

# The Veil Between

for concert band

(2019)

*Commissioned by George Junior High School Band, Chris Moore & Ashley Baty, Directors  
Springdale, Arkansas*

Drew Morris

# Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet in B-flat (2)  
Bass Clarinet in B-flat  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Trumpet in B-flat (2)  
Horn in F  
Trombone  
Euphonium  
Tuba

Timpani (4)  
Snare Drum  
Bass Drum  
Maracas  
Cong, Suspended Cymbal, Vibraslap  
Toms (2)  
Glockenspiel  
Vibraphone  
Marimba  
Optional Floor Tom

\*This piece was originally composed for 5 percussionists, but I had the opportunity to create several more parts. I feel the piece works better with a lot of percussionists, but can be done with as few as 5 if necessary. Those original 5 parts, that in my opinion are the most important, are:

## **Timpani**

**Alternate Reduced Instrumentation Percussion 1** (*requires 2 players*)

## **Alternate Reduced Instrumentation Percussion 4 and Vibraphone**

For the sake of keeping the score as efficient as possible, these parts are not included in the standard score.

The Alternate Percussion 1 is the standard Percussion 1 part with some additional accessory percussion where possible.

The Alternate Percussion 4 is the standard Percussion 4 part with additional maracas and suspended cymbal in many spots.

The Vibraphone and Timpani parts are unchanged from the standard parts.

If you opt for this route, please feel free to add anything else from the other percussion parts that you feel your performers are able to handle!

*When Chris Moore and Ashley Baty asked me to write a piece for their band, it was early in my "full time composing" career. I don't recall where the initial idea for the musical themes came from. All I remember was that the original idea was something technology oriented. I think it might have been artificial intelligence. That idea was eventually abandoned when I started toying around with the persistent quarter note pulse and harmonic ideas that happen throughout the piece.*

*This was one of those pieces where the music came before the title. I was having a hard time trying to come up with a title, so Chris and Ashley suggested that I let the students listen to the music and pitch me some ideas. Shortly after that they told me that they thought the piece had a really spooky vibe. Until that point I had never thought of the piece as spooky, but when I went back to listen to it again I realized they were exactly right. I could practically see skeletons crawling out of graves and shambling across a graveyard.*

*While sitting in their office discussing titles the students had suggested, Ashley mentioned one that she had thought of which ended up fitting so wonderfully that I had to pick it. I felt that "The Veil Between" was a fantastic title for the piece because of how ominous it sounded. It fit the beginning of the piece perfectly, and it also allowed the listener to use their imagination to decide what The Veil represented to them. It could be a veil between worlds, between realities, or between life and death which seems to be the most common idea.*

*After selecting "The Veil Between" as the title, I couldn't believe that the title hadn't come first, considering how well it ended up fitting the piece as a whole. Feel free to use your imagination and decide what "The Veil Between" represents to you.*

*-Drew Morris  
December 17, 2019*

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# The Veil Between

Drew Morris  
(ASCAP)

$\text{♩} = 70$

Flute

Oboe

Bassoon

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet in B $\flat$

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn in F

Trombone

Euphonium

Tuba

Timpani

Percussion 1 (2 players)  
Snare Drum  
Bass Drum

Percussion 2  
Maracas

Percussion 3 (2 players)  
Gong  
Suspended Cymbal  
Vibraslap

Percussion 4  
Concert Toms (2)

Percussion 5  
Floor Tom (optional)

Glockenspiel

Vibraphone

Marimba

Chimes

B. CL

*p*

*mp*

*pp*

*p*

*p*

*mp*

*pp*

*p*

*p*

*p*

*mp*

*pp*

*f*

*mf*

*ppp*

*mf*

*mf*

Small note in parenthesis preferred if possible.

G-Ab-C-D

Swirl Maracas

Gong Scrape (with triangle beater)

Norm. Gong (with gong mallet)

Optional Reduced Instrumentation Percussion parts included to be able to play with as few as 5 percussionists. See notes on instrumentation title page for information.

rit.

FL. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Alto Sax. *mf* *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *mp* *f*

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

Perc. 2 *f*

Perc. 3 *mf*

Perc. 4 *mf* Floor Tom *mp*

Perc. 5 *mf* *mp*

Glock. *pp* *f*

Vib. *pp* *f*

Mar. *f*

Chim. *f*

Stick click

Stick click

Gong Scrape

Toms or Cor. has

Swirl Maracas

Normal short note

Opt. 8vb until Measure 45

Fl. *mf*

Ob. *mf*

Bsn. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

B. Cl. *f* *mp*

Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mp* *f*

Tpt. 1 *mf*

Tpt. 2 *mp*

Hn. *f* *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 *mf* Stick click

Perc. 5 *mf*

Glock. *pp* *f* *p*

Vib. *pp* *f* *p*

Mar. *mp*

Chim.

