

# Zenyatta

by

Frederick Speck

BMI

---

---

## Complete Band Instrumentation

- |                                  |                       |                               |
|----------------------------------|-----------------------|-------------------------------|
| 1 - Large Score                  |                       |                               |
| 1 - Piccolo                      |                       |                               |
| 3 - 1st Flute                    | 2 - 1st Horn in F     |                               |
| 3 - 2nd Flute                    | 2 - 2nd Horn in F     |                               |
| 2 - Oboe                         | 3 - 1st Trumpet in Bb | 1 - Bass Drum                 |
| 2 - Bassoon                      | 3 - 2nd Trumpet in Bb | 1 - Cymbals                   |
| 3 - 1st Clarinet in Bb           | 3 - 3rd Trumpet in Bb | 2 - Snare Drum &<br>Woodblock |
| 4 - 2nd Clarinet in Bb           | 2 - 1st Trombone      | 1 - Glockenspiel              |
| 4 - 3rd Clarinet in Bb           | 2 - 2nd Trombone      | 1 - Xylophone                 |
| 2 - B <sup>b</sup> Bass Clarinet | 2 - 3rd Trombone      | 1 - Double Bass               |
| 2 - 1st Alto Saxophone           | 2 - Euphonium B.C.    |                               |
| 2 - 2nd Alto Saxophone           | 2 - Euphonium T.C.    |                               |
| 2 - Tenor Sax                    | 4 - Tuba              |                               |
| 1 - Baritone Sax                 |                       |                               |

---

---

TRN Music Publisher, Inc.

P.O. Box 197 • Alto, NM 88312 • USA

[www.trnmusic.com](http://www.trnmusic.com)

# Zenyatta

## “Galop”

### ZENYATTA PROGRAM NOTES:

Perhaps the most famous of all *galops* is Offenbach's 'infernal galop' from *Orpheus in the Underworld*, but many others have been written by such prominent composers as Johann Strauss II (the 'Waltz King'), Dmitri Shostakovich, Franz Liszt, and of course, the famed American bandmaster, Karl King. Named after the fastest running gait of the horse, this style of music reveals unbridled exuberance and spirit. It was sometimes even referred to as the 'post horn' *galop* in reference to the valveless coiled trumpet once used to signal the arrival of the post rider.

*Zenyatta* takes its title from the 2010 International Horse of the Year. In her spectacular career, she was only beaten once in twenty starts, and that single time by a Kentucky-bred bay colt, who will always carry the blame for barging in on this Cinderella's last dance in the Breeders' Cup Classic. Yet, there is one more curious musical connection with the title and the name *Zenyatta*. Owner, Jerry Moss, named his horse after the album, *Zenyatta Mondatta* by the English rock band, "The Police." It's a word merger of French and Sanskrit which means, "on top of the world."

### ABOUT THE COMPOSER:



**Frederick Speck** (b. 1955), Director of Bands and Professor of Music at the University of Louisville, conducts the Wind Symphony and New Music Ensemble, and teaches conducting and composition. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the CBDNA National Conference, the MENC National Conference and the World Association of Symphonic Bands and Ensembles Conference in Killarney, Ireland. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions

from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland. Dr. Speck is a member of The American Bandmasters Association.

# Zenyatta

♩ = 168

Frederick Speck

Tempo di galop

The musical score is arranged in a standard orchestral format with 25 staves. The instruments and their parts are as follows:

- Piccolo:** Rests until the final measure.
- 1st Flute:** Rests until the final measure.
- 2nd Flute:** Rests until the final measure.
- Oboe:** Rests until the final measure.
- 1st Clarinet in B $\flat$ :** Rests until the final measure.
- 2nd Clarinet in B $\flat$ :** Rests until the final measure.
- 3rd Clarinet in B $\flat$ :** Rests until the final measure.
- Bass Clarinet in B $\flat$ :** Rests until the final measure.
- 1st Alto Saxophone:** Rests until the final measure.
- 2nd Alto Saxophone:** Rests until the final measure.
- Tenor Saxophone:** Rests until the final measure.
- Baritone Saxophone:** Rests until the final measure.
- Bassoon:** Rests until the final measure.
- 1st Horn in F:** Rests until the final measure.
- 2nd Horn in F:** Rests until the final measure.
- 1st Trumpet in B $\flat$ :** Rests until the final measure.
- 2nd Trumpet in B $\flat$ :** Rests until the final measure.
- 3rd Trumpet in B $\flat$ :** Rests until the final measure.
- 1st Trombone:** Rests until the final measure.
- 2nd Trombone:** Rests until the final measure.
- 3rd Trombone:** Rests until the final measure.
- Euphonium:** Rests until the final measure.
- Tuba:** Rests until the final measure.
- Bass Drum:** Rests until the final measure.
- Cymbals:** Rests until the final measure.
- Snare Drum:** Rests until the final measure.
- Glockenspiel:** Rests until the final measure.
- Xylophone:** Rests until the final measure.
- Double Bass:** Rests until the final measure.

