

RWS CONCERT BAND SERIES

CONDUCTOR SCORE

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Palustrus

N. Alan Clark

Percussion by  
Miguel Castro

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# Palustrus

**N. Alan Clark**  
Percussion by  
**Miguel Castro**

## INSTRUMENTATION

Conductor Score .....	1
1st Flute .....	5
2nd Flute .....	5
Oboe .....	2
1st B♭ Clarinet .....	4
2nd B♭ Clarinet .....	4
3rd B♭ Clarinet .....	4
B♭ Bass Clarinet .....	2
Bassoon .....	2
1st E♭ Alto Saxophone .....	3
2nd E♭ Alto Saxophone .....	3
B♭ Tenor Saxophone .....	2
E♭ Baritone Saxophone .....	1
1st B♭ Trumpet .....	3
2nd B♭ Trumpet .....	3
3rd B♭ Trumpet .....	3
1st F Horn .....	1
2nd F Horn .....	1
3rd F Horn .....	2

1st Trombone .....	3
2nd Trombone .....	3
Euphonium .....	2
Euphonium T.C. ....	2
Tuba .....	4
Mallet Percussion 1: Bells, Hand Drum - Ashiko .....	
Mallet Percussion 2: Vibraphone, Hand Drum - Djembe .....	1
Mallet Percussion 3: Xylophone, Hand Drum - Djembe .....	
Mallet Percussion 4: Marimba, Hand Drum - Djembe .....	1
Timpani .....	1
Percussion 1: Side Drum .....	2
Percussion 2: Triangle, Brake Drum, Bass Drum .....	2
Percussion 3: Afro Crash, Temple Blocks, Whip, Sus Cymbal, Tambourine .....	2
Percussion 4: Bongos, Congas .....	1
Percussion 5: Brake Drum, Concert Toms, Tambourine, Whip .....	2

## PROGRAM NOTE

**Palustrus**, featuring the percussion section/ensemble, is a piece for the concert band based on the historic development of the United States of America. When Europeans first settled in North America, the longleaf pine (*Pinus Palustris*) was the predominant pine species in the southeastern United States. When the logging industry harvested these trees, they planted other more fast-growing species in their place. By the 1920s, the vast majority of longleaf forests had been wiped out. Today the longleaf pine covers less than 3% of its pre-19th century range. Efforts are now underway to reintroduce the longleaf ecosystem to parts of the South. The composer writes, "This composition is not intended to be thoroughly programmatic, but rather a musical impression of the potential resurgence of *Pinus Palustris*, and my hope for the conservation of the Longleaf Pine and its accompanying ecosystem."

## NOTES TO CONDUCTOR

The composition is built from two musical "seeds." The first, a figure of two 16th notes, may help us imagine tiny seedlings poking their heads out of the ground. This figure quickly grows and spreads into a series of diatonic patterns - the second main idea. My intention here was to provide a medium-difficult, but attainable, scale-based technical challenge in a diatonic setting. I have also incorporated just a bit of dissonance to help the winds learn to accept more complex harmonic structures.

As always, Miguel Castro has worked his magic, contributing challenging and exciting percussion parts to compliment the melodic and harmonic material. Please feel free to stage the percussion ensemble for maximum exposure and effect.

The piece is intended to be exciting, and consequently the dynamics range from *mp* to *ff*. Let them "grow" and have fun!

*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.



# PALUSTRUS

N. Alan Clark (ASCAP)  
Percussion by Miguel Castro

Relentless  $\text{♩} = 132$

5

1st Flute

2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Relentless  $\text{♩} = 132$

5

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Euphonium

Tuba

Mallet Percussion 1  
Bells  
Hand Drum - Atsiko

Mallet Percussion 2  
Vibraphone  
Hand Drum - Djembe

Mallet Percussion 3  
Xylophone  
Hand Drum - Djembe

Mallet Percussion 4  
Marimba  
Hand Drum - Djembe

Bells

Vibraphone

Xylophone

Marimba

Timpani  
F, B, E

Percussion 1  
Side Drum

Percussion 2  
Triangle  
Brake Drum  
Bass Drum

Percussion 3  
Afro Crash  
Temple Blocks, Whip  
Sus Cymbal, Tambourine

Percussion 4  
Bongos, Congas

Percussion 5  
Brake Drum  
Concert Toms  
Tambourine  
Whip

Sus. Cym.