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This page contains the musical score for measures 31 through 36. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Oboe (Ob.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Bassoon (Bsn.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Clarinets (Cl. 1, Cl. 2):** Part 1 and Part 2. Clarinet 1 has a piano (*p*) dynamic in measures 30-31, then forte (*f*) from measure 32. Clarinet 2 has a piano (*p*) dynamic in measures 30-31, then forte (*f*) from measure 32.
- Bass Clarinet (B. Cl.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Saxophones:**
  - Alto Sax.:** Part 1, starting at measure 31 with a forte (*f*) dynamic.
  - Ten. Sax.:** Part 1, starting at measure 31 with a forte (*f*) dynamic, then mezzo-piano (*mp*) in measure 32, and forte (*f*) in measure 33.
  - Bari. Sax.:** Part 1, starting at measure 31 with a mezzo-piano (*mp*) dynamic, then forte (*f*) in measure 32.
- Trumpets (Tpt. 1, Tpt. 2):** Part 1 and Part 2, starting at measure 31 with a forte (*f*) dynamic.
- Horn (Hn.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Trombones (Tbn.):** Part 1, starting at measure 31 with a forte (*f*) dynamic, then mezzo-piano (*mp*) in measure 32, and forte (*f*) in measure 33.
- Euphonium (Euph.):** Part 1, starting at measure 31 with a forte (*f*) dynamic, then mezzo-piano (*mp*) in measure 32, and forte (*f*) in measure 33.
- Tuba (Tba.):** Part 1, starting at measure 31 with a forte (*f*) dynamic, then mezzo-piano (*mp*) in measure 32, and forte (*f*) in measure 33.
- Timpani (Timp.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Percussion (Perc. 1-5):**
  - Perc. 1 (Snare Drum):** Starts at measure 31 with a forte (*f*) dynamic.
  - Perc. 2 (Suspended Cymbal):** Starts at measure 31 with a mezzo-piano (*mp*) dynamic.
  - Perc. 3 (Maracas):** Starts at measure 31 with a forte (*f*) dynamic.
  - Perc. 4 (Gong):** Starts at measure 31 with a forte (*f*) dynamic.
  - Perc. 5 (Triangle):** Starts at measure 31 with a forte (*f*) dynamic.
- Glockenspiel (Glock.):** Part 1, starting at measure 31 with a piano (*p*) dynamic, then forte (*f*) from measure 32.
- Vibraphone (Vib.):** Part 1, starting at measure 31 with a piano (*p*) dynamic, then forte (*f*) from measure 32.
- Maracas (Mar.):** Part 1, starting at measure 31 with a forte (*f*) dynamic.
- Chimes (Chim.):** Part 1, starting at measure 31 with a forte (*f*) dynamic, then mezzo-piano (*mp*) in measure 32, and forte (*f*) in measure 33.



Fl. *p*

Ob. *p*

Bsn. *mp*

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *mf*

Hn. *mp*

Tbn. *mf*

Euph.

Tba.

Timp. *f* *mp*

Perc. 1 *p* *f* *mp*

Perc. 2

Perc. 3 *mf* *f* *mf*

Perc. 4

Perc. 5

Glock. *f* *p*

Vib. *f*

Mar. *Reo.*

Chim. *mf* *f*

let hand buzz rears to stick slot

Let ring

(8)

FL. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

Cl. 1 *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf*

B. Cl. *p*

Alto Sax. *mp* *mf* *mp* *mf* *mp*

Ten. Sax. *mp* *mf* *mp* *mf* *mp*

Bari. Sax. *mp* *mf* *mp* *mf* *mp*

Tpt. 1 *mp* *mf* *mp* *mf*

Tpt. 2 *mp* *mf* *mp* *mf*

Hn. *mp* *mf* *mp* *mf*

Tbn. *p*

Euph. *p*

Tba. *p*

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Glock. *mf*

Vib. *f* *mp* *f* *mp* *f*

Mar. *f* *mp* *f* *mp* *f*

Chim.

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Fl. *mp* *mf* *f* *mf*

Ob. *mp* *mf* *f* *mf*

Bsn. *mp* *f* *mf*

Cl. 1 *mp* *mf* *f* *mf*

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

B. Cl. *f* *mf*

Alto Sax. *mf* *f* *pp* *p* *ff*

Ten. Sax. *mf* *f* *pp* *p* *ff*

Bari. Sax. *mf* *f* *mf*

Tpt. 1 *mp* *mf* *f* *pp* *f* *mute*

Tpt. 2 *mp* *mf* *f* *pp* *f* *mute*

Hn. *mp* *mf* *f* *pp* *f* *mute*

Tbn. *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *Vibraslap*

Perc. 4 *f*

Perc. 5 *f*

Glock. *f*

Vib. *mp* *f*

Mar. *mp* *f*

Chim. *f*

Small note in parenthesis preferred if possible

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Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *mp* *p* *f*

Cl. 1 *p* *f* *ff*

Cl. 2 *p* *f* *ff*

B. Cl. *mp* *p* *ff*

Alto Sax. *p* *ff* *mf* *p* *f* *ff*

Ten. Sax. *p* *ff* *mf* *p* *f* *ff*

Bari. Sax. *mp* *p* *f* *ff*

Tpt. 1 *mf* *p* *open* *f*

Tpt. 2 *open* *mf* *p* *f*

Hn. *open* *mf* *p* *f*

Tbn. *mp* *p* *f*

Euph. *mp* *p* *f*

Tba. *mp* *p* *f*

Timp. *f*

Perc. 1 *mp* *f*

Perc. 2 *ff*

Perc. 3 *pp* *f* *Let ring*

Perc. 4 *mp* *f*

Perc. 5 *mp* *f*

Glock. *ff*

Vib. *ff*

Mar. *ff*

Chim. *ff*

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