

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1610-01

Industria
For Winds & Percussion Ensemble

N. Alan Clark
Percussion by
Miguel Castro

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

RWS CONCERT BAND SERIES

Industria

For Winds & Percussion Ensemble

N. Alan Clark

Percussion by
Miguel Castro

INSTRUMENTATION

Conductor Score.....	1
Piccolo.....	1
Flute.....	10
Oboe.....	2
1st B ^b Clarinet.....	6
2nd B ^b Clarinet.....	6
B ^b Bass Clarinet.....	2
Bassoon.....	2
1st E ^b Alto Saxophone.....	3
2nd E ^b Alto Saxophone.....	3
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	1
1st B ^b Trumpet.....	5
2nd B ^b Trumpet.....	5
F Horn.....	4
1st Trombone.....	3
2nd Trombone.....	3
Euphonium B.C.....	2
Euphonium T.C.....	2
Tuba.....	4
Timpani.....	1
Bells.....	1
Vibraphone/Xylophone.....	2
Marimba.....	1
Chimes.....	1
Percussion 1: Temple Blocks, Afro Crasher, Vibraslap, Spiral Triangle, Log Drum, 5 Graduated Cowbells, China Cymbal, Afuche Cabasa, Hi-Hat, Splash Cymbal.....	3

Percussion 2: Triangle, Suspended Cymbal, Tom Toms, Wind Chimes, Crash Cymbals, Splash Cymbal, Afro Crasher, Tambourine, Shaker, Spiral Triangle.....	3
Percussion 3: Bass Drum, Tom Toms, Suspended Cymbal, Guiro, Brake Drums, Concert Bass Drum, Tambourine.....	3
Percussion 4: Snare Drum, Brake Drums.....	2

Alternate percussion parts to be used if
performing as Band and Percussion Soloist:
FEATURED SOLOIST

Percussion 1 (Solo Version): 3 Brake Drums, Dan Mo, Timpani, Vibraslap, Spiral Triangle, Afro Crasher, Trap Table Top, Penta Agogo Bells, Mounted Afuche Cabasa, Wind Chimes, Hi-Hat.....	1
Bells (Solo Version).....	1
Vibraphone (Solo Version).....	1
Chimes (Solo Version).....	1
Percussion 2 (Solo Version): Triangle, Suspended Cymbal, Tambourine, Crash Cymbals.....	3
Percussion 3 (Solo Version): Bass Drum, Floor Tom, Tambourine, Sizzle Cymbal.....	3

PROGRAM NOTE

Composer N. Alan Clark writes: The initial inspiration for *Industria* occurred in the summer of 2013 while I was driving along Alabama Interstate 85 on my way to visit RWS. I noticed a large dead pine tree that had been cut into short segments along the fence line, and imagined my colleague and friend, Miguel Castro, improvising rhythmic patterns on the various logs lying about. I began to consider different musical motives that might contrast the primitive wooden sounds of logs and other ancient instruments with the modern metallic industrial sounds inspired by the vehicles speeding by.

Industria is the result of these musings, and my collaboration with Miguel—a superb musician and composer. Originally designed as a piece for solo percussionist and winds, *Industria* was later modified for use by high school bands through the addition of more accessible percussion ensemble parts to replace the difficult solo.

NOTES TO CONDUCTOR

The balance between the melody and counter melodies is paramount; feel free to adjust dynamics accordingly. Regarding the balance between the percussion and winds: keep the percussion somewhat in the background during wind dominated sections, but allow them to pop the accents and important motifs as they occur. Have them play more aggressively, more out-front, during the percussion only sections.

Be sure to schedule adequate percussion sectional time. The set-up design for the percussion stations is important. Make sure the musicians who share instruments are adjacent in the setup.

The 5 pentatonic cowbell part was actually written for Miguel's set of Engelhart pentatonic agogo bells. These work really well if you are able to acquire a set. If not, five different pitched cowbells are an adequate substitution.

The recommended tempo works well, but feel free to try it a little brighter if you prefer. Please don't let it become frantic.

If you have an exceptional percussion soloist or the opportunity to perform with a guest soloist, you may wish to use *Industria* as a piece for band and solo percussionist. Please note a second set of percussion parts are included with this publication. The second set of parts are marked with a "solo version" in the part name. The soloist's part includes timpani as well as a variety of other instruments and is notated on a two-staff part. Both staves are designed to be performed by the soloist.

Enjoy!

N. Alan Clark

ABOUT THE COMPOSER



N. Alan Clark has taught and conducted at all levels from middle school through high school to professional military bands. While teaching high school in Lakeland, Florida, he also served as an adjunct music faculty member at Florida Southern College. In 1985 and 1986 he was an instructor with the Suncoast Sound Drum and Bugle Corps, working with Robert W. Smith, Frank Williams, Allan Murray, Mark Sylvester, Karl Lowe, Larry Clark, Kevin Ford, and others.

