

BEN BLESSING

G.O.A.T. OF THE NARWHALS for Concert Band

Tender Toes



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COMPOSER

Publications

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G.O.A.T. OF THE NARWHALS

FOR CONCERT BAND

Grade Level 2

Instrumentation

Flute 1, 2

Oboe

Bassoon

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Alto Saxophone in E \flat 1, 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet 1, 2 in B \flat

Horn in F

Trombone 1, 2

Euphonium

Tuba

String Bass

Timpani

Percussion 1 (2 players): Bass Drum, Crash Cymbal, Snare Drum, Suspended Cymbal (with snare stick)

Percussion 2: Crash Cymbals, Ratchet, Tam-Tam

Glockenspiel

Xylophone

Marimba

Transposed Score

Duration: ca. 3' 15" minutes

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Program Note

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“Greatest Of All Time (G.O.A.T.) of the Narwhals” is a whimsical musical journey inspired by the enigmatic creatures of the Arctic. This composition delves into the world of these majestic marine mammals, capturing their playful spirit, their mysterious depths, and their unique acoustic repertoire.

The piece opens with a lively and energetic theme, representing the narwhals’ playful nature and their acrobatic displays in the icy waters. As the music progresses, the mood shifts to a more contemplative and mystical tone, reflecting the serene beauty of the Arctic landscape. At this point, the composition introduces a captivating sonic exploration of the narwhals’ underwater vocalizations. The intriguing clicks, squeals, and sonar sounds are meticulously rendered into a mesmerizing soundscape, inviting the listener to immerse themselves in the underwater world of these extraordinary creatures.

The final section of the piece returns to the lively and energetic theme, celebrating the narwhals’ resilience and adaptability in their harsh environment. The music concludes with a triumphant coda, leaving the listener with a sense of wonder and admiration for these magnificent creatures.

Conductor's Note

1. Alto/Baritone Saxophones may keep the G# key depressed throughout this song to remember the addition of this sharp to the key signature.
2. The conductor should play a recording of realistic narwhal sounds for the students and audience for familiarity of what this mysterious animal actually sounds like. Research the internet for good recordings.
3. Use Darcy Williams' "Teaching Rhythm Logically" to teach the complex rhythms within in this work. Specifically, rhythm charts 7.5, 12 and 12.5.
4. Measure 105 is a key change into F Lydian. Feel free to talk about this with your students so they understand the interesting feel of this mode.
5. At measure 65, narwhal sounds are replicated by the clarinets and saxophones playing mouthpiece and barrel (clarinets) or mouthpiece and neck (saxophones). These pitches should be scooped up and back down, like the sounds of the narwhal.
6. As always, feel free to make minor edits to the music to adapt to the needs of your ensemble.

About the Composer

Ben Blessing, (1984) hails from Nampa, ID. A former Marine and current member of the 25th Army Band in Boise ID, he is a long-serving member of the Idaho Army National Guard. He holds a Bachelor’s Degree in Music Composition from Northwest Nazarene University and a Master’s in Music Education from the American Band College. He has studied with Dr. Walden Hughes, Dr. Eric Alexander, SFC Sara Corry, and Adam Schoenberg. In demand as a composer and conductor, his works have been received with enthusiasm from many audiences. A number of his works have been recognized by the American Band College on their Top 100 List, and his original work “Standhope Peak” is the winner of the 2022 NFMC Armed Forces Composition Competition. Mr. Blessing enjoys writing music for concert band, orchestra, and electronic avenues as well. In his off time, he enjoys writing music, running ultramarathons, and spending quality time with his wife, children, and dogs. He is the Race Director for the Standhope Ultra Challenge and the band director for the Baker School District in Baker City, Oregon.

G.O.A.T. of the Narwhals

Allegro ♩=120

Ben Blessing (ASCAP)

Flute 1

Flute 2

Oboe

Bassoon

Bb Clarinet 1, 2

Bass Clarinet in Bb

Eb Alto Sax. 1, 2

Tenor Saxophone in Bb

Baritone Saxophone

Bb Trumpet 1, 2

Horn in F

Trombone 1, 2

Euphonium

Tuba

String Bass

Timpani

Percussion 1

Percussion 2

Glockenspiel

Vibraphone

Marimba

pizz.

p

G.A.C.D

p

S.D./B.D.

p

Cr. Cym.

p

mp R L R L L

mp

mp

1 2 3 4 5 6 7 8

9 17

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. *mf* *f* *p*

Bsn. *mf*

Bb Cl. 1, 2 *mp* *mf* *f* *p*

B. Cl. *mf* *mf* *p*

A. Sax. 1, 2 *mf* *mf* *p* *f* *p*

T. Sax. in Bb *mf* *mf* *p*

Bari. Sax. *mf* *mf* *p*

Tpt. 1, 2 *p*

Hn. in F *p*

Tbn. 1, 2 *p*

Euph. *p*

Tba. *p*

S. Bass *p*

Timp.

