

FATE OF THE GODS

Steven Reineke

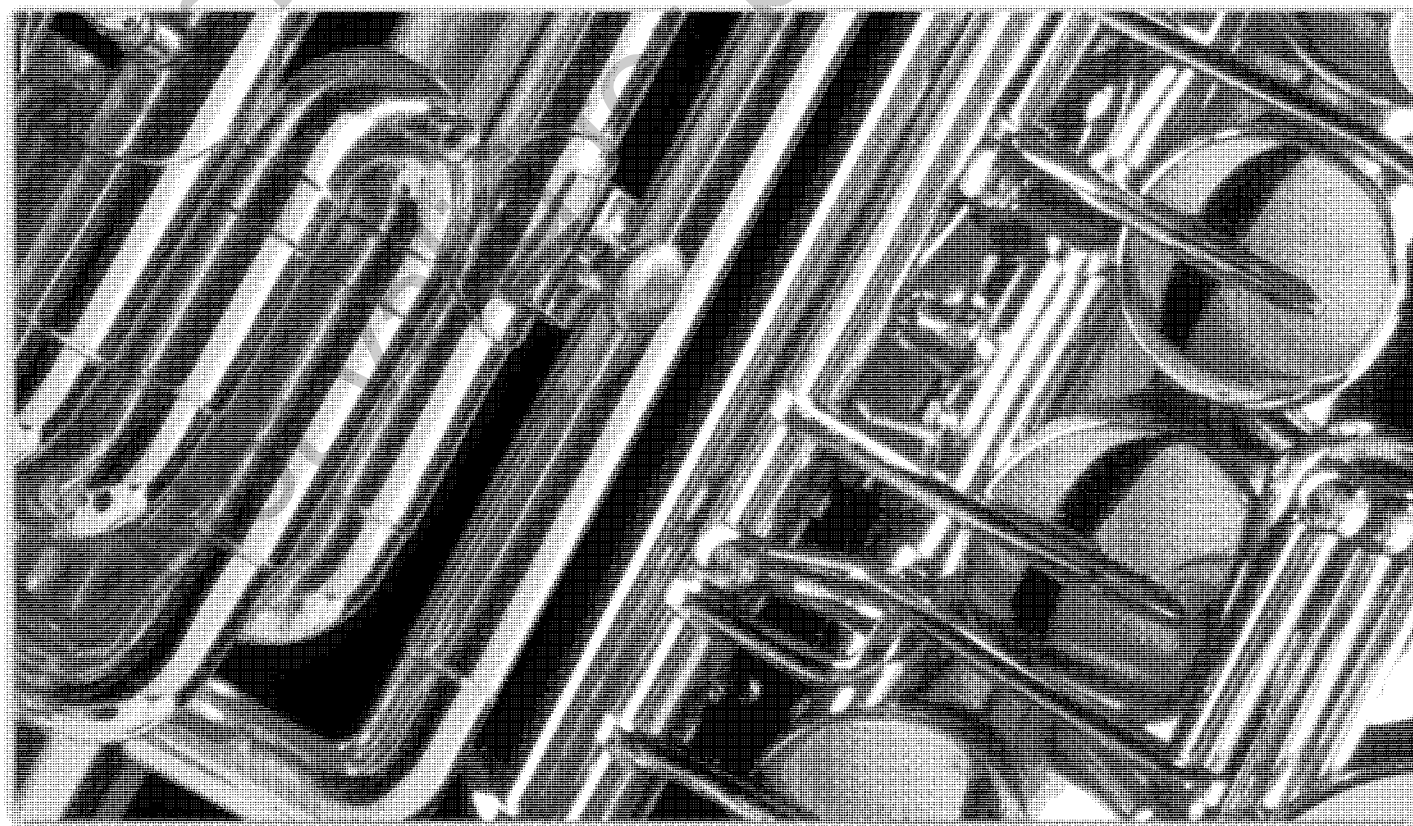
Arranged by
Matt Conaway

GRADE:

3

BARNHOUSE COMMAND SERIES

For Concert Band



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FATE OF THE GODS

Full Conductor Score	1
Flute/Piccolo	10
Oboe	2
1st Bb Clarinet.....	5
2nd Bb Clarinet	5
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone	6
Bb Tenor Saxophone.....	2
Eb Baritone Saxophone	2
1st Bb Trumpet	5
2nd Bb Trumpet.....	5

F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone BC	2
Baritone TC	2
Tuba	3
Mallet Percussion: Bells, Chimes, Xylophone.....	3
Timpani	1
Percussion: Suspended Cymbal, Tambourine, Hi-Hat, Ride Cymbal, Tam-Tam	4
Snare Drum	1
Bass Drum	1

Program Notes

Fate of the Gods, a programmatic work for symphonic band, was inspired by tales of Nordic mythology. The piece tells the story of Ragnarok, also known as the Twilight of the Gods. An incredible war between forces of good and evil is fought, bringing about the end of the cosmos. After the destruction, a new and idyllic world will arise and this new earth will be filled only with joy and abundance.

