

RWS CONCERT BAND SERIES

FULL CONDUCTOR SCORE

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# Palustrus

N. Alan Clark

Percussion by  
Miguel Castro

RWS  
CONCERT BAND SERIES

RWS MUSIC  
COMPANY  
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### INSTRUMENTATION

Conductor Score.....	1	1st Trombone.....	3
1st Flute.....	5	2nd Trombone.....	3
2nd Flute.....	5	Euphonium.....	2
Oboe.....	2	Euphonium T.C.....	2
1st B $\flat$ Clarinet.....	4	Tuba.....	4
2nd B $\flat$ Clarinet.....	4	Mallet Percussion 1: Bells, Hand Drum - Ashiko.....	1
3rd B $\flat$ Clarinet.....	4	Mallet Percussion 2: Vibraphone, Hand Drum - Djembe.....	1
B $\flat$ Bass Clarinet.....	2	Mallet Percussion 3: Xylophone, Hand Drum - Djembe.....	1
Bassoon.....	2	Mallet Percussion 4: Marimba, Hand Drum - Djembe.....	1
1st E $\flat$ Alto Saxophone.....	3	Timpani.....	1
2nd E $\flat$ Alto Saxophone.....	3	Percussion 1: Side Drum.....	2
B $\flat$ Tenor Saxophone.....	2	Percussion 2: Triangle, Brake Drum, Bass Drum.....	2
E $\flat$ Baritone Saxophone.....	1	Percussion 3: Afro Crasher, Temple Blocks, Whip, Sus Cymbal, Tambourine.....	2
1st B $\flat$ Trumpet.....	3	Percussion 4: Bongos, Congas.....	1
2nd B $\flat$ Trumpet.....	3	Percussion 5: Brake Drum, Concert Toms, Tambourine, Whip.....	2
3rd B $\flat$ Trumpet.....	3		
1st F Horn.....	1		
2nd F Horn.....	1		
3rd F Horn.....	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

Relentless ♩ = 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 ♩ = 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 - Ashiko

Mallet Percussion 2  
Vibraphone  
Hand Drum - Djembe

Mallet Percussion 3  
Xylophone  
Hand Drum - Djembe

Mallet Percussion 4  
Marimba  
Hand Drum - Djembe

Timpani  
F, B, E

Percussion 1  
Side Drum

Percussion 2  
Triangle  
Brake Drum  
Bass Drum

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

Percussion 4  
Bongos, Congas

Percussion 5  
Brake Drum  
Concert Tom  
Tambourine  
Whip

Bells

Vibraphone

Xylophone

Marimba

Sus. Cym.

Rock Tambourine

Low Conga (F)

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  
Mtl. 1  
Mtl. 2  
Mtl. 3  
Mtl. 4  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

Bongos (E/C)  
High Conga (A)

1st Fl. *mf* *cresc. poco a poco* *f*

2nd Fl. *mf* *cresc. poco a poco* *f*

Oboe *mf* *cresc. poco a poco* *f*

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

2nd Clar. *mf* *cresc. poco a poco* *f*

3rd Clar. *mf* *cresc. poco a poco* *f*

Bs. Clar. *cresc. poco a poco* *f*

Bsn. *cresc. poco a poco* *f*

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

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

T. Sax *f*

B. Sax *cresc. poco a poco* *f*

1st Trpt. *mf* *cresc. poco a poco* *f*

2nd Trpt. *mf* *cresc. poco a poco* *f*

3rd Trpt. *mf* *cresc. poco a poco* *f*

1st F. Hn. *cresc. poco a poco* *f*

2nd F. Hn. *cresc. poco a poco* *f*

3rd F. Hn. *cresc. poco a poco* *f*

1st Tbn. *mf* *cresc. poco a poco* *f*

2nd Tbn. *mf* *cresc. poco a poco* *f*

Euph. *cresc. poco a poco* *f*

Tuba *cresc. poco a poco* *f*

Mil. 1 *f*

Mil. 2 *f*

Mil. 3 *f*

Mil. 4 *f*

Timp. *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

Perc. 3 *p*

Perc. 4 *f*

Perc. 5 *f*

1st Fl. *f*

2nd Fl. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar.

Bsn.

1st A. Sax *f*

2nd A. Sax *f*

T. Sax

B. Sax

1st Trpt. *Soli*

2nd Trpt. *Soli*

3rd Trpt. *Soli*

1st F. Hn.

2nd F. Hn.

