



Darkwing

PETER TERRY

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet	8
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet	8
Horn in F	4
Alternate Horn in F	2
Trombone/Euphonium/Bassoon	6
Alternate Trombone	2
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Crash Cymbals, Low Tom-tom	



ABOUT THE COMPOSER



Peter Terry (b. 1957) is an award-winning composer, conductor, and educator. He holds a bachelor's degree in trumpet from the University of Michigan, a master's degree in music composition and theory from Bowling Green State University, and a doctorate from the University of Texas at Austin in music composition and theory with an emphasis in computer music synthesis and applications.

Dr. Terry's compositions have been performed and broadcast worldwide and appear on numerous contest and festival required music lists. With over 40 works published by Carl Fischer, BRS Music, Dorn Publications and Music for Percussion, Inc., Dr. Terry is sought out for commissions by numerous chamber groups, choirs, concert bands and orchestras. He is accomplished at every level of ensemble writing from beginner to middle school, high school and advanced ensembles. His music is colorful, dramatic, and characterized by a rhythmic verve and a deep lyricism that shows the influences of American popular music, world music and American classical composers such as Leonard Bernstein, Aaron Copland, and Samuel Barber. He is particularly proud of the emphasis on playability and melodic interest for all the instruments in his compositions.

Dr. Terry has served on the faculties of the University of Texas at Austin, Cal State-Los Angeles, Bowling Green State University, and Bluffton University. He served on the composition/theory faculty of the Interlochen Arts Camp.

ABOUT DARKWING

Growing up in Michigan I often witnessed murmurations of starlings. Starlings migrate in tight flocks of thousands that create very complex and ever-shifting patterns. These patterns are hypnotic and give one the sense that the flock is in some complex psychic communication with each other. Science has yet to understand how thousands of individuals can act as a single unit almost instantaneously.

This work is based around an underlying percussion groove, so the percussion section is very important in the work. This does not mean that the drums should be louder than the ensemble, but will be the motor that drives the feel of the piece. The piece should be mainly in a strict rhythm that is forceful but not strident. The lyrical theme that plays against this rhythmic groove should be lyrical and freer. When it turns to E \flat major at measure 29 the rhythm overall can be freer to contrast with the more relentless rhythm of the rest of the piece, which will come back in mm. 37 with the move back to minor. At the director's discretion one or both of the repeated sections (1-16 and 21-28) may be played without repeat. In this case always have the part marked "2nd time only" play. I enjoyed writing this piece and hope your students enjoys playing it and that you will find the piece beneficial in teaching important musical concepts.

--Peter Terry, 2019



PETER TERRY
(BMI)

Intense $\text{♩} = 152$

4

f

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

4

f

B♭ Trumpet

Horn in F

Alternate Horn in F

Trombone/Euphonium/Bassoon

Alternate Trombone

Tuba

Timpani (G, C)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbal, Low Tom-tom)

4

f

S.D.
B.D.

Cr. Cym.

f

Darkwing

2x only

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Low Tom-tom

PREVIEW

Darkwing

17

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Darkwing

21

Fl. *f* 2x only

Ob. *f* 2x only

B \flat Cl. *f* 2x only

B. Cl. *f*

A. Sax. *f* 2x only

T. Sax. *f*

B. Sax. *f*

21

B \flat Tpt. *f*

Hn. *f*

Alt. Hn. *f*

Tbn./Euph./Bsn. *f*

Alt. Tbn. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

29 33

Fl. *mf* *f* *cresc.*

Ob. *mf* *f* *cresc.*

B \flat Cl. *mf* *f* *cresc.*

B. Cl. *mf* *f* *cresc.*

A. Sax. *mf* *f* *cresc.*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

29 33

B \flat Tpt. *mf* *f*

Hn. *mf* *f*

Alt. Hn. *mf* *f*

Tbn./Euph./Bsn. *mf* *f*

Alt. Tbn. *mf* *f*

Tuba *mf* *f*

Timp.

Mal.

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Darkwing

41

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

49

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Darkwing

57

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ff

ff

ff

ff

ff

ff

ff

57

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

65

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

65



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