

The Children of Jericho

Trombone Ensemble

Menacing (♩=56)

Paul Barsom (1995)

The musical score is for a Trombone Ensemble, specifically for 12 trombones and a bass drum. The piece is titled "Menacing" and is composed by Paul Barsom in 1995. The tempo is marked as ♩=56. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures, with dynamics and articulations indicated throughout. The instruments are labeled as Trombone 1 through Trombone 12 (Alto) and Bass Drum. The score includes various performance instructions such as "st. mute", "gl", "trills", and "accents".

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Attacking (♩=56)

tn 1 *pp* < *ff* *ff* *p* — *n.* ord. *pp* *f* *p*

tn 2 *pp* < *ff* *ff* *p* — *n.* ord. *pp* < *f* *f* *p* > *n.*

tn 3 *pp* < *ff* *ff* *p* *ff* *p* — *n.* *f* *f* *p* > *f* *p* >

tn 4 *pp* < *ff* *ff* *p* *ff* *p* — *n.* *pp* < *f* *pp* *f* *p* *f* *p* >

tn 5/b *pp* < *ff* *ff* *p* — *n.* *pp* < *f*

tn 6/b *gliss.* *pp* < *ff* *p* sub. *pp* *pp*

tn 7/b *pp* < *ff* *p* sub.

tn 8 *pp* < *ff* *mp* — *n.* (3)

tn 9 *pp* < *ff* *pp* < *f* *mp* *mp* — *n.* echo (3)

tn 10 *ff* *pp* *ff* *mp* — *n.* echo (3)

tn 11 *st. mute* *ff* *pp* *ff* *pp* < *f* > *pp* *gl.*

tn 12/a *ff* *pp* *ff* *pp* < *m'*

b.d. $\frac{3}{4}$ $\frac{4}{4}$



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Attacking (♩=56)

tn 1 *pp* < *ff* *ff* *p* — *n.* ord. *pp* *f* *p*

tn 2 *pp* < *ff* *ff* *p* — *n.* ord. *pp* < *f* *f* *p* > *n.*

tn 3 *pp* < *ff* *ff* *p* *ff* *p* — *n.* *f* *f* *p* > *f* *p* >

tn 4 *pp* < *ff* *ff* *p* *ff* *p* — *n.* *ff* *p* *f* *p* *f* *p* >

tn 5/b *pp* < *ff* *ff* *p* — *n.* *pp* < *f*

tn 6/b *gliss.* *pp* < *ff* *p* sub. *pp* *pp*

tn 7/b *pp* < *ff* *p* sub. *ff* *p* sub.

tn 8 *pp* < *ff* *mp* — *n.* (3)

tn 9 *pp* < *ff* *pp* < *f* > *mp* > *mp* — *n.* echo (3)

tn 10 *ff* *pp* *ff* *mp* — *n.* echo (3)

tn 11 *st. mute* *ff* *pp* *ff* *pp* < *f* > *pp* *gl.*

tn 12/a *ff* *pp* *ff* *pp* < *m'*

b.d. *3/4* *4/4*



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A27 **Attacking**

musical score for 12 tubas (tn 1 to tn 12/a) and double euphonium (b.d.), titled "Attacking". The score is in 4/4 time and features various dynamic markings and articulations.

Instrumentation: tn 1, tn 2, tn 3, tn 4, tn 5/b, tn 6/b, tn 7/b, tn 8, tn 9, tn 10, tn 11, tn 12/a, b.d.

Key markings and dynamics:

- tn 1-4:** (3) *mp* *echo* *mp* *ff_p* *ff* *n.*
- tn 5/b:** *n.* *ff* *ff_p* *ff* *n.* *senza sord.*
- tn 6/b:** *p* *f* *ff* *ff* *n.* *senza sord.*
- tn 7/b:** *p* *f* *ff* *ff* *n.* *senza sord.*
- tn 8:** *ff_p* *ff* *ff_p* *ff* *ff* *n.*
- tn 9:** *ff_{pp}* *ff_{pp}* *pp* *ff_p* *ff_p* *ff_p* *ff_p* *ff_p* *ff* *n.*
- tn 10:** *ff_{pp}* *ff_{pp}* *ff* *ff_p* *ff_p* *ff_p* *ff_p* *ff_p* *ff* *n.*
- tn 11:** *ff_{pp}* *ff* *ff_p* *ff_p* *ff_p* *ff_p* *ff* *n.*
- tn 12/a:** *ff_{pp}* *ff* *ff_p* *ff* *n.*
- b.d.:** 4/4, 3/4, 4/4, 3/4, 4/4

33 Piu Mosso

More urgent

remove mute *senza sord.*

tn 1 *pp* *pp* *ff*

tn 2 *pp* *pp* *p* remove mute

tn 3 *pp* *pp* *mp* remove mute

tn 4 *pp* *pp* *pp* *f* remove mute

tn 5/b *pp* *mf* *f* *pp* *ff*

tn 6/b *pp*

tn 7/b *pp*

tn 8 *pp* remove mute

tn 9 *pp* remove mute

tn 10 *pp* *n.* remove mute

tn 11 *mp* *Soli as from a distance, sim.* *mp* *Soli as from a distance, sim.* *senza sord.*

tn 12/a *mp*

b.d. $\frac{3}{4}$ $\frac{4}{4}$

(4) The pedal note is preferred, but the octave above may be used if necessary



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tn 1 *ff* *n.* *ff*

tn 2 *ff* *n.* *ff*

tn 3 *ff* *f* *ff* *f*

tn 4 *ff* *f*

tn 5/b *ff* *ff pesante*

tn 6/b *ff* *ff pesante*

tn 7/b *ff* *ff pesante*

tn 8 *ff*

tn 9 *ff*

tn 10 *f*

tn 11 *ff* *n.* *ff* *ff*

tn 12/a *ff* *n.* *ff*

b.d.



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