In 1987 he entered the U. S. Air Force and served as saxophone section leader and Assistant Drum Major of the Air Force Band of the West in San Antonio, Texas. In 1990 he was commissioned as an Air Force Band Officer and appointed Deputy Commander of the Band of the United States Air Forces in Europe. While stationed in Germany he conducted concert tours, ceremonies, and special marching performances in seventeen countries across Eastern and Western Europe. In 1993, Major Clark was appointed Deputy Commander of the Air Force Band of Flight in Dayton, Ohio, and served as rehearsal conductor of the Miami Valley Symphony Orchestra. In 1996, he assumed command of The Band of the United States Air Force Reserve in Warner Robins, Georgia. Major Clark accepted the appointment as Air Force ROTC Commandant of Cadets at Louisiana State University in 2004, and he retired from the Air Force in 2007 after twenty years of service.

While an Air Force music director, Major Clark worked with such notable artists as Celine Dion, Amy Grant, Vince Gill, Lee Greenwood, Wynonna Judd, Crystal Gayle, Ernie Watts, Clint Black, and others. He is a member of the National Association for Music Education, National Band Association, College Band Directors National Association, Pi Kappa Lambda, Kappa Kappa Psi, and Phi Mu Alpha. He holds both the Bachelor of Music Education and Master of Fine Arts in Saxophone Performance degrees from the University of Florida as well as the Master of Science in International Relations from Troy University. He received his Ph.D. in Music Education with a minor in composition from Louisiana State University in 2012. Dr. Clark is currently Director of Bands at Middle Georgia State University.



INDUSTRIA

For Winds & Percussion Ensemble

N. Alan Clark

Percussion by Miguel Castro

Con fuoco ♩ = 132

Woodwinds: Piccolo, Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone.

Brass: 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, 1st Trombone, 2nd Trombone, Euphonium B.C., Tuba.

Percussion: Timpani (G, B, C, D, G), Bells, Vibraphone/Xylophone, Marimba, Chimes, Percussion 1 (Triangle, Bass Drum, Snare, Brake Drums), Percussion 2 (Triangle, Bass Drum), Percussion 3 (Bass Drum, Tom Toms, Suspended Cymbal, Guro, Brake Drums), Percussion 4 (Snare Drum, Brake Drums).

Other Percussion: Temple Blocks, Sus. Cym., Choke, Tom Toms.

9 Ominous

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

1st A. Sx. *cresc.* *f*

2nd A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *cresc.* *f*

9 Ominous

1st Tpt. *cresc.* *f*

2nd Tpt. *cresc.* *f*

Hn. *cresc.* *f*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tuba *cresc.* *f*

Timp. *cresc.* *ff* *mf*

Bls. *cresc.* *f*

Vibe/ Xylo. *cresc.* *f*

Mrb. *cresc.* *f*

Chm. *cresc.* *f* *mf*

Perc. 1 Afro Crasher *f* Temple Blocks *f* Vibraslap

Perc. 2 Stick On Stick *p* *f*

Perc. 3 Tom Toms *mf* *cresc.* *f* Tom Toms

Perc. 4 Brake Drums *f*

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *ff*

T. Sx. *f*

B. Sx. *f*

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bls.

Vibe/ Xylo

Mrb.

Chm.

Perc. 1 *Vibraslap* *Spiral Triangle (opt. Bell Tree)* *Afro Crasher* *Vibraslap*

Perc. 2 *Tom Toms*

Perc. 3 *Rim*

Perc. 4 *Snare* *To Brake Drums* *Snare*

13 14 15 16 17 18

19

Picc.

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx.

19

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bls. *mf*

Vibe/
Xylo. *mf*

Mrb. *mf*

Chm. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Log Drum

Wind Chimes

Bass Drum Rim

Table Top (Brake Drum Table)

19 20 21 22 23 *mf* 24

27

Picc. *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx.

T. Sx. *mf*

B. Sx. *mf*

27

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph. *mp*

Tuba

Timp. *mf*

Bs.

Vibe/
Xylo

Mrb.

Chm. *mf*

Perc. 1

Triangle

Tom Toms

Perc. 2

Perc. 3

To Brake Drums

Perc. 4 *mf* To Snare Drum

25 26 27 28 29 30

35

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

35

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vibe/
Xylo.

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

5 Graduated Cowbells

Floor Tom

31 32 33 34 35 36

Picc.

Fl.

Ob.

1st CL

2nd CL

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bls.

Vibe/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

Splash Cym.

Afro Crasher

Splash Cym.

f

Sus. Cym.

f Bass Drum

Snare

43 44 45 46 47 48

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vibe/
Xylo.

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

China Cym.

Vibraslap

Crash Cyms.