The score includes various dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*. Performance instructions include *sim.* (similando), *1 player*, *solo*, and *pizz.* (pizzicato). The tempo is marked *Tempo di galop* with a metronome marking of 168 quarter notes per minute. The key signature is one flat (B $\flat$ ), and the time signature is 2/4.

**A**

10

Picc. *mp* *mf* *mp*

1st Fl. *mp* *mf* *mp*

2nd Fl. *mp* *f* *mp*

Ob. 1st time *p* both times *mp* *f* *mp*

1st Cl. 1st time *p* both times *mp* *mf* *mp*

2nd Cl. *mp* *mf* *f* *mp*

3rd Cl. *mp* *mf* *f* *mp*

B. Cl. A first time, F second time. *mp* *mf* *sim.* *mp*

1st Alto Sax. *mp* *p* *mf* 2nd x only

2nd Alto Sax. *mp* *p* *mf* 2nd x only

Ten. Sax.

Bari. Sax.

Bsn. 1 player, with Double Bass, G first time, E-flat second time. *sim.* *mf* 2nd x only

1st Hn. *mp* *p* *mf* 1st x only

2nd Hn. *mp* *p* *mf* 1st x only

1st Tpt. solo, straight mute *mf* solo, straight mute

2nd Tpt. *mf* solo, straight mute

3rd Tpt. *mf* solo, straight mute

1st Tbn. 2nd x only *mf*

2nd Tbn.

3rd Tbn.

Euph. 2nd x only *mf*

Tuba (If Double Bass is present, Tuba plays downbeat of meas. 10, then 2nd x only. If no D.B., play both times.) *sim.* *mf*

B. D.

Cym. Wood Block

S. D. *mf*

Glock.

Xyl. 1st time *p*

Db. G first time, E-flat second time. *mf*

**B**

21

Picc. *p* *f* *fp* *sim.*

1st Fl. *p* *f* *fp* *sim.*

2nd Fl. *p* *f* *fp* *sim.*

Ob. *p* *f* *fp* *sim.*

1st Cl. *p* *f* *fp* *sim.*

2nd Cl. *p* *f* *fp* *sim.*

3rd Cl. *p* *f* *fp* *sim.*

B. Cl. *f*

1st Alto Sax. *p* *f* *fp* *sim.*

2nd Alto Sax. *p* *f* *fp* *sim.*

Ten. Sax. *mf* *p* *f* *fp* *sim.*

Bari. Sax. *f*

Bsn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Tpt. *f* *open*

2nd Tpt. *f* *open*

3rd Tpt. *f* *open*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

B. D. *mf*

Cym. *mf*

S. D. *mp* *mf*

Glock. *f*

Xyl.

Db. *f* *arco*

*http://www.musicpublisher.com*

34

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

B. D.

Cym.

S. D.

Glock.

Xyl.

Db.

**C** (Downbeat eighth note 2nd time only.)  
solo, both times

45

Picc. *mf*  
If no xylo. solo, 2nd x only on piccolo.

1st Fl. *p* *mf*

2nd Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

B. Cl. *p*

1st Alto Sax. *p*

2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Tpt. *p*

2nd Tpt. *p*

3rd Tpt. *p*

1st Tbn. *p*

2nd Tbn. *p*

3rd Tbn. *p*

Euph. *p*

Tuba *p* 2nd time only

B. D. *p*

Cym. *p*

S. D. *p* (Downbeat eighth note 2nd time only.)

Glock. *p*

Xyl. *mf* 2nd time only, solo

Db. *p* pizz.

56

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

B. D.

Cym.

S. D.

Glock.

Xyl.

Db.

2nd time only

*mp*

2nd time only

*mp*

TRN  
MUSIC PUBLISHER, INC.  
<http://trnmusic.com>



D

68

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

B. D.

Cym.

S. D.

Glock.

Xyl. solo

Db.

TRN MUSIC PUBLISHER, INC.  
http://trnmusic.com

Picc. *sim.* *fp* *fp*

1st Fl. *sim.* *fp* *fp*

2nd Fl. *sim.* *fp* *fp*

Ob. *sim.* *fp* *fp*

1st Cl. *sim.* *fp* *fp*

2nd Cl. *sim.* *fp* *fp*

3rd Cl. *sim.* *fp* *fp*

B. Cl. *fp* *fp*

1st Alto Sax. *sim.* *fp* *fp*

2nd Alto Sax. *sim.* *fp* *fp*

Ten. Sax. *sim.* *fp* *fp*

Bari. Sax. *fp* *fp*

Bsn. *fp* *fp*

1st Hn. *fp* *fp*

2nd Hn. *fp* *fp*

1st Tpt. *sim.* *fp* *fp*

2nd Tpt. *sim.* *fp* *fp*

3rd Tpt. *sim.* *fp* *fp*

1st Tbn. *fp* *fp* *fp*

2nd Tbn. *fp* *fp* *fp*

3rd Tbn. *fp* *fp* *fp*

Euph. *fp* *fp* *fp*

Tuba *fp* *fp* *fp*

B. D. *f*

Cym. *f*

S. D. *f*

Glock. *f*

Xyl. *f*

Db. *f*

Più mosso

91

E

Picc. *mp sub.*  
 1st Fl. *mp sub.*  
 2nd Fl. 1st time only *mp* Both times *mf* *mp*  
 Ob. 1st time only *mp* Both times *mf* *mp*  
 1st Cl. 1st time only *mp* Both times *mf* *mp*  
 2nd Cl. 1st time only *mp* Both times *mf* *mp*  
 3rd Cl. 1st time only *mp* Both times *mf* *mp*  
 B. Cl. *mp sub.*  
 1st Alto Sax. *mp* *p* 2nd x only *mf*  
 2nd Alto Sax. *mp* *p*  
 Ten. Sax. 1st time only  
 Bari. Sax. 1st time only  
 Bsn. 1st time only  
 1st Hn. *mp*  
 2nd Hn. *mp*  
 1st Tpt. 1st x only *mp* Both times *mf*  
 2nd Tpt. 1st time only *mp* Both times *mf* solo  
 3rd Tpt. 1st time only *mp* Both times *mf* solo  
 1st Tbn. 1st time only *mp* Both times *mf*  
 2nd Tbn. 1st time only *mp* Both times *mf*  
 3rd Tbn. 1st time only *mp*  
 Euph. 1st time only  
 Tuba *mf*  
 B. D. Both times whip, second time only  
 Cym. 1st time only 1st time only both times  
 S. D. *mf*  
 Glock.  
 Xyl.  
 Db. *mf*

101

1. 2. Poco accel. **F** Presto

Picc. *p*

1st Fl. *p*

2nd Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

B. Cl. *p*

1st Alto Sax. *p*

2nd Alto Sax. *mf* 2nd x only *p*

Ten. Sax. *mf* 2nd x only *p*

Bari. Sax. *mf* *play*

Bsn. *2nd x only* *play* *sim.* *f* *ff*

1st Hn. *f* *sim.* *ff*

2nd Hn. *f* *sim.* *ff*

1st Tpt. *all* *sim.* *ff*

2nd Tpt. *mp* *f* *sim.* *ff*

3rd Tpt. *mp* *f* *sim.* *ff*

1st Tbn. *2nd x only* *play* *f* *sim.* *ff*

2nd Tbn. *f* *sim.* *ff*

3rd Tbn. *f* *sim.* *ff*

Euph. *2nd x only* *play* *f* *sim.* *ff*

Tuba *f* *sim.* *ff*

B. D. *f* *sim.* *ff*

Cym. *Choke*

S. D. *f* *sim.* *ff*

Glock. *f* *sim.* *ff*

Xyl. *f* *sim.* *ff*

Db. *f* *sim.* *ff*

MUSIC PUBLISHER INC. <http://www.musicpublisher.com>



121

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

B. D.

Cym.

S. D.

Glock.

Xyl.

Db.

Choke

TRM MUSIC PUBLISHER, INC.

http://trmmusic.com