Rock Tambourine

Low Conga (F)

9

Musical score page 9 featuring the following instruments:

- 1st Fl.
- 2nd Fl.
- Oboe
- 1st Clar.
- 2nd Clar.
- 3rd Clar.
- Bs. Clar.
- Bsn.
- 1st A. Sax
- 2nd A. Sax
- T. Sax
- B. Sax

Measure 9 consists of six measures of music. The instrumentation includes flutes, oboe, clarinets, bassoon, and saxophones. Dynamics include *f*, *mf*, and *f*.

9

Musical score page 9 featuring the following instruments:

- 1st Trpt.
- 2nd Trpt.
- 3rd Trpt.
- 1st F Hn.
- 2nd F Hn.
- 3rd F Hn.
- 1st Tbn.
- 2nd Tbn.
- Euph.
- Tuba

Measure 9 consists of six measures of music. The instrumentation includes trumpets, French horns, tuba, and euphonium. Dynamics include *mf*, *mf*, *mf*, *mf*, and *mf*.

Musical score page 9 featuring the following instruments:

- Mit. 1
- Mit. 2
- Mit. 3
- Mit. 4
- Tim.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

Measure 9 consists of six measures of music. The instrumentation includes mallets, timpani, and various percussion instruments. Dynamics include *f*, *f*, *f*, *p*, *mf*, *p*, *mf*, *mf*, *p*, and *mf*. The score also includes markings for "Bongos (E/C)" and "High Conga (A)".

15

Musical score page 15. The score includes parts for 1st Flute, 2nd Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bass Clarinet, Bassoon, 1st A. Saxophone, 2nd A. Saxophone, Tenor Saxophone, Baritone Saxophone, 1st Trombone, 2nd Trombone, 3rd Trombone, 1st French Horn, 2nd French Horn, 3rd French Horn, 1st Trombone, 2nd Trombone, Euphonium, Tuba, Mallet 1, Mallet 2, Mallet 3, Mallet 4, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Percussion 5. The music consists of six staves of sixteenth-note patterns. Dynamics include *mf*, *cresc. poco a poco*, *f*, and *p*. Measure 15 ends with a dynamic of *f*.

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15

Musical score page 15 continuation. The score includes parts for 1st Trombone, 2nd Trombone, 3rd Trombone, 1st French Horn, 2nd French Horn, 3rd French Horn, 1st Trombone, 2nd Trombone, Euphonium, Tuba, Mallet 1, Mallet 2, Mallet 3, Mallet 4, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Percussion 5. The music continues with six staves of sixteenth-note patterns. Dynamics include *mf*, *cresc. poco a poco*, *f*, and *p*. Measure 15 ends with a dynamic of *f*.

**21**

**21**

Soli

1st Trpt.

Soli

2nd Trpt.

Soli

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Dome of cymbal

Perc. 4

Concert Toms

Perc. 5

f

mf

f

21

22

23

24

25

26

28

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

28

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mit. 1

Mit. 2

Mit. 3

Mit. 4

Tim.

Perc. 1

Perc. 2

Dome of cymbal

Afro Crash

Perc. 3

R

Perc. 4

Perc. 5

33

Musical score page 33 featuring woodwind instruments. The score includes parts for 1st Flute, 2nd Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bassoon, Bass Clarinet, Tenor Saxophone, Alto Saxophone, Bass Saxophone, and Baritone Saxophone. The music consists of two systems of staves. Measure 33 starts with eighth-note patterns in measures 33-34, followed by sixteenth-note patterns in measure 35, and concludes with eighth-note patterns in measure 36.

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33

Musical score page 33 featuring brass and percussion instruments. The score includes parts for 1st Trombone, 2nd Trombone, 3rd Trombone, 1st French Horn, 2nd French Horn, 3rd French Horn, 1st Thimble, 2nd Thimble, Euphonium, Tuba, Mallets 1, Mallets 2, Mallets 3, Mallets 4, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Percussion 5. Measures 33-34 show sustained notes. Measures 35-36 feature rhythmic patterns on mallets and timpani. Measure 37 introduces the bass drum and temple blocks. Measure 38 concludes with a whip sound.