The first section of the piece (measures 1-28) represents the creation of the primordial world in which forces of both good and evil are established. The second section (measures 29-65) is the development of the dark, devious themes that symbolize the God Loki, the personification of all things evil. His theme gives way to the more soothing music (measures 65-89) that represents the God Balder, son of Odin. Balder personifies all that is good, pure, and innocent. When evil ensues once again (measures 90-98), Heimdall, the watchman of the Gods, sounds his horn, signaling the beginning of the end (measures 99-106). From all the corners of the world, gods, giants, dwarves, demons, and elves will ride towards the huge plain where the last battle will be fought. This tremendous battle brings about massive chaos and eventually the destruction of the world (measures 107-125). All is destroyed save one tree, the tree of life, known as Yggdrasil. The tree gradually brings existence back to the world (measures 126-141). This time it is only forces of goodness which are created. Evil has destroyed itself and good has won over all (measures 142-147).

- Steven Reineke

About the Adaptation

Steven Reineke's original composition is a tremendous piece of music for advanced bands, yet the story and thematic material seemed to lend itself very well to younger audiences and performers. Great care has been taken to adapt this piece for younger ensembles without losing any of the excitement or storyline of the original. Significant changes included the key areas (all sections were lowered by a 4th or 5th to better fit the range of school bands), technical demands (all extended 16th note passages are reduced to harmonically similar 8th note lines), and duration (eliminated repetition to reduce the composition from nine minutes to five). Other minor adaptations include a reduction to no more than two parts per instrument, scoring of Clarinet 2 entirely below the register break, and extensive doubling of middle and low brass parts. I hope you and your students enjoy this adaptation of Steven Reineke's **Fate of the Gods**!

- Matt Conaway

About the Composer



Steven Reineke begins his tenure as Music Director of The New York Pops in October 2009. He succeeds the legendary Skitch Henderson, who founded the orchestra in 1983 and led the ensemble until his death in 2005. Mr. Reineke will conduct the orchestra's annual concert series at Carnegie Hall as well as tours, recordings, and nationwide telecasts, including the Macy's 4th of July Fireworks Spectacular on NBC Television, New York's only permanent and professional symphonic pops orchestra, The New York Pops is the largest independent pops orchestra in the United States.

During the 2009-2010 season, Steven Reineke will also begin his tenure as Principal Pops Conductor of the Long Beach Symphony Orchestra and embark on his second season as Principal Pops Conductor of the Modesto Symphony Orchestra. In addition, he holds the title of Associate Conductor of the Cincinnati Pops Orchestra, where for thirteen years he has served as a composer, arranger, and conducting protégé of the celebrated pops conductor Erich Kunzel.

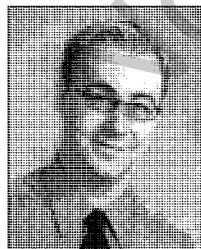
Steven Reineke's recent guest conducting appearances include the orchestras of Los Angeles, Cincinnati, Houston, Dallas, Detroit, Indianapolis, Baltimore and Edmonton. In 2009 he makes his Boston Pops Orchestra debut. In 2008 Mr. Reineke made his Carnegie Hall debut conducting The New York Pops 25th Birthday Gala. He made his Hollywood Bowl debut in

2007 with the multi-faceted entertainer Wayne Brady and returned to the Hollywood Bowl in 2008 to conduct the Los Angeles Philharmonic. In addition, Mr. Reineke conducted, arranged and orchestrated the music for Mr. Brady's orchestral show and played the same role in his collaboration with rock legend Peter Frampton.

As the creator of more than one hundred orchestral arrangements for the Cincinnati Pops Orchestra, Mr. Reineke's arrangements have been performed worldwide, and can be heard on numerous Cincinnati Pops Orchestra recordings on the Telarc label. Mr. Reineke is also an established symphonic composer. His works *Celebration Fanfare*, *Legend of Sleepy Hollow* and *Casey at the Bat* are performed frequently in North America, with the most recent performances by the New York Philharmonic and Los Angeles Philharmonic in July 2008. In August 2008 his *Sun Valley Festival Fanfare* debuted with the Sun Valley Summer Symphony to commemorate the opening of the orchestra's new pavilion. In 2005 his *Festival Te Deum* and *Swan's Island Sojourn* were performed by the Cincinnati Symphony and Cincinnati Pops respectively. The Cincinnati Enquirer had this to say about Festival Te Deum: "Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages." His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands around the world.

