

# Roar

Sample

*by*

Adam Pietz

*Grade: 4      Duration: 3:18*

## Instrumentation

1 – Conductor Score

1 – Player 1 (Temple Blocks)

1 – Player 2 (Claves, Hi-hat)

1 – Player 3 (3 Brake Drums, Suspended Cymbal)

1 – Player 4 (4 Concert Toms, Suspended Cymbal)

1 – Player 5 (Floor Tom, Claves)

1 – Player 6 (Concert Bass Drum)

## Roar

Roar is a high energy percussion sextet that features smaller than average instrumentation. In fact, the title comes from wanting to scream after spending twenty minutes setting up the instruments to play a three minute piece! Melodies created by the temple blocks and concert toms weave through intertwined rhythmic grooves created by the composite rhythms of each player. Only at key spots does the ensemble play rhythms in unison. A metric modulation and a piu mosso at the end add to the excitement. This would be a great concert opener for a high school or college percussion ensemble.

### Adam Pietz

b. July 25, 1985



Adam Pietz is currently the Director of Bands to Rio Vista Middle School and River Bluff Elementary School in Fresno, California. Prior to his appointment to these positions, Mr. Pietz served as a percussion instructor to several high schools including Clovis West High School, Buchanan High School, Kingsburg High School, Rafer Johnson Junior High and Exeter Union High School.

Adam Pietz has performed as a percussionist with several ensembles including the Kings Symphony, Merced Symphony and Kingsburg Community Band, as well as soloist with the California State University, Fresno Percussion Ensemble, the Clovis West High School Percussion Ensemble, and the Kingsburg High School Percussion Ensemble. He has performed Master Classes for Anthony Cirone and Evelyn Glennie and has played percussion parts for seminal works with the Orpheus Chamber Ensemble.

Adam Pietz received a Bachelor of Arts degree in Music Education, a California Single Subject Teaching Credential and a Master of Arts degree in Percussion Performance from California State University, Fresno. He is a two time Loretta Ann Price Scholar and a member of the California Music Educators Association (CMEA), California Band Directors Association (CBDA) and the Percussive Arts Society (PAS).



Complete Score

# Roar

Adam Pietz  
ASCAP

$\text{♩} = 180$

2 Temple Blocks with hard rubber mallets

5

Player 1  
Temple Blocks

Player 2  
Claves, Hi-hat

Player 3  
3 Brake Drums,  
Suspended Cymbal

Player 4  
4 Concert Toms,  
Suspended Cymbal

Player 5  
Floor Tom, Claves

Player 6  
Concert Bass Drum

Claves

3 Brake Drums

4 Concert Toms

Floor Tom with felt mallets

Concert Bass Drum

*f*

*f*

*mf*

*f*

*f*

*f*

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

6

7

8

9

10

*ff* Hi-hat

*ff*

*ff* Sus. Cym. Bell

*ff*

*ff*

*ff*

Roar - page 2

11 12 13 14 15

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*f*

Claves

*f*

Crash

*mf*

*f*

*f*

16 17 18 19 20

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff*

*ff*

*ff*

*ff*

*ff*

21 22 23 24 25

P. 1 Hi-hat *p* *ff*

P. 2 *p* *ff*  
Sus. Cym.

P. 3 *p* *ff*  
Sus. Cym.

P. 4 *p* *ff* to Claves

P. 5 *p* *ff*

P. 6 *p* *ff* *p*

26 27 28 29 30

P. 1 *pp* *f*

P. 2 Claves *mf* *pp*

P. 3 with hard yarn mallets *pp* *mf* *pp*

P. 4 with felt mallets *pp* *mf* *pp*

P. 5 Claves *mf* *pp*

P. 6 Rim

Roar - page 4

31 32 33 34 35

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Musical score for measures 31-35. The score is for six parts (P. 1 to P. 6). P. 1 and P. 2 are mostly silent. P. 3 has a triplet of eighth notes in measure 34, marked *pp*, and a triplet of quarter notes in measure 35, marked *mf*. P. 4 has a triplet of eighth notes in measure 32, marked *pp*, a triplet of quarter notes in measure 33, marked *mf*, and a triplet of eighth notes in measure 34, marked *pp*. P. 5 has a triplet of quarter notes in measure 35, marked *mf*. P. 6 has a triplet of eighth notes in measure 34, marked *pp*, and a triplet of quarter notes in measure 35, marked *mf*.