39

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

39

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mit. 1 Hand Drum - Ashiko

Mit. 2 Hand Drum - Djembe

Mit. 3 Hand Drum - Djembe

Mit. 4 Hand Drum - Djembe

Tim. Timp.

Perc. 1 Perc. 1 Brake Drum

Perc. 2 Perc. 2

Perc. 3 Perc. 3

Perc. 4 Perc. 4 High Conga (A)

Perc. 5 Perc. 5 Concert Toms

39 40 41 42 43

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mit. 1

*mf*

*cresc. poco a poco*

Mit. 2

*mf*

*cresc. poco a poco*

Mit. 3

*mf*

*cresc. poco a poco*

Mit. 4

*mf*

*cresc. poco a poco*

Tim.

*mf*

*cresc. poco a poco*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Brake Drum

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mit. 1

Mit. 2

Mit. 3

Mit. 4

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Concert Toms

ff ffz

ff ffz

ff ffz

ff ffz

f ffz

mp f ffz

54

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

59

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Thbn.

2nd Thbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

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62

1st Fl.      *mf* cresc. poco a poco

2nd Fl.      *mf* cresc. poco a poco

Oboe      *mf* cresc. poco a poco

1st Clar.      *mf* cresc. poco a poco

2nd Clar.      cresc. poco a poco

3rd Clar.      cresc. poco a poco

Bs. Clar.      cresc. poco a poco

Bsn.      cresc. poco a poco

1st A. Sax.      *mf* cresc. poco a poco

2nd A. Sax.      *mf* cresc. poco a poco

T. Sax.      cresc. poco a poco

B. Sax.      cresc. poco a poco

62

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.      cresc. poco a poco

Tuba      cresc. poco a poco

Mit. 1

Mit. 2      Vibraphone

Mit. 3      Xylophone

Mit. 4      Marimba

Tim.      cresc. poco a poco

Perc. 1

Perc. 2      Triangle

Perc. 3

Perc. 4      Congas

Perc. 5      Concert Toms

Bongos



1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Thbn.

2nd Thbn.

Euph.

Tuba

Mit. 1

Mit. 2

Mit. 3

Mit. 4

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Afro Crash

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Thbn.

2nd Thbn.

Euph.

Tuba

Mit. 1

Mit. 2

Mit. 3

Mit. 4

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

80

mf

mf

mf

mf

f

Whip >

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84

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

This musical score page features ten staves of music for various woodwind instruments. The instruments include two flutes, oboe, three clarinets, bass clarinet, bassoon, first and second alto saxophones, tenor saxophone, and baritone saxophone. The music consists of six measures of eighth-note patterns, with dynamic markings 'mf' and 'cresc. poco a poco' appearing at the beginning of each measure. Measure 3 contains a three-measure休止符 (rest).

84

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

This page continues the musical score with ten staves. It includes first, second, and third trumpet parts, first, second, and third French horn parts, and first, second, and third tuba parts. The instrumentation is identical to the previous page, maintaining the 'mf' and 'cresc. poco a poco' dynamics and eighth-note patterns across six measures.

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

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This page shows the final section of the musical score, featuring five staves of percussion. The instruments listed are Mlt. 1, Mlt. 2, Mlt. 3, Mlt. 4, Timpani (Tim.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Rock Tambourine (Perc. 3), Congas (Perc. 4), and Concert Toms (Perc. 5). The music consists of six measures of rhythmic patterns, with dynamic markings 'mf' and 'cresc. poco a poco' appearing in measures 3 and 6. Measures 4 and 5 contain eighth-note patterns.

91

1st Fl.

2nd Fl.

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax

2nd A. Sax

T. Sax

B. Sax

91

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

3rd F Hn.

1st Thbn.

2nd Thbn.

Euph.

Tuba

Mit. 1

Mit. 2

Mit. 3

Mit. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Bongos

Perc. 4

Perc. 5

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