

RISE TO POWER

Rob Grice

Instrumentation

<p>1 - Conductor's Full Score</p> <p>8 - Flute</p> <p>2 - Oboe</p> <p>1 - Bassoon</p> <p>8 - B\flat Clarinet</p> <p>2 - B\flat Bass Clarinet</p> <p>6 - E\flat Alto Saxophone</p> <p>2 - B\flat Tenor Saxophone</p> <p>1 - E\flat Baritone Saxophone</p> <p>8 - B\flat Trumpet</p> <p>3 - F Horn</p>	<p>6 - Trombone</p> <p>2 - Baritone/ Euphonium</p> <p>2 - Baritone T.C.</p> <p>3 - Tuba</p> <p>2 - Bells</p> <p>4 - Snare Drum Bass Drum</p> <p>2 - Tom-tom Tambourine</p> <p>2 - Crash Cymbals Suspended Cymbal</p>
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As a result, all single page parts are collated before multiple page parts.

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F · J · H
MUSIC
COMPANY
I N C.

Frank J. Hackinson



The Composer

Rob Grice's music appears on state, national, and international contest music lists. His music has been performed at the Midwest Clinic and the Texas Music Educators Association Clinic/Convention, and featured in a music compact disc series that is used in Japan's thriving school music programs. An outstanding music educator, Mr. Grice has received numerous awards for his achievements in education. He is presently teaching in the Enterprise city school system and at Enterprise-Ozark Community College in Enterprise, Alabama.

About the Music

Rise to Power was conceived as a concert piece to be performed within the first few weeks of beginning instruction, and programs well on the very first concert of the year. The work offers an opportunity for teachers to introduce and discuss musical concepts such as melody, accompaniment, dynamics, articulations, breath support, and rhythm.

Rob Grice

Overview

by Deborah A. Sheldon

Rise to Power is a brief 35 bar fanfare incorporates achievable musical elements for the beginning instrumentalist. Ranges for all instruments are limited to a maximum of six notes. Skillful scoring allows the piece to be played successfully with as few as five instruments.

Bars	Section	Comments
1–7	Introduction	<p>The rhythmic patterns are straightforward for this level. Players will see wholes, halves, quarters and eighths. In the winds, two-eighth note patterns are always followed by a quarter. Percussion have multiple eighths.</p> <p>A melody and supporting harmony dominate this opening section. The third voice occurs in the snare drum, highlighted with crash cymbals. The other percussion assist the main two voices.</p> <p>This section should be played strongly with a crescendo that leads to <i>ff</i>.</p>
8–15	A – Thematic Material	<p>Play lightly with emphasis on the moving lines of the melody. Eighths in the upper winds and tambourine keep the tempo and help children to internalize the beat.</p> <p>Cue the low wind and saxophone entrance at 12, emphasizing long quarters.</p> <p>The alto saxophone is the only voice performing halves at 13 and 14. These notes should be held for their full value.</p> <p>The crescendo at 15 is supported with a roll on suspended cymbal and leads into new thematic material.</p>
16–23	B – Modified Theme	<p>The dynamic level is <i>f</i> – full, but not overblown.</p> <p>Percussion drops tambourine and reverts to the battery.</p> <p>Whole notes should not overpower the moving lines of the melody. Balance will be a focus.</p> <p>Cue the suspended cymbal again at 19.</p> <p>Students with the melody in the next section should breathe between beats 2 and 3 of bar 23. All others should refrain from breathing until 24.</p>
24–35	A	<p>The main melodic material returns in the full ensemble. Sound should be broad. Secure articulation in the quarter note accompaniment figures will promote the stately manner of the work.</p> <p>Long accents will support the melody if they are played with control.</p> <p>Emphasize the melody in the trumpets and bells at 29.</p> <p>The descending bass line at 33 leads to a tutti whole note which will lead to the last two notes without a break.</p>

RISE TO POWER

ROB GRICE
(ASCAP)

Fanfare (♩ = 120)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet *f*

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

Bells *f*

Snare Drum (S.D.) *f*

Bass Drum (B.D.) *f*

Tom-tom/Tambourine *f*

Crash Cymbals (Cr. Cym.) *f*

Suspended Cymbal *f*

2 3 4 5

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8

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff*

Cl. *ff* *mf*

B. Cl. *ff*

A. Sax. *ff* *mf*

T. Sax. *ff*

B. Sax. *ff*

Tpt. *ff* *mf*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Bells *ff* *mf*

S.D. B.D. *ff*

T.T. Tamb. Tambourine *mf*

Cr. Cym. Sus. Cym. *ff*

6 7 8 9 10 11



16

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Bells *f*

S.D. B.D. *f*

T.T. Tamb. *f*

Cr. Cym. Sus. Cym. *mp* *f*

12 13 14 17



Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

T.T.
Tamb.

Cr. Cym.
Sus. Cym.

18 19 *mp* *f* 21 22 23

24

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

24

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Bells *ff*

S.D. B.D. *ff*

T.T. Tamb. *ff*

Cr. Cym. Sus. Cym. *ff*

24 25 26 27 28 29

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
T.T.
Tamb.
Cr. Cym.
Sus. Cym.

ff

30 31 32 33 34 35

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Dynamics!

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cl. *mf* *f* *ff*

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

A. Sax. *mf* *f* *ff*

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

B. Sax. *mf* *f* *ff*

No. 1: Dynamics!

Tpt. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Bar./Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Bells *mf* *f* *ff*

S.D. *mf* *f* *ff*

B.D. *mf* *f* *ff*

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

Tamb. *mf* *f* *ff*

Cr. Cym. *mf* *f* *ff*

Sus. Cym. *mf* *f* *ff*

2 3 4

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cl. *mf* *f* *ff*

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

A. Sax. *mf* *f* *ff*

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

B. Sax. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Bar./Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Bells *mf* *f* *ff*

S.D. B.D. *mf* *f* *ff*

T.T. Tamb. *mf* *f* *ff*

Cr. Cym. Sus. Cym. *mf* *f* *ff*

5 *mf* 6 *f* 7 8 *ff*

No. 2: Articulation!

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 2: Articulation!

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *mf*

S.D. B.D. *mf*

T.T. Tamb. *mf*

Cr. Cym. *mf*

Sus. Cym.

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
T.T.
Tamb.
Cr. Cym.
Sus. Cym.

5 6 7 8

No. 3: Rhythm Challenge!

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 3: Rhythm Challenge!

Tpt. *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

S.D. *f*

B.D. *f*

T.T. Tamb. *f*

Cr. Cym. *f*

Sus. Cym. *f*

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
T.T.
Tamb.
Cr. Cym.
Sus. Cym.

Cr. Cym.
f

5 6 7 8