

Battle Scene

for Percussion Sextet

Brian Monroe

Full Score

Instrumentation

1 Full Score
1 Orchestra Bells
1 Chimes
1 Xylophone (or Marimba)
1 Snare Drum
1 Crash Cymbals, Bass Drum
1 Timpani, Triangle

LUDWIG *Masters*
PUBLICATIONS

ABOUT THE COMPOSER

Brian L. Monroe (b. 1968) received his Bachelor's of Music Education from Kent State University where he studied percussion with Michael Burritt and received his Masters of Arts in Music Composition, studying with Walter Watson. He also studied composition and arranging with Halim El-Dabh, Michael Lee, Thomas Janson, and J. Rex Mitchell.

Brian is in demand as a composer, arranger, clinician, and adjudicator, and is a member of ASCAP, NAFME, OMEA, ASBDA, and the Percussive Arts Society (PAS). His concert bands and ensembles have performed at colleges and conventions. He has presented workshops and clinics

at the University of Akron, Hiram College, Kent State University, and for OMEA and ASBDA. His compositions and arrangements have been performed at Hiram College, Kent State University, the University of Akron, for OMEA Adjudicated Events and Professional Development Conventions, the Ohio Band Director's Hall of Fame, and ASBDA Conventions.

After spending almost 30 years in the classroom as a successful public school band director, Brian understands the technical limitations of the various educational levels and tailors his compositions to challenge and inspire the students.

PROGRAM NOTES

Battle Scene is a descriptive work but one with no definite source of inspiration. Rather, it describes

an imaginary scene, one that could be modern or ancient, real, or mythical.

PERFORMANCE SUGGESTIONS

This work is intended for performance as a sextet, with both bass drum and crash cymbals played by one performer. This is generally referred to as "park style," because it is most often seen in summer band concerts where percussion sections are often small. A cymbal is mounted on the shell of the bass drum while the other is held in the left hand. The right hand strikes the bass drum with a regular mallet. Of course, two players may be tasked to cover the part. The xylophone part may be played on, or be doubled by, a marimba.

With any percussion ensemble, balance must always begin with the softest instrument in use. Therefore, the triangle serves as the initial point of reference in this work. Build dynamics upward from the triangle's soft entrance in measure 9. No matter the dynamic level, players must concentrate on producing good, characteristic tones and should use mallets and sticks of a quality that will aid in this effort.

BATTLE SCENE

Brian Monroe

Fiercely! ♩ = 160

Orchestra Bells

Chimes

Xylophone (or Marimba)

Snare Drum

Crash Cymbals Bass Drum

Timpani Triangle

f

f

f

mf

Timp.

f

5

Bells

Ch.

Xyl. (Mba.)

S. D.

Cr. Cym. B. D.

Timp. Tri.

9

Bells
 Ch.
 Xyl.
 (Mba.)
 S. D.
 Cr. Cym.
 B. D.
 Timp.
 Tri.

on rim
 on head
 sub.
 Tri.
 Timp.

14

17

Bells
 Ch.
 Xyl.
 (Mba.)
 S. D.
 Cr. Cym.
 B. D.
 Timp.
 Tri.

f
 p
 f
 sub.
 Tri.
 Timp.

35

Bells

Ch.

Xyl.
(Mba.)

S. D.

Cr. Cym.
B. D.

Timp.
Tri.

39

Bells

Ch.

Xyl.
(Mba.)

S. D.

Cr. Cym.
B. D.

Timp.
Tri.

fp

f