

Gods of the Colosseum

by

Shaun Salem

Grade: 2 1/2 Duration: 3:11

Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

3 – Clarinet 1

3 – Clarinet 2

4 – Clarinet 3

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – Trumpet 1

3 – Trumpet 2

4 – Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

3 – Trombone 1

3 – Trombone 2

2 – Baritone (+ 2 T.C.)

4 – Tuba

1 – Timpani

2 – Percussion 1 (2 players)
Snare Drum, Bass Drum

1 – Percussion 2
Tenor Drum

2 – Percussion 3
Tambourine, Wind Chimes, Shaker, Claves,
Triangle, Sleigh Bells

1 – Xylophone

1 – Marimba

1 – Chimes

Gods of the Colosseum

Gods of the Colosseum is an exhilarating piece for young bands, reimagining the Greek and Roman Gods of the ancient pantheon as gladiators, settling their conflicts in the Colosseum to an audience of awe-struck mortals. The piece draws inspiration from many different sources, the most recognizable of these being “Mars: Bringer of War” (from *The Planets Suite* by Gustav Holst). Let the Battle of the Gods begin!

Shaun Salem

Born September 26, 1980



Shaun Salem is a music educator, conductor, and composer with a masters degree in music composition from the University of South Florida and a bachelors degree from Middle Tennessee State University. He began composing at the age of 14 under the tutelage of composer W. Mark Harrell, a French Horn player with the Knoxville Symphony Orchestra whose compositions are regularly commissioned by the KSO. Shaun studied music composition under composers Michael Linton, Paul Osterfield, David McKay, Paul Reller, Michael Sidney Timpson, and Chi Chun Chi Sun Li. He devotes his music efforts to concert band literature, film scores, classical music, and modern contemporary styles, working diligently to give students a quality educational performance experience in every work.

Additionally, Shaun has been a licensed instrumental music educator since 2011 and has worked closely with area band directors and instrumental instructors for several years, including nationally recognized music educators George Hayden and Roann Romines. Works from Shaun’s WindSaga series have been programmed at multiple clinics, honor bands, and by college bands across the United States. Shaun’s 2014 work, “Call of the Wild” (for intermediate band) was awarded “Editor’s Choice” by J.W. Pepper, and his 2015 work, “Windfall” received special recognition in *Bandworld Magazine’s* Top 100 list of new works. Shaun has also been called upon to arrange band and percussion music for local marching bands including Knoxville Central High School and Alcoa High School.

Shaun lives in Maryville, Tennessee with his beautiful wife and children. He is a regular participant and occasional guest conductor in community bands including the Tennessee Wind Symphony and the Maryville College Community Band. He teaches percussion at Montgomery Ridge Intermediate School and Maryville Junior High School while also serving as an instructor for George Hayden’s world-renowned, elementary grade-level Wind Ensemble, recognized for excellence in 2007 when the ensemble was invited to perform at the Midwest Band Clinic in Chicago, IL. If you are a director who enjoys programming works by this composer, find and connect with Shaun Salem on Facebook to share your group’s performances of his works ([facebook.com/shaun.salem](https://www.facebook.com/shaun.salem)). Recordings of all Shaun’s works can be found at GPGMusic.com or by web search on YouTube.

Gods of the Colosseum

Shaun Salem

With Intensity! ♩ = 160

2 (b) 3 4 5 6

Flute *ff*

Oboe *ff*

Bassoon *ff* *mp*

B♭ Clarinet 1 *ff* *p* *mp*

B♭ Clarinet 2/3 *ff* *p* *mp*

Bass Clarinet *ff* *mp*

Alto Saxophone *ff*

Tenor Saxophone *ff* *f*

Baritone Saxophone *ff*

B♭ Trumpet 1 *ff*

B♭ Trumpet 2/3 *ff*

F Horn 1 *ff* *f*

F Horn 2 *ff* *f*

Trombone 1 *ff* *mp* *f*

Trombone 2 *ff* *mp* *f*

Baritone (B.C.) *ff* *mp*

Tuba *ff*

Timpani *ff* (G, C, E♭, F)

With Intensity! ♩ = 160

5

Percussion 1 Snare Drum & Bass Drum *mp*

Percussion 2 Tenor Drum *ff* *mp*

Percussion 3 Tambourine, Shaker *ff* *mp*

Xylophone *ff*

Marimba *ff*

Chimes *ff*

7 8 9 10 11 12 13

Fl. *f* *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f* *fp*

Cl. 1 *mf* *f*

Cl. 2 3 *mf* *f*

B. Cl. *mf* *f* *fp*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f* *fp*

Tpt. 1 *f* *mf* *f*

Tpt. 2 3 *f* *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f* *fp*

Timp.

Perc. 1 *mp* *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

Xyl. *f*

Mrb. *f*

Chms.