37 38 39 40

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Musical score for measures 37-40. The score is for six parts (P. 1 to P. 6). P. 1 has a triplet of eighth notes in measure 37, marked *pp*, and a triplet of quarter notes in measure 38, marked *f*. P. 2 has a triplet of eighth notes in measure 37, marked *pp*, and a triplet of quarter notes in measure 38, marked *pp*. P. 3 has a triplet of eighth notes in measure 37, marked *pp*, and a triplet of quarter notes in measure 39, marked *pp*. P. 4 has a triplet of eighth notes in measure 38, marked *pp*, a triplet of quarter notes in measure 39, marked *mf*, and a triplet of eighth notes in measure 40, marked *pp*. P. 5 has a triplet of eighth notes in measure 37, marked *pp*, and a triplet of quarter notes in measure 38, marked *pp*. P. 6 has a triplet of eighth notes in measure 37, marked *pp*, and a triplet of quarter notes in measure 38, marked *pp*.

41 42 43 44 45

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

46 47 48 49 50

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Floor Tom



Roar - page 6

51 52 53 54 55 56

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p* *mf* *p* *f* *p* *mf* *p*

*p* *mf* *p* *f* *mf*

*p* *f* *mf*

*p* *f* *mf*

57 58 59 60 61 62

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf* *mf* *p* *f* *p* *mf*

*mf* *p* *mf* *p* *mf*

*p* *f* *mf*

*p* *f* *mf*

63 64 65 66 67 68

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p* *f* *mf* *p* *mf*

*p* *f* *mf* *p* *mf*

*p* *f* *mf* *p* *mf*

*p* *f* *mf* *p* *mf*

*p* *f* *mf* *p* *mf*

*p* *f* *mf* *p* *mf*

69 70 71 72 73 74

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p* *f* *p* *f* *f*

*p* *f* *p* *p* *f* *mf* *p*

*p* *f* *p* *f* *mf* *p*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *mf*

*p* *f* *p* *f* *mf*

75 76 77 78 79 80

P. 1 *f* *p* *f* *f* *p* *f*

P. 2 *f* *p* *f* *mf* *p* *f* *f* *mf*

P. 3 *f* *p* *f* *mf* *p* *f* *p* *f* *mf*

P. 4 *f* *p* *f* *f* *f* *p* *f*

P. 5 *f* *p* *f* *mf* *f* *p* *f* *mf*

P. 6 *f* *p* *f* *mf* *f* *p* *f* *mf*

81 82 83 84 85 86 87

P. 1 *f* *p* *f* *f* *p*

P. 2 *p* *f* *f* *mf* *f*

P. 3 *p* *f* *p* *f* *mf* *f* *p*

P. 4 *f* *p* *f* *f* *p*

P. 5 *f* *p* *f* *mf* *f* *p*

P. 6 *f* *p* *f* *mf* *f* *p*

88  $\text{♩} = \text{♩}$  89 90> 91

P. 1 *ff* Hi-hat

P. 2 *ff*

P. 3 *ff*

P. 4 *ff*

P. 5 *ff*

P. 6 *ff*

92 93 94> 95

P. 1

P. 2 *p* — *ff*

P. 3

P. 4

P. 5

P. 6

96 97 98 99

P. 1

*p*

P. 2

*p* *f* *p*

P. 3

*p*

P. 4

*p*

P. 5

*p*

P. 6

*p*

100 101 102 103 104

P. 1

*ff*

to Claves

P. 2

*ff* Claves *p*

with hard yarn

P. 3

*ff* *p*

P. 4

*ff*

P. 5

*ff*

P. 6

*ff*

Roar - page 11

105 106 107 108 109

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Musical score for measures 105-109. The score is for six parts (P. 1 to P. 6). P. 1 is a grand staff with a treble clef and a key signature of one flat. P. 2 has a treble clef and a key signature of one flat. P. 3 has a bass clef and a key signature of one flat. P. 4 has a grand staff with a treble clef and a key signature of one flat. P. 5 has a grand staff with a treble clef and a key signature of one flat. P. 6 has a grand staff with a treble clef and a key signature of one flat. The music consists of rhythmic patterns with eighth and sixteenth notes. A dynamic marking of *p* is present in measure 108.

