

# The Perilous Seat

## The Quest of Sir Galahad

David Marlatt (b. 1973)

### Instrumentation:

Flute - 8  
Oboe - 2  
Bb Clarinet 1 - 4  
Bb Clarinet 2 - 4  
Bb Bass Clarinet - 1  
Eb Alto Saxophone 1 - 2  
Eb Alto Saxophone 2 - 2  
Bb Tenor Saxophone - 2  
Eb Baritone Saxophone - 1  
Bb Trumpet 1 - 2  
Bb Trumpet 2 - 2  
F Horn - 2  
Trombone, Baritone, Bassoon - 4  
Baritone Treble Clef - 1  
Tuba - 2  
String Bass - 1  
Bells - 1  
Timpani - 1  
Snare Drum, Tom toms, Bass Drum - 2  
Triangle, Tambourine, Cabasa, Suspended Cymbal - 4

## The Perilous Seat The Quest of Sir Galahad

David Marlatt

*The Perilous Seat* was a chair intentionally left vacant at King Arthur's round table. It was reserved, by Merlin the magician, for the bravest knight who was willing to take on the quest for the Holy Grail. If someone sat in this seat and was unworthy, they immediately died. Sir Galahad survived this test and King Arthur proclaimed him the greatest knight ever. He later began his search for the Holy Grail.

The shifting meter (6/8 and 3/4) is fairly constant throughout this work except for a couple of interjections of 4/4. This is a great pulse to introduce students to the concept of shifting pulse - both 6/8 and 3/4 have 6 eighth notes but the emphasis of the accents shifts the feel back and forth creating a fun groove.

There are several sections of the band whose range has been expanded beyond that typically used in grade 1.5 music. There are octave splits for those students that are not capable of controlling these higher pitches. The 1st clarinet section is also asked to cross the break at several points. Again, options have been provided to keep players below the break as well.

This is a great opportunity to teach the clarinets about how to "prepare the right hand" for notes above the break. "A" is never just the index finger of the left hand but also includes the right hand down ready to play "C".

David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces Groovy Vamp and A Coconut Named Alex have been well received by audiences everywhere and his concert band compositions are found on many festival lists. He has also arranged over 800 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handel's Messiah, Largo from New World Symphony and even Mahler's First Symphony.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whithby Brass Band for 6 years and founder of the trumpet ensemble Trumpets in Style. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

*Please contact the composer if you require any further information about this piece or his availability for commissioning new works and appearances.*

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DIFFICULTY RATING: GRADE 1.5  
Concert Band

# THE PERILOUS SEAT

## The Quest of Sir Galahad

David Marlatt

Driving  $\text{♩} = 152$

2

3

4

5

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Baritone

Bassoon

Tuba

Bells

Timpani

G.C.B.

Snare Drum

Tom toms (2)

Bass Drum

Triangle

Tambourine

Cabasa

Suspended Cymbal

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6

7

8

9

10

11

Fl *mp* *mf* *f*

Ob *mp* *mf* *f*

Cl 1 *mp* *mf* *f*

Cl 2 *mp* *mf* *f*

B Cl *mp* *mf* *f*

A Sax 1 *mp* *mf* *f*

A Sax 2 *mp* *mf* *f*

T Sax *mp* *mf* *f*

B Sax *mp* *mf* *f*

Tpt 1 *mp* *mf* *f*

Tpt 2 *mp* *mf* *f*

Hn *mp* *mf* *f*

Trbn  
Bari *mp* *mf* *f*  
Bsn

Tuba *mp* *mf* *f*

Bells

Timp *mp* *mf* *f*

S.D.  
Toms *mp* *mf* *f*  
B.D.

Tri.  
Tamb. *mf*  
Cab.  
C.C.

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Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn  
Bari  
Bsn

Tuba

Bells

Timp

S.D.  
Toms  
B.D.

Tri.  
Tamb.  
Cab.  
C.C.









48

49

50

51

52

53

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn  
Bari  
Bsn

Tuba

Bells

Timp

S.D.  
Toms  
B.D.

Tri.  
Tamb.  
Cab.  
C.C.

*p*

*p*

*T.T.*

*Tamb.*

*p*

54

55

56

57

58

59

Fl *f* *mf*

Ob *f*

Cl 1 *f* *mf*

Cl 2 *f* *mf*

B Cl *f* *p*

A Sax 1 *f* *p*

A Sax 2 *f* *p*

T Sax *f* *p*

B Sax *f* *p*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Trbn  
Bari *f* *p*

Bsn *f* *p*

Tuba *f* *p*

Bells *f*

Timp *f* *p*

S.D.  
Toms *f* *p*

B.D. *f* *p*

Tri.  
Tamb. *f* *p*

Cab. *f* *p*

C.C. *f* *p*

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Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn  
Bari  
Bsn

Tuba

Bells

Timp

S.D.  
Toms  
B.D.

Tri.  
Tamb.  
Cab.  
C.C.



84

85

86

87

88

89

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn  
Bari  
Bsn

Tuba

Bells

Timp

S.D.  
Toms  
B.D.

Tri.  
Tamb.  
Cab.  
C.C.

*mf*



Fl *mp* *mf* *f*

Ob *mp* *mf* *f*

Cl 1 *mp* *mf* *f*

Cl 2 *mp* *mf* *f*

B Cl *mp* *mf* *f*

A Sax 1 *mp* *mf* *f*

A Sax 2 *mp* *mf* *f*

T Sax *mp* *mf* *f*

B Sax *mp* *mf* *f*

Tpt 1 *mp* *mf* *f*

Tpt 2 *mp* *mf* *f*

Hn *mp* *mf* *f*

Trbn  
Bari *mp* *mf* *f*  
Bsn

Tuba *mp* *mf* *f*

Bells

Timp *mp* *mf* *f*

S.D.  
Toms *mp* *mf* *f*  
B.D.

Tri.  
Tamb. *mf*  
Cab.  
C.C.

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