14 15 16 17 18 19 20

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *sfz* *mp* *mf*

Cl. 1 *sfz* *p* *mf*

Cl. 2 *sfz* *p* *mf*

B. Cl. *sfz* *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *mf*

B. Sx. *sfz* *mp* *mf*

Tpt. 1 *sfz* *p*

Tpt. 2 *sfz* *p*

Hn. 1 *sfz* *p*

Hn. 2 *p*

Tbn. 1 *sfz* *p* *f* *p* *gliss.*

Tbn. 2 *sfz* *p* *f* *p* *gliss.*

Bar. *sfz* *p*

Tuba *sfz* *mp* *mf*

Timp. *ff* *p* *mp* *E5 to D*

Perc. 1 *mp* *mp* *mp* *mp* *mp*

Perc. 2 *mp*

Perc. 3 *ff* *to Shaker* *mf* *Shaker*

Xyl. *ff* *mf*

Mrb. *mp* *f* *p* *mf*

Chms. *sfz*

21 22 23 24 25 26 27

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *pp* *fp* *fp* *fp*

Tpt. 2 *pp* *fp* *fp* *fp*

Hn. 1 *mp* *fp* *fp* *fp*

Hn. 2 *mp* *fp* *fp* *fp*

Tbn. 1 *mp* *fp* *fp* *fp*

Tbn. 2 *mp* *fp* *fp* *fp*

Bar. *mp* *fp* *fp* *fp*

Tuba *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* to Wind Chimes Wind Chimes *f*

Xyl. *mf* *f*

Mrb. *mf* *f*

Chms.

Musical score page 6, measures 35-41. The score is for a full orchestra and includes the following instruments:

- Fl.
- Ob.
- Bsn.
- Cl. 1
- Cl. 2/3
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Bar.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Xyl.
- Mrb.
- Chms.

The score is written in 4/4 time and the key signature is two flats. Measure numbers 35, 36, 37, 38, 39, 40, and 41 are indicated above the staves. A box around the number 39 indicates the current measure. Dynamics such as *mp* (mezzo-piano) and *fff* (fortissimo) are marked throughout. The Percussion section includes instructions for playing triangles, specifically "to Triangle" for Perc. 3. A large watermark is present across the page.

42 43 44 45 46 47 48

Fl. *mf* *mp* 3 3

Ob. *mp* 3 3

Bsn.

Cl. 1

Cl. 2 3 *a2* *a2*

B. Cl.

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* 3 3

Tpt. 2 3

Hn. 1

Hn. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Bar. *mp*

Tuba *mp*

Timp.

Perc. 1 *p* 3 3

Perc. 2

Perc. 3 *mp* Triangle to Wind Chimes/Sleigh Bells Wind Chimes Sleigh bells

Xyl.

Mrb.

Chms. *f*

49 50 51 52 53 54 55

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff*

Tpt. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Perc. 3 to W.C.

Xyl. *mp* *ff*

Mrb. *mp* *ff*

Chms. *ff*

This musical score page, titled "Gods of the Colosseum - Complete Score", shows measures 56 through 62. The instruments listed on the left are:

- Fl.
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Bar.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Xyl.
- Mrb.
- Chms.

The score features a prominent watermark "SAMPLE" across the center. Measure 59 is highlighted with a box and contains a "59" in a box. Performance markings include dynamics such as *fp*, *fff*, *mp*, *mp*, *f*, *f*, *mp*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, and *fff*. Percussion parts include "S.D. to Low Tom" in measure 59 and "Low Tom" with *pp* dynamic in measures 61 and 62. The score is written in a key signature of two flats and a 4/4 time signature.

63 64 65 66 67 68 69

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

B. Cl. *mp*

A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* *p*

Tpt. 2/3 *mp* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp. *mf* *p*

Perc. 1 *fff* *mf* Low Tom to S.D.

Perc. 2 *fff* to T.D.

Perc. 3 *mf* W.C. to Tri. *mp* Tri.

Xyl. *mf*

Mrb. *mp*

Chms.

70 71 72 73 74 75 76

Fl. *mp*

Ob. *mp*

Bsn. *mf*

Cl. 1

Cl. 2/3

B. Cl. *mf*

A. Sx. *mp*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1

Tpt. 2/3

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bar. *mp*

Tuba

Timp.

73

Perc. 1

Perc. 2

Perc. 3 *to Shaker*

Xyl. *mp*

Mrb. *mf*

Chms. *mp*

77 78 79 80 81 82 83 84

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2, 3 *mf* *f*

B. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *f*

B. Sx. *mf* *f*

Tpt. 1 *mf* *f* *fp*

Tpt. 2, 3 *mf* *f* *fp*

Hn. 1 *mf* *f* *fp*

Hn. 2 *mf* *f* *fp*

Tbn. 1 *mf* *f* *fp*

Tbn. 2 *mf* *f* *fp*

Bar. *mf* *f* *fp*

Tuba *mf* *f*

Timp. *p* *f*

Perc. 1 S.D. *f*

Perc. 2 T.D. *f*

Perc. 3 to Shaker *mf* *f*

Xyl. *f*

Mrb. *f*

Chms. *mf* *f*

85 86 87 88 89 90 91 92

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *fp* *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *fp* *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *mp* *f*

B. Sx. *fp* *mp* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. 1 *f* *mp* *f*

Hn. 2 *f* *mp* *f*

Tbn. 1 *f* *mp* *f*

Tbn. 2 *f* *mp* *f*

Bar. *f* *mp* *f*

Tuba *fp* *mp* *mf*

Timp. *f*

Perc. 1 *p* S.D. to Low Tom *pp* *fff*

Perc. 2 *p* to Low Tom *pp* *fff*

Perc. 3 *p* to W.C. *ff*

Xyl. *mp* *mf*

Mrb. *mp* *mf*

Chms. *mp* *f*