110 111 112 113 114

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Musical score for measures 110-114. The score is for six parts (P. 1 to P. 6). P. 1 is a grand staff with a treble clef and a key signature of one flat. P. 2 has a treble clef and a key signature of one flat. P. 3 has a bass clef and a key signature of one flat. P. 4 has a grand staff with a treble clef and a key signature of one flat. P. 5 has a grand staff with a treble clef and a key signature of one flat. P. 6 has a grand staff with a treble clef and a key signature of one flat. The music consists of rhythmic patterns with eighth and sixteenth notes. A dynamic marking of *p* is present in measure 112.

116

115 117 118 119

P. 1

*mp*  $\longleftarrow$  *f* *mp*  $\longleftarrow$  *f*

P. 2

P. 3

P. 4

P. 5

P. 6

120 121 122 123 124

P. 1

*mp*  $\longleftarrow$  *f* *mp*  $\longleftarrow$  *f* *mp*  $\longleftarrow$  *f*

P. 2

P. 3

P. 4

Rims  
*mf*

P. 5

P. 6

125 126 127 128 129

P. 1 *mp* *f* *mp* *f* *mp*

P. 2

P. 3

P. 4 *p* *f* *mf*

P. 5

P. 6

130 131 132 133 134

P. 1 *f* *mp* *mp* *f* *mp* *f*

P. 2

P. 3

P. 4

P. 5

P. 6



135 136 137 138 139

P. 1 *mp* *mp < f* *mp* *f* *mp*

P. 2

P. 3

P. 4

P. 5

P. 6

140 141 142 143

P. 1 *mp < f* *mp* *mp < f* *mp*

P. 2 *mf*

P. 3 *mf* *mf*

P. 4

P. 5 *mf* *mf*

P. 6

144 145 146 147

P. 1 *mp* *f* *mp* *mp* *ff*

P. 2 *ff*

P. 3 *mf* *ff*

P. 4 Heads *ff*

P. 5 *mf* *ff*

P. 6 *ff*

148 Più mosso ♩ = 190

149 150 151

P. 1 *f*

P. 2 *f*

P. 3 *mf*

P. 4 *f*

P. 5 *f*

P. 6 *f*

152 153 154 155

P. 1  
P. 2  
P. 3  
P. 4  
P. 5  
P. 6

Detailed description: This block contains the musical notation for measures 152 through 155. It features six staves labeled P. 1 to P. 6. P. 1 has a rest in measure 153. P. 2 has eighth notes with accents. P. 3 has a continuous eighth-note pattern. P. 4 has eighth notes with accents. P. 5 has eighth notes with accents. P. 6 has eighth notes with accents.

156 157 158 159

P. 1  
P. 2  
P. 3  
P. 4  
P. 5  
P. 6

*ff* *f*  
*ff* *f*  
*ff* *mf*  
*ff* *f*  
*ff* *f*

Sus. Cym. Bell Crash

Detailed description: This block contains the musical notation for measures 156 through 159. It features six staves labeled P. 1 to P. 6. P. 1 has a crescendo leading to *ff* in measure 157, then *f* in measure 159. P. 2 has eighth notes with accents, *f* in measure 159. P. 3 has eighth notes with accents, *mf* in measure 159. P. 4 has eighth notes with accents, *ff* in measure 157, *f* in measure 159, and a 'Crash' symbol in measure 158. P. 5 has eighth notes with accents, *ff* in measure 157, *f* in measure 159. P. 6 has eighth notes with accents, *ff* in measure 157, *f* in measure 159. Percussion effects 'Sus. Cym. Bell' and 'Crash' are indicated in measures 157 and 158 respectively.

160 161 162 163 164

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

165 166 167 168 169

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff*

*p* *ff*

Hi-hat

*ff*

*p* *ff*

*ff*

*p* *ff*

*ff*

*p* *ff*

*ff*

*p* *ff*