A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, where he earned bachelor of music degrees with honors in both trumpet performance and music composition. He currently resides in Cincinnati and will relocate to New York City in 2009. Mr. Reineke is represented by Peter Throm Management, LLC.

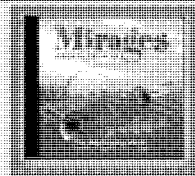
About the Arranger



Matt Conaway (b. 1979) is currently the Director of Bands for the West Lafayette Community School Corporation in West Lafayette, IN. His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001. He has completed graduate education coursework at Purdue University and Indiana Wesleyan University, and is currently a Masters of Music candidate at the American Band College at Southern Oregon University. He is a member of MENC, Indiana Music Educators Association, Indiana Bandmasters Association, Indiana State School Music Association, Tau Beta Sigma, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

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Contents: Brass in the Basement (Nease); Bristol Bay Legend (Sheldon); Clash of the Caribers (Conaway); A Distant Light (Swearingin); El Cardano (Shaffer); Life (Grice); Fate of the Gods (Reineke/arr. Conaway); Fireflash (Romeyn); Heartland Legacy (Huckley); Mambo Cubano (Swearingin); Mirages (R. W. Smith); On the Edge of the Sword (Shaffer); Pan American (Klingman); A. Clark); The Recession Depression Holiday Blues (R. W. Smith); Salsational! (Huckley); Three Ring Circus (Orino); Tropical Sky (Nease); Up On The Housetop (arr. F. Clark); U. S. Field Artillery (Goudreau); Romeyn); We Wish You A Merry Christmas (Romeyn)

FATE OF THE GODS

Conductor Score
011-3809-00

Steven Reineke
Arr. by Matt Conaway

Andante misterioso (♩ = 100) 5

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante misterioso (♩ = 100)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Mallet Percussion:
Bells, Chimes,
Xylophone

Timpani
(G, A, D, F)

Percussion:
Suspended Cymbal,
Tambourine, Hi-Hat,
Ride Cymbal, Tam-Tam

Snare Drum

Bass Drum

1 2 3 4 5 6 7 8

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Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

9 10 11 12 13 14 15 16

21

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Sus. Cym.

Perc.

S.D.

B.D.

21

snare on

Bells

17 18 19 20 21 22 23 24

- 5 -

29 Allegro con fuoco (♩ = 144-152)

Fl./Picc. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

Hn. *mf* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mallet Perc. *mf*

Chimes

Timp. *mf* *f*

Perc. *f* *p* *f*

S.D. *f*

B.D. *f*

25 26 27 28 29 30

(Play 2nd time only)

Fl./Picc. *f* (Play 2nd time only)

Ob. *f* (Play 2nd time only)

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *f*

T. Sx. *f* (Play 2nd time only)

B. Sx. *mf*

1st Trp. *mf* (Play 2nd time only)

2nd Trp. *f* (Play 2nd time only)

Hn. *f* (Play 2nd time only)

1st Trb. *mf*

2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

Mallet Perc. *mf* (Play 2nd time only)

Xylophone (Play 2nd time only)

Timp. *mf*

Perc. *mf* Tambourine

S.D. *mf*

B.D. *mf*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

36 37 38 39 40

42

Fl./Picc. *f* *mf* - Picc.

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

42

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *mf*

2nd Trb. *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mallet Perc. *f*

Timp. *Solo* *mp* *f*

Perc. *mp* *f* *mp* *Sus.* *f* *mp*

Closed Hi-Hat

S.D. *mp* *f*

B.D. *mp* *f*

41 42 43 44 45

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

46 47 48 49 50 51

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Chimes

Timp.

Perc.

S.D.

B.D.

54

52

53

54

55

56

57

Fl./Picc. *molto rit.*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f* *dim.*

Bsn. *f* *dim.*

A. Sx. *f* *dim.*

T. Sx. *f* *dim.*

B. Sx. *f* *dim.*

1st Trp. *f* *molto rit.*

2nd Trp. *f*

Hn. *f*

1st Trb. *f* *dim.*

2nd Trb. *f* *dim.*

Bar. *f* *dim.*

Tuba *f* *dim.*

Mallet Perc. *f*

Timp. *f*

Perc. *f*

S.D. *f*

B.D. *f*

58 59 60 61 62 63

70

- 13 -

Fl./Picc. 78 - Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mp* *mf*

Bs. Cl. *mf*

Bsn. *mp*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mp*

1st Trp. 78

2nd Trp.