Tom Toms rim

Stick On Stick

Picc.
Fl.
Ob.
1st CL.
2nd CL.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Tpt.
2nd Tpt.
Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba
Timp.
Bls.
Vib/
Xylo
Mrb.
Chm.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

f *mp*
f *mp*
f
f *mp*
f *mp*
f *mp*
f *mp*
mp *cresc.* *f* *mp*

67 68 69 70 71 72

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

75

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bs.

Vibe/
Xylo

Mrb.

Chm.

Perc. 1

Wind Chimes

Hi Hat

Perc. 2

Perc. 3

Concert Bass Drum

Perc. 4

73 74 75 76 77 78

Picc. *mf* *f*

Fl. *f* *mp* *cresc.*

Ob. *f* *mp* *cresc.*

1st Cl. *f* *mp* *cresc.*

2nd Cl. *f* *mp* *cresc.*

B. Cl. *f* *mp* *cresc.*

Bsn. *f* *mp* *cresc.*

1st A. Sx. *f* *mp* *cresc.*

2nd A. Sx. *f* *mp* *cresc.*

T. Sx. *f* *mp* *cresc.*

B. Sx. *f* *mp* *cresc.*

83

1st Tpt. *f* *mp* *cresc.*

2nd Tpt. *f* *mp* *cresc.*

Hn. *f* *mp* *cresc.*

1st Tbn. *mp* *cresc.*

2nd Tbn. *mp* *cresc.*

Euph. *f* *mp* *cresc.*

Tuba *f* *mp* *cresc.*

Timp. *f* *mp* *cresc.*

Bs. *mf* *mp* *cresc.*

Vibef/ Xylo *mp* *cresc.*

Mrb. *mp* *cresc.*

Chm. *mf*

Perc. 1 Tambourine *mp* *cresc.*

Perc. 2 *mf* *mp* *cresc.*

Perc. 3 *mf* Floor Tom rim *mp* *cresc.*

Perc. 4 *mp* Snare *cresc.*

79 80 81 82 83 84

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Timp.

Bk.

Vib/
Xylo

Mrb.

Chm.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *cresc.* *f* *ff*

5 Graduated Cowbells

rim *f* *ff* *mp* *ff* *p*

Picc.
Fl.
Ob.
1st CL.
2nd CL.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

1st Tpt.
2nd Tpt.
Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba

Timp.
Bls.
Vib/
Xylo
Mrb.
Chm.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Stomp/ wooden floor
Stomp/ wooden floor
Stomp/ wooden floor
Stomp/ wooden floor
Shaker
Brake Drums

Splash Cym.
Temple Blocks

R L R R L L R L R R L L R
R L L R L L R
R L R R L L R L R L L R
R L R R L L R L R R L L R

103 Ominous

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

1st CL. *f* *mf*

2nd CL. *f* *mf*

B. CL. *f* *mf*

Bsn. *f* *mf*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

103 Ominous

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

Hn. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Timp. *f* *f cresc.* *mf*

Bs. *f* *mf*

Vibe/ Xylo. *f* *mf*

Mrb. *f* *mf*

Chm. *f* *mf*

Perc. 1 Temple Blocks *f* Vibraslap *mf*

Perc. 2 Sus. Cym. *f* *p* *mf*

Perc. 3 Tom Toms *f* *mf*

Perc. 4 Snare *f* *mf*

103 104 105 106 107 *mf* 108

113

Picc. *Div.* *f* *mp* *mf*

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

1st Cl. *f* *mp* *mf*

2nd Cl. *f* *mp* *mf*

B. Cl. *f* *mp* *mf*

Bsn. *f* *mp* *mf*

1st A. Sx. *f* *mp* *mf*

2nd A. Sx. *f* *mp* *mf*

T. Sx. *f* *mp* *mf*

B. Sx. *f* *mp* *mf*

113

1st Tpt. *f* *mp* *mf*

2nd Tpt. *f* *mp* *mf*

Hn. *f* *mp* *mf*

1st Tbn. *f* *mp* *mf*

2nd Tbn. *f* *mp* *mf*

Euph. *f* *mp* *mf*

Tuba *f* *mp* *mf*

Timp. *f* *ff*

Bs. *f*

Vibelo Xylo *f*

Mrb. *f*

Chm. *f*

Perc. 1 Afro Crasher *f* China Cym. *f*

Perc. 2 Sus. Cym. with sticks *p* *f*

Perc. 3 Rim *f* *ff*

Perc. 4 *f*

109 110 111 112 113 114

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bk. *f*

Vibe/
Xylo. *f*

Mrb. *f*

Chm. *f*

Perc. 1 *mf* *cresc.*

Perc. 2 *mp* *cresc.*

Perc. 3 *mp* *cresc.*

Perc. 4 *mp* *cresc.*

5 Graduated Cowbells

China Cym.

115 116 117 118 119

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase