

BOREAS

For Concert Band

Grade 3

Garrett Hope

Instrumentation

1-Conductor's Full Score
1-Piccolo
4-Flute 1
4-Flute 2
2-Oboe
4-B \flat Clarinet 1
4-B \flat Clarinet 2
4-B \flat Clarinet 3
2-B \flat Bass Clarinet
2-Bassoon
2-E \flat Alto Saxophone 1
2-E \flat Alto Saxophone 2
2-B \flat Tenor Saxophone

2-E \flat Baritone Saxophone
3-B \flat Trumpet 1
3-B \flat Trumpet 2
2-F Horn 1
2-F Horn 2
2-Trombone 1
2-Trombone 2
2-Baritone/Euphonium
2-Tuba
1-Double Bass
1-Timpani
2-Percussion 1
Snare
Bass Drum

1-Percussion 2
Tom-toms
Woodblock
1-Percussion 3
Suspended Cymbal
Tam-tam
2-Mallet Percussion 1
Vibraphone
Glockenspiel
Tubular Bells
1-Mallet Percussion 2
Marimba



Frog Princess Publishing
www.garretthope.com

About The Composer



Garrett Hope (b. 1978) was born into a family that valued and practiced music daily. His mother was a primary school music teacher and children's choir director. As a result Garrett has been performing on stages of various sizes and in front many different audiences since he was a toddler. Garrett studied piano, clarinet, guitar, and bass as he was growing up. Though he tinkered with sequencing and song writing it wasn't until he began studying composition at Colorado Christian University and mentoring other students that he found his musical passions—composition and teaching.

Uncovering these passions led to the completion of a master's degree from the University of Northern Colorado and a doctorate from the University of Nebraska–Lincoln. Garrett has held positions at several colleges and universities in Colorado, Nebraska, and Pennsylvania. His music has won awards and been performed by school and professional ensembles from coast to coast. He has taught a wide variety of undergraduate and graduate courses, mostly in music theory.

Primarily, Garrett loves writing music that engages students and provides meaningful and life-changing musical experiences—the kind of experiences he encountered as a student. As a guest conductor and clinician he visits schools and ensembles across the country helping teachers and ensemble directors meet their classroom goals.

When Garrett is not composing (he also scores films), he teaches composers about the business end of writing music through his platform and podcast *The Portfolio Composer* (www.theportfoliocomposer.com), he tunes pianos, and he continues to teach theory and the history of rock and roll at the University of Nebraska–Lincoln.

Garrett resides in Lincoln, NE with his wife and daughter.

About The Music

Boreas was the god of the cold north wind in Greek mythology. He brought winter to the land and was known for his strong and violent temper. Images from ancient Greece often depicted Boreas as an old man with wild shaggy hair and a conch shell in his hands.

The music opens with loud dark blasts similar to a foghorn. These blasts warn of the coming weather—storms, fog, and cold. The opening section introduces the listener to a swirling restless motive that returns in the calmer internal section. The horns and trombones introduce the listener to *Boreas'* powerful and strong temperament, which drives the music along to its exciting conclusion.

Rehearsal Notes

mm. 1–5, and 13–17: The fog horn blasts. Low and ominous. There shouldn't be much shape to these notes, just loud and sustained. These recur in the recapitulation at mm. 77–90.

mm. 7–12: As much as is possible, encourage the saxophones to use a breathy sound with a lot of air in it.

mm. 23–34: This is all about the horns and trombones and they should dominate the texture. When the trumpets join the texture in m. 41 to carry the melody trombones can back off to a supporting role.

mm. 54–60: This oboe solo is cued in Flute 1 and Alto Saxophone 1. If your ensemble lacks an oboist a soloists in either section could carry the melody or you could choose to have it played simultaneously by both a flute and an alto saxophone.

mm. 71ff (percussion): Like thunder.

mm. 95–110: These two prolonged phrases should feel like a rising sense of anticipation. Ending with an absolute Grand Pause (make sure the cymbal chokes off with the rest of the ensemble at m. 111) before the final extended statement of the Boreas theme.

m. 132: The forte-piano should be accented with a dramatic decrescendo followed by a massive crescendo ending in the final chord at m. 138. The percussion in mm. 132–133 should remain strong until 134 before suddenly diminishing before the final crescendo.

Garrett is available for Skype rehearsal sessions and to clinic with your ensemble. Contact Garrett through his website (www.garretthope.com/contact) for more information.

Perusal Score Only

BOREAS

GARRETT HOPE
(ASCAP)

Slow and Dark (♩=60)

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, B♭ Clarinet 1 and 2/3, B♭ Bass Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpets 1 and 2, Horns in F 1 and 2, Trombones 1 and 2, Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 (Snare, Bass Drum), Percussion 2 (Tom-toms, Wood Block), Percussion 3 (Sus. Cymbal, Tam-tam), Mallet Percussion 1 (Vibraphone, Glockenspiel, Tubular Bells), and Mallet Percussion 2 (Marimba). The score is marked with dynamics such as pp, p, f, and mf, and includes performance instructions like 'Blow air', 'Swirl with brush', and 'Bow l.v.'. The tempo is marked as 'Slow and Dark' with a metronome marking of ♩=60. The key signature has two flats and the time signature is 4/4. A large red watermark 'Perusal Score Only' is overlaid on the score.

Picc. *mf*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1, 2 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Bar./Euph. *mf*

Tba. *mf*

Db. *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *Bow l.v.*

M. Perc. 1 *Vib. Bow l.v. Glock.*

M. Perc. 2 *Vib. Bow l.v. Glock.*

9 10 11 12 13 14 15

molto accel.

Picc. *pp* Emerging from the mist

Fl. 1, 2 *pp* Emerging from the mist

Ob. *pp* Emerging from the mist

Cl. 1 *pp* Emerging from the mist

Cl. 2, 3 *pp* Emerging from the mist

B. Cl. *pp*

Bsn. *pp*

Alto Sax. 1, 2 *p*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1, 2 *pp*

Hn. 1, 2 *pp*

Tbn. 1, 2 *pp*

Bar./Euph. *pp*

Tba. *pp*

Db. *pp*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

M. Perc. 1 *pp*

M. Perc. 2 *pp*

Soft mallets *pp*

Bow l.v. Normal

normal *pp*

16 17 18 19 20 21 22

Perusal Score Only

23 Fast and Aggressive (♩=160)

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1, 2

T. Sax.

Bari. Sax.

23 Fast and Aggressive (♩=160)

Tpt. 1, 2

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Bar./Euph. *f*

Tba. *f*

Db. *f*

23 Fast and Aggressive (♩=160)

Timp.

Perc. 1 *f*

Perc. 2

Perc. 3 l.v. *f*

M. Perc. 1 *f*

M. Perc. 2 *mf*

Picc.

Fl. 1, 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Alto Sax. 1, 2

T. Sax.

Bari. Sax.

Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Bar./Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

M. Perc. 1

M. Perc. 2

Perusal Score Only

Picc.

Fl. 1, 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Alto Sax. 1, 2

T. Sax.

Bari. Sax.

Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Bar./Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

M. Perc. 1

M. Perc. 2

35 36 37 38 39 40

Perusal Score Only

Picc.

Fl. 1, 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Alto Sax. 1, 2

T. Sax.

Bari. Sax.

Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Bar./Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

M. Perc. 1

M. Perc. 2

41 42 43 44 45 46