Hn. *mf*

1st Trb. *mp*

2nd Trb. *mp*

Bar. *mp*

Tuba *mp*

Mallet Perc.

Timp. *mp*

Perc. *p* *mf*

S.D.

B.D.

72 73 74 75 76 77 78 79

86

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

86

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

80 81 82 83 84 85 86

- 15 -

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

87 88 89 90 91 92 93

accel. 99 Moderato (♩ = 108)

Fl./Picc. *mf cresc.* *f*

Ob. *mf cresc.* *f*

1st Cl. *mp cresc.* *f*

2nd Cl. *mp cresc.* *f*

Bs. Cl. *mp cresc.* *f*

Bsn. *mp cresc.* *f*

A. Sx. *mp cresc.* *f*

T. Sx. *mp cresc.* *f*

B. Sx. *mp cresc.* *f*

1st Trp. *accel. Tutti* *mp cresc.* *f* 99 Moderato (♩ = 108) *mf marc.*

2nd Trp. *mp cresc.* *f* *mf marc.*

Hn. *mp cresc.* *f* *mf marc.*

1st Trb. *mp cresc.* *f*

2nd Trb. *mp cresc.* *f*

Bar. *mp cresc.* *f*

Tuba *mp cresc.* *f*

Mallet Perc. Chimes *f* *mp*

Timp. *f* *mp*

Perc. *p* *f*

S.D. Tam-Tam *f*

B.D. *p* *f*

94 95 96 97 98 99 100

accel.

Allegro feroce (♩ = 132)

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

101

102

103

105

106

107

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

107

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

107 108 109 110 111 112

113 + Picc.

Fl./Picc. *sfz*

Ob. *sfz*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

113

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Bar. *f*

Tuba *f*

Chimes *f*

Mallet Perc. *f*

Timp. *f*

Perc. *f*

Tambourine *f*

S.D. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

B.D. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

113 114 115 116 117 118

121 Deliberato (♩ = 80) *molto rit.*

Fl./Picc. *sfz* *sfz* *fp* *ff*

Ob. *sfz* *sfz* *fp* *ff*

1st Cl. *fp* *ff*

2nd Cl. *fp* *ff*

Bs. Cl. *fp* *ff* *sfz*

Bsn. *fp* *ff* *sfz*

A. Sx. *fp* *ff*

T. Sx. *fp* *ff* *sfz*

B. Sx. *fp* *ff* *sfz*

121 Deliberato (♩ = 80) *molto rit.*

1st Trp. *fp* *ff*

2nd Trp. *fp* *ff*

Hn. *fp* *ff*

1st Trb. *fp* *ff* *sfz*

2nd Trb. *fp* *ff* *sfz*

Bar. *fp* *ff* *sfz*

Tuba *fp* *ff* *sfz*

Mallet Perc. *ff*

Bells *ff*

Timp. *p* *sfz* *ff* *sfz*

Perc. *ff*

S.D. *f* *mf* *f* *mf* *f* *fp* *ff* *Tam-Tam*

B.D. *mp* *sfz* *p* *ff* *sfz*

119 120 121 122 123 124 125

126 Andante semplice (♩ = 84)

Fl./Picc. *p cresc.* *mp cresc.* *accel.* + Picc.

Ob. *p cresc.* *mp cresc.*

1st Cl. *p cresc.* *mp cresc.*

2nd Cl. *mp cresc.*

Bs. Cl. *p cresc.* *mp cresc.*

Bsn. *mp cresc.*

A. Sx. *mp cresc.*

T. Sx. *mp cresc.*

B. Sx. *mp cresc.*

126 Andante semplice (♩ = 84) *accel.*

1st Trp. *mp cresc.*

2nd Trp.

Hn. *mp cresc.*

1st Trb. *mp*

2nd Trb. *mp*

Bar. *mp cresc.*

Tuba *mp*

Mallet Perc. *p cresc.* *mp cresc.*

Timp. *p* A to B^b *mp* *mp*

Perc.

S.D.

B.D.

134 Appassionato (♩ = 100)

rall.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

134 Appassionato (♩ = 100)

rall.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

S.D.

B.D.

134

135

136

137

138

139

140

141

[illegible]