Perc. 1 *p*

Perc. 2

Glock. *mp*

Vib. *mp*

Mar. *mp*

9 10 11 12 13 14 15 16 17

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p*

Bsn. *mf* *f* *p*

Bb Cl. 1, 2 *f* *p*

B. Cl. *mf*

A. Sax. 1, 2 *f* *p* *f* *p* *f* *p*

T. Sax. in Bb *mf*

Bari. Sax. *mf*

Tpt. 1, 2 *p* *f*

Hn. in F *p* *mp*

Tbn. 1, 2 *p* *mp*

Euph. *p* *mp*

Tba. *p* *mp*

S. Bass *mp* *arco*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p*

Glock. *p* *f*

Vib. *p* *f*

Mar. *p* *f*

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Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1, 2

B. Cl.

A. Sax. 1, 2

T. Sax. in Bb

Bari. Sax.

Tpt. 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Mar.

mf *mp* *f* *mf* *f* *mf* *f*

mf *mp* *mf* *mp* *mf* *mp* *mf*

p *mf* *p* *mf*

Crash Cym. *mp* *mp*

Tam-Tam *pp* *mf* *pp* *mf*

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

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Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1, 2

B. Cl.

A. Sax. 1, 2

T. Sax. in Bb

Bari. Sax.

Tpt. 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Mar.

f

mf

p

mp

pp

Crash Cym.

Tam-Tam

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36 37 38 39 40 41 42 43 44

49

Fl. 1 *f* *mf* *mf*

Fl. 2 *mf*

Ob. *f* *mf* *mf*

Bsn. *mf*

Bb Cl. 1, 2 *mf*

B. Cl. *mf*

A. Sax. 1, 2 *mf*

T. Sax. in Bb *mf*

Bari. Sax. *mf*

Tpt. 1, 2 *f* *mf*

Hn. in F *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tba. *mf*

S. Bass *p* *pizz.*

Timp. *p* *mf* *p*

Perc. 1 *mp* *p*

Perc. 2 *mf*

Glock. *p* *p*

Vib. *p* *p*

Mar. *p* *p*

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81

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1, 2

B. Cl.

A. Sax. 1, 2

T. Sax. in Bb

Bari. Sax.

Tpt. 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Mar.

re-attach barrel and mouthpiece

re-attach neck and mouthpiece

re-attach neck and mouthpiece

mp *p* *f* *pp*

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89 97

Fl. 1 *f* *mf* *f* *p*

Fl. 2 *f* *mf* *f* *p*

Ob. *f* *mf* *f* *p*

Bsn. *mf* *mf* *f* *p*

Bb Cl. 1, 2 *mf* *mf* *f* *p*

B. Cl. *mf* *mf* *f* *p*

A. Sax. 1, 2 *mf* *mf* *f* *p*

T. Sax. in Bb *mf* *mf* *f* *p*

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

Tpt. 1, 2 *p*

Hn. in F *p*

Tbn. 1, 2 *p*

Euph. *mf* *p*

Tba. *mf* *p*

S. Bass *mf* *pizz.* *p*

Timp. *mf*

Perc. 1 *mf* *p*

Perc. 2 *p*

Glock. *mf* *mp*

Vib. *mf* *mp*

Mar. *mf* *mp*

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Fl. 1 *f* *p* *f* *p* *p* *f* *f* *p* *f* *p*

Fl. 2 *f* *p* *p* *f*

Ob. *f* *p* *p* *f* *f* *p* *f* *p*

Bsn. *mf* *f* *p* *p* *f* *mf*

Bb Cl. 1, 2 *f* *p* *f* *p* *f* *p*

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

A. Sax. 1, 2 *f* *p* *f* *p* *p* *f* *f* *p* *f* *p*

T. Sax. in Bb *mf* *f* *mf*

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

Tpt. 1, 2 *p* *mp*

Hn. in F *p* *mp*

Tbn. 1, 2 *p* *mp*

Euph. *p* *mp*

Tba. *p* *mp*

S. Bass *p* *mp*

Timp. *p* *f*

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

Perc. 2 *p* *f* *mp*

Glock. *p* *f* *mp*

Vib. *p* *f* *mp*

Mar. *p* *f* *mp*

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1, 2

B. Cl.

A. Sax. 1, 2

T. Sax. in Bb

Bari. Sax.

Tpt. 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Mar.

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arco

Tam-Tam

107 108 109 110 111 112 113 114 115

This page contains the musical score for measures 116 through 121. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn., Bb Cl. 1, 2, B. Cl., A. Sax. 1, 2, T. Sax. in Bb, Bari. Sax., Tpt. 1, 2, Hn. in F, Tbn. 1, 2, Euph., Tba., S. Bass, Timp., Perc. 1, Perc. 2, Glock., Vib., and Mar. The score includes dynamic markings such as *f*, *mf*, *mp*, and *p*. Performance instructions include *>Crash Cym.* and *Ratchet*. A large, semi-transparent watermark is overlaid diagonally across the score, featuring a green footprint with a smiley face and the text "Tender Toes COMPOSER BEN BLESSING Publications". A box with the number "121" is located in the top right corner of the page.

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1, 2

B. Cl.

A. Sax. 1, 2

T. Sax. in Bb

Bari. Sax.

Tpt. 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Mar.

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