3rd F. Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Timp. *mf* *f*

Perc. 1

Perc. 2

Perc. 3 Dome of cymbal

Perc. 4

Perc. 5 Concert Toms *f*

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  
Mlt. 1  
Mlt. 2  
Mlt. 3  
Mlt. 4  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

Dome of cymbal  
Afro Crasher

1st Fl. *mf*

2nd Fl. *mf*

Oboe *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

1st A. Sax *mf*

2nd A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

3rd Trpt. *mf*

1st F. Hn. *mf*

2nd F. Hn. *mf*

3rd F. Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Timp. *mf*

Perc. 1

Perc. 2 Bass Drum

Perc. 3 Temple Blocks

Perc. 4

Perc. 5 Whip



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

Mic. 1

Mic. 2

Mic. 3

Mic. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hand Drum - Ashiko

Hand Drum - Djembe

Hand Drum - Djembe

Hand Drum - Djembe

Brake Drum

High Conga (A)

Concert Toms

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

Mil. 1

Mil. 2

Mil. 3

Mil. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Brake Drum

*mf* *cresc. poco a poco* *f* *cresc. poco a poco*

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

Mil. 1

Mil. 2

Mil. 3

Mil. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5  
Concert Toms

54

59

Musical score for woodwinds and brass (measures 54-59):

- 1st Fl.**: Rest
- 2nd Fl.**: Rest
- Oboe**: Rest
- 1st Clar.**: Rest
- 2nd Clar.**: Rest
- 3rd Clar.**: Rest
- Bs. Clar.**: *mf*  $\rightarrow$  *f* *mf*
- Bsn.**: *mf*  $\rightarrow$  *f* *mf*
- 1st A. Sax**: Rest
- 2nd A. Sax**: Rest
- T. Sax**: Rest
- B. Sax**: *mf*  $\rightarrow$  *f* *mf*

54

59

Musical score for percussion and strings (measures 54-59):

- 1st Trpt.**: Rest
- 2nd Trpt.**: Rest
- 3rd Trpt.**: Rest
- 1st F. Hn.**: Rest
- 2nd F. Hn.**: Rest
- 3rd F. Hn.**: Rest
- 1st Tbn.**: Rest
- 2nd Tbn.**: Rest
- Euph.**: Rest
- Tuba**: *mf*  $\rightarrow$  *f* *mf*
- Mtl. 1-4**: *ff*
- Timp.**: *f*
- Perc. 1-5**: *ff*
- Perc. 3**: Rock Tambourine *f*

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*

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*

Mlt. 1

Mlt. 2 *Vibraphone mf cresc. poco a poco*

Mlt. 3 *Xylophone mf cresc. poco a poco*

Mlt. 4 *Marimba mf cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. 1

Perc. 2 *Triangle*

Perc. 3

Perc. 4 *Congas Bongos*

Perc. 5 *Concert Toms*

65

68

1st Fl. *f*

2nd Fl. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar. *f*

Bsn. *f*

1st A. Sax *f*

2nd A. Sax *f*

T. Sax *f*

B. Sax *f*

65

68

1st Trpt. *mf* *Soli* *f*

2nd Trpt. *mf* *Soli* *f*

3rd Trpt. *mf* *Soli* *f*

1st F. Hn. *mf* *f*

2nd F. Hn. *mf* *f*

3rd F. Hn. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

Euph. *f* *f*

Tuba *f* *f*

Mit. 1 *f*

Mit. 2 *f*

Mit. 3 *f*

Mit. 4 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Sus Cymb. Dome of cymbal

Perc. 4 *f*

Perc. 5 *f*

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  
Mtr. 1  
Mtr. 2  
Mtr. 3  
Mtr. 4  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

Afro Crasher

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

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5



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. *mf cresc. poco a poco*

3rd Clar. *mf cresc. poco a poco*

Bs. Clar. *mf cresc. poco a poco*

Bsn. *mf cresc. poco a poco*

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

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

T. Sax

B. Sax *mf cresc. poco a poco*

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

2nd Trpt. *mf cresc. poco a poco*

3rd Trpt. *mf cresc. poco a poco*

1st F. Hn. *mf cresc. poco a poco*

2nd F. Hn. *mf cresc. poco a poco*

3rd F. Hn. *mf cresc. poco a poco*

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

2nd Tbn. *mf cresc. poco a poco*

Euph. *mf cresc. poco a poco*

Tuba *mf cresc. poco a poco*

Mlt. 1 *mf*

Mlt. 2 *mf*

Mlt. 3 *mf*

Mlt. 4 *mf*

Timp. *mf cresc. poco a poco*

Perc. 1 *mp*

Perc. 2 *Rock Tambourine*

Perc. 3 *Congas*

Perc. 4 *Concert Toms*

Perc. 5

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  
Mtl. 1  
Mtl. 2  
Mtl. 3  
Mtl. 4  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Bongos  
Perc. 4  
Perc. 5