ff*

Tbn. 2 *a2 ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

S. D. *mf*

Perc. *mf*

Bells *ff*

Mba. *ff*

Pno. *ff*

151

Fl. 1 2

Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp *mf* *mp* *mf* *mp* *mf* *mp*

151 152 153 154 155 156 157 158

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

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

159 165

Fl. 1 2

Picc.

Ob.

Bsn.

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp *mp* *mp* *p* *p* *p*

159 160 161 162 163 164 165 166

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mp *mp* *mp* *pp* *pp* *pp* *pp* *pp* *tutti* *mp* *pp* *p* *p* *p* *p*

174

Fl. 1 2

Picc.

Ob.

Bsn.

1

B♭ Cl. 2

3

B. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

174 175 176 177 178 179 180

1

Tpt.

2

3

1

Hn.

2

1

Tbn.

2

3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

181

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

sub. *mp* *f*

mp *f*

sub. mp *f*

sub. mp *f*

sub. mp *f*

sub. p *mf*

sub. mp *f*

mp *f*

181

182 183 184 185 186 187 188

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mf *sub. mp* *f*

sub. p *mf*

sub. p *mf*

sub. p *mf*

sub. mp *f*

sub. mp *f*

p

197

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

197 198 199 200 201 202 203 204 205 206

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Perc.

Bells

Mba.

Pno.

mf *mp* *p* *f* *mf* *pp*

