

Seconds in Time

for Percussion Octet

Brian Monroe

Full Score

Instrumentation

1 Full Score
1 Orchestra Bells
1 Chimes
1 Xylophone, Snare Drum
1 Vibraphone, Snare Drum
1 Marimba, Tambourine
1 Triangle, Suspended Cymbal, Bass Drum
1 Snare Drum, Suspended Cymbal, 2 Tomtoms
1 Timpani

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

Seconds in Time is a work designed to train percussionists in balance and blend. Working with melodic instruments can be quite a challenge and learning to listen for proper balance is difficult from the back of an ensemble. This

work allows the performers to listen within the structure of their own instrument family, learning which instruments need to be heard when and how to properly adjust their own part in the fabric of the whole.

PERFORMANCE SUGGESTIONS

Technical challenges have been kept to a minimum so that players might focus on balance, blend, and tone production. A careful selection of mallets for the keyboard instruments is essential. Mallets that are too hard will be difficult to control at soft dynamic levels and mallets that are too soft will not speak at louder dynamic levels nor

in the upper ranges of the instrument. All players must identify the melody and allow it foremost importance in the overall texture. It is important, too, to remember that proper balance can only be achieved when players can always hear the softest instrument being played.

11

Bells

Ch.

Xyl.
S. D.

Vib.
S. D.

Mba.
Tamb.

Tri.
Sus. Cym.
B. D.

S. D.
Toms
Sus. Cym.

Timp.

17

Bells

Ch.

Xyl.
S. D.

Vib.
S. D.

Mba.
Tamb.

Tri.
Sus. Cym.
B. D.

S. D.
Toms
Sus. Cym.

Timp.

41

Bells

Ch.

Xyl.
S. D.

Vib.
S. D.

Mba.
Tamb.

Tri.
Sus. Cym.
B. D.

S. D.
Toms
Sus. Cym.

Timp.

ppp

mf

mp

f

p

mf

on bowl

normal

pp

45

Bells

Ch.

Xyl.
S. D.

Vib.
S. D.

Mba.
Tamb.

Tri.
Sus. Cym.
B. D.

S. D.
Toms
Sus. Cym.

Timp.

mf

p

mf

ff

pp

p

mf

ff

ff

49 51

Bells *ff*

Ch. *ff*

Xyl. S. D. *ff*

Vib. S. D. *ff*

Mba. Tamb. *ff*

Tri. Sus. Cym. B. D. *ff*

S. D. Toms Sus. Cym.

Timp. *fp* *ff*

52 *rit.*

Bells

Ch.

Xyl. S. D.

Vib. S. D.

Mba. Tamb.

Tri. Sus. Cym. B. D.

S. D. Toms Sus. Cym.

Timp.