

THE UPRISING

David Marlatt

INSTRUMENTATION

PART 1

8 - Flute
4 - Oboe, Violin
4 - Clarinet, Trumpet
2 - Alto Saxophone

PART 2

4 - Oboe, Violin
4 - Clarinet, Trumpet
2 - Alto Saxophone

PART 3

4 - Clarinet, Trumpet
2 - Alto Saxophone
1 - T Horn
2 - Tenor Saxophone
2 - Viola

PART 4

4 - Tenor Saxophone, Baritone T.C.
4 - Bassoon, Trombone, Baritone, Cello

PART 5

4 - Bassoon, Trombone, Baritone, Cello/Bass
4 - Bass Clarinet, Baritone T.C.
2 - Baritone Saxophone
2 - Tuba

1 - Bells
1 - Snare Drum, Hi-Hat, Bass Drum
3 - Tambourine, Tom-toms, Crash Cymbals

Flexible Band Series

- Great for incomplete or unbalanced instrumentation
- Useful at music camps or for a contest where instrumentation is not standard
- Includes parts for all woodwinds, brass, strings and percussion
- Can be played by a minimum of 5 players. With parts doubling, performance is also possible for 15 players or a large band/orchestra
- Percussion parts are not required but would add to the overall sound

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The Uprising

David Marlatt

The Uprising is a bold and daring work portraying a group challenging the people in power. This has been staged in 6 sections: *The Current Regime* is noble and confident in character - perhaps too confident. Next is *The Planning* - the rebel forces begin planning quietly but with purpose and drive. This builds as *The Forces Gather* - louder, stronger and passionate about their beliefs. This inevitably leads to *Battle!* where the forces collide in combat. Short aggressive bursts of sound lead to *Victory is Ours* where a new order takes their place in charge. *Celebration* begins and builds to a joyous conclusion.

Always watch for, and emphasize, accents throughout this piece. Sometimes 4/4 bars have 3+3+2 8th note feel which should be exaggerated for maximum effect. These accents are loud off the top but are sometimes quieter, like at 27. Make all accents jump out for a fun rhythmic feel.

At 35 make the difference between the short, accented lines and the smooth, slurred ones. Watch for “play 2nd time only” - the forces are gathering on the repeat.

Battle! must have short and aggressive accents to make this part dramatic and exciting.

Be sure to really get quiet on the *fp* at 57. Anyone with long notes should get out of the way to allow other musical lines to be heard - don’t just play loud. Loud playing IS exciting but careful attention to accents, short notes and dynamic contrast make it even more exciting and interesting for the audience.

PREVIEW ONLY
This is a fun tom tom part to play so really work on the sticking very slowly and perfectly. Then gradually speed it up so it can be played with confidence and flair.

There is a unique and cool crash cymbals part starting at 50-the “clam” technique. The cymbals should be held parallel to the floor and held together. Keeping the edges closest to the player together at all times, open and close the “front” edges of the cymbals. Keep it tight and don’t let it ring at all. This should sound like a hi-hat being opened and closed.

David Marlatt (b. 1973) is an accomplished Canadian composer, arranger and publisher. He writes music for concert band, string orchestra and a wide variety of chamber groups. Since the creation of Eighth Note Publications in 1996, he has composed over 200 works and arranged more than 1100 pieces ranging from the Baroque era to the Romantic era. Mr. Marlatt primarily writes for the educational market where he is regularly commissioned by elementary schools and high schools in both Canada and the United States. He regularly makes guest appearances and conducts workshops with ensembles at schools, community groups and professional ensembles and adjudicates at both local and provincial festivals. In 2019 Mr. Marlatt received the Canadian Band Association’s Canadian Composer Award for his contributions to wind band repertoire, an award which has only been given to 6 other composers since its inception.

*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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Flexible Band

www.enpmusic.com

THE UPRISING

With Energy and Funk $\text{♩} = 140$

4

David Marlatt

P
A
R
T

1

Flute, Oboe, Violin, B♭ Clarinet, Trumpet, E♭ Alto Saxophone

P
A
R
T

2

Oboe, Violin, B♭ Clarinet, Trumpet, E♭ Alto Saxophone

P
A
R
T

3

PREVIEW ONLY

B♭ Tenor Saxophone, Clarinet, E♭ Alto Saxophone, Horn, Viola

P
A
R
T

4

B♭ Tenor Saxophone, Baritone T.C., Bassoon, Trombone, Baritone, Cello, Bassoon, Trombone, Baritone, Cello/Bass

P
A
R
T

5

B♭ Bass Clarinet, Baritone T.C., Tuba

Bells, Snare Drum, Hi-Hat (closed), Bass Drum, Tambourine, Tom-toms (2), Crash Cymbals, S.D., B.D., Toms, C.C.

6

7

8

9

10

11

The Current Regime

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

Hn
Vla

PREVIEW ONLY

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

5
B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

12

13

14

15

16

17

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax

Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

5 B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

18

19

20

21

22

23

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax
Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

5
Bsn
Trbn
Bari
Bass
B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

24

25

26

27

28

29

The Planning

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax
Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

5 Bsn
Trbn
Bari
Bass

B Cl
Bari

Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

30

31

32

33

34

35

The Forces Gather
play 2nd time only

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax
Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

5 Bsn
Trbn
Bari
Bass

B Cl
Bari

Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

36

37

38

39

40

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax
Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

5
Bsn
Trbn
Bari
Bass
B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

41

42

43

Battle!

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax

Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

5 B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

44

45

46

47

48

49

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

5
Bsn
Trbn
Bari
Bass

B Cl
Bari

Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

PREVIEW ONLY

choke

choke

choke

choke

to Bells

50

51

52

53

54

55

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax
Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

5
Bsn
Trbn
Bari
Bass

B Cl
Bari

Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

2nd time only on rim

B.D. play both times

Toms play both times

C.C. play 2nd time "clam" technique - muffled

56

57

58

Victory is Ours

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

4
Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

5
Bsn
Trbn
Bari
Bass

5
B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

59

60

61

62

63

64

The Celebration

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Ob
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

Hn
Vla

4
T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

5
B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

65

66

67

68

69

70

71

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax
Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

5 Bsn
Trbn
Bari
Bass
B Cl
Bari
Tuba

Bells
S.D.
H.H.
B.D.
Tamb
T.T.
C.C.

72

73

74

75

76

Fl
Ob
Vln

1 Cl
Tpt
A Sax

2 Ob
Vln
Cl
Tpt
A Sax

3 T Sax
Cl
A Sax

Hn
Vla

4 T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

5 B Cl
Bari
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

PREVIEW ONLY

77

78

79

80

81

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

4
Hn
Vla

5
T Sax
Bari
Bsn
Trbn
Bari
Vc

Bsn
Trbn
Bari
Bass

B Cl
Bari

Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.

82

83

84

85

86

Fl
Ob
Vln

1
Cl
Tpt
A Sax

2
Vln
Cl
Tpt
A Sax

3
T Sax
Cl
A Sax

4
Hn
Vla

5
T Sax
Bari
Bsn
Trbn
Bari
Vc

6
Bsn
Trbn
Bari
Bass

7
B Cl
Bari

8
Tuba

Bells

S.D.
H.H.
B.D.

Tamb
T.T.
C.C.