

TIME LORD

JAROD HALL

INSTRUMENTATION

1	Conductor Score	4	F Horn	SUPPLEMENTAL and WORLD PARTS <i>Available for download from</i> www.alfred.com/supplemental
8	Flute	4	Trombone	
2	Oboe	2	Euphonium	
2	Bassoon	2	Euphonium 2 (opt.)	
5	B \flat Clarinet 1	2	Baritone T.C.	
5	B \flat Clarinet 2	2	Baritone T.C. 2 (opt.)	
2	B \flat Bass Clarinet	4	Tuba	
4	E \flat Alto Saxophone	2	Timpani	
2	B \flat Tenor Saxophone	2	Bells	
2	E \flat Baritone Saxophone	4	Percussion 1 (Tom-toms, Bass Drum)	
4	B \flat Trumpet 1	2	Percussion 2 (Wind Chimes, Suspended Cymbal)	
4	B \flat Trumpet 2			
			E \flat Alto Clarinet	
			E \flat Contra Alto Clarinet	
			B \flat Contra Bass Clarinet	
			E \flat Horn	
			Trombone in B \flat T.C.	
			Trombone in B \flat B.C.	
			Euphonium in B \flat B.C.	
			Tuba in B \flat T.C.	
			Tuba in B \flat B.C.	
			Tuba in E \flat T.C.	
			Tuba in E \flat B.C.	
			String Bass	





THE COMPOSER

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

ABOUT THE MUSIC

I wrote this one RIGHT after I saw *Doctor Strange in the Multiverse of Madness* for the first time. The idea was to create an epic battle sequence using time signature changes and melodic transformations. I think it turned out pretty well!

A few things to consider:

1. As the time signature shifts, so should the emphasis of each measure. For instance, the big 3/4 section arrives at measure 34. The heaviest beat here is beat 1, the weakest is beat 2, and beat 3 helps drive the energy across the barline. I like to think of this section as the "chorus" to the piece, whereas the other phrases function more like verses. The "verses" (i.e. the phrases at measure 16, 26, and 42) are largely 4/4. This meter relies on beats 1 and 3 to do the heavy lifting, giving beats 2 and 4 a bit of a break. In either case, the strong-beat-weak-beat should be played such that the listener can feel the pulse and imagine wielding a giant war hammer, maul, or halberd. It's a battle, after all!

2. The *Time Lord* theme is first stated in the clarinet in measures 2-6, but it comes back slightly faster at measure 16. This is the same melody, but with shorter note values: a melodic transformation called diminution. Imagine "diminution" being the name of a spell that a wizard of time might cast on the music to speed it up. When the theme comes back at measure 42, however, the notes are reversed.

The bassoon/trombone/euphonium line is in charge of this particular transformation called a "retrograde." Think of this like an "undo" spell, one where the listener is transported back in time!

Finally, both transformations appear simultaneously at measure 52: flute, oboe, and clarinet have the fast melody while alto, tenor, trumpet, and horn have the backwards melody. This is a battle—who will win?? That's up to you. Go get 'em!

—JaRod Hall

DURATION: 2:00

commissioned by Matthew Hiller, Amanda Johnson,
and the Fort Worth, Texas Middle School Invitational Honor Band

TIME LORD

JAROD HALL
(ASCAP)

Adagio (♩ = 60)

The musical score is arranged in a standard orchestral format with the following parts:

- Flute**: Treble clef, 4/4 time.
- Oboe**: Treble clef, 4/4 time.
- Bassoon**: Bass clef, 4/4 time. Dynamics: *p*.
- B♭ Clarinets**: Treble clef, 4/4 time. Dynamics: *mp*.
- B♭ Bass Clarinet**: Treble clef, 4/4 time. Dynamics: *p*.
- E♭ Alto Saxophone**: Treble clef, 4/4 time.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time.
- E♭ Baritone Saxophone**: Treble clef, 4/4 time. Dynamics: *p*.
- B♭ Trumpets**: Treble clef, 4/4 time.
- F Horn**: Treble clef, 4/4 time.
- Trombone / Euphonium**: Bass clef, 4/4 time. Dynamics: *p*.
- Opt. Euphonium 2 (Tuba Double)**: Bass clef, 4/4 time. Dynamics: *p*.
- Tuba**: Bass clef, 4/4 time. Dynamics: *p*.
- Timpani**: Bass clef, 4/4 time. Dynamics: *f*. Notes: (G, B♭, D).
- Bells**: Treble clef, 4/4 time. Dynamics: *mf*.
- Percussion 1**: Includes Tom-toms and Bass Drum (B.D.). Dynamics: *f*.
- Percussion 2**: Includes Wind Chimes and Suspended Cymbal. Dynamics: *f*.

The score is marked with a large red watermark: "Preview Only Requires Purchase".



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn. /
Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Sus. Cym.

5 *p* *mf* 7 8

10 Aggressivo (♩ = 144)

Fl. *f* *tr*

Ob. *f* *tr*

Bsn. *f*

1 Cls. *f* *tr*

2 Cls. *f* *tr*

B. Cl. *mf* *f*

A. Sax. *f* *tr*

T. Sax. *f*

B. Sax. *mf* *f*

10 Aggressivo (♩ = 144)

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. / Euph. *f*

Euph. 2 *mf* *f*

Tuba *mf* *f*

Timp. *p* *f*

Bls. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

9 *p* *f* *p* *f*



Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

Tbn. / Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

16

p

mf

f

p

p

p

p

f

p

p

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn. /
Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

18 19 20 21 22

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f* *mf*

Tbn. / Euph. *f* *mf*

Euph. 2 *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Bls. *mf*

Perc. 1 *f* *mf*

Perc. 2 *f*

23 *p* *f* 27

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn. /
Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

28

31

f

p

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

34

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

34

1
Tpts.

2

Hn.

Tbn. /
Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

32

p

f

f

p

f

35

36

Fl. *f* *p*

Ob. *f* *p*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

1 Tpts. *f* *p*

2 Tpts. *f* *p*

Hn. *p*

Tbn. / Euph. *p*

Euph. 2 *p*

Tuba *p*

Timp. *p* *f* *p* *f*

Bls. *f*

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

Perc. 2

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn. / Euph.

Euph. 2

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

mp

mf

f

p

Solo

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47

48

49

50

p

52

Fl. *f*

Ob. *f*

Bsn. *f*

1
Cls. *f*

2
Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

52

1
Tpts. *f*

2
Tpts. *f*

Hn. *f*

Tbn. / Euph. *f*

Euph. 2 *f*

Tuba *f*

Timp. *f* *p* *f* *p* *f* *p*

Bls. *f*

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

Perc. 2 *f*

52 *f* 53 54 *p*

60

Fl. *p* *ff*

Ob. *p* *ff*

Bsn. *mf* *ff*

1 Cls. *p* *ff*

2 Cls. *p* *ff*

B. Cl. *mf* *ff*

A. Sax. *p* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

60

1 Tpts. *p* *ff*

2 Tpts. *p* *ff*

Hn. *p* *ff*

Tbn. / Euph. *mf* *ff*

Euph. 2 *mf* *ff*

Tuba *mf* *ff*

Timp. dampen *p* *ff* *p* *ff*

Bls. *p* *ff* dampen

Perc. 1 *p* *ff* *p* *ff* dampen dampen

Perc. 2 *p* *ff* *p* *ff* dampen dampen

60 *mf* 61 *p* *ff* 64

