

Ian Evans Guthrie

TO AWAKE THE ROAR OF THE LION WITHIN



for wind band

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**To Awake the Roar of the Lion Within
(2024-25)**

for wind band

Duration: ca. 4'30"

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INSTRUMENTATION

Piccolo
2 Flutes
Oboe
English Horn
3 Clarinets in B-flat
Bass Clarinet
Bassoon

2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

2 Trumpets in B-flat
2 Horns in F (2nd optional)
2 Trombones
Bass Trombone
Euphonium
Tuba

Piano

4 Timpani (one player)

3 Percussionists:

1. Glockenspiel, Xylophone, and Marimba
hard plastic and soft yarn mallets required

2. Tam-tam and Xylophone

rubber, large felt, and hard plastic mallets required

3. Snare Drum, Bass Drum, and Temple Blocks [5]
large felt mallets and wooden-tipped sticks required

PERFORMANCE NOTES

All players: Grace notes should be played before the beat.

Bass clarinet: If the player does not possess a low D extension, please play the cue notes.

Percussion 3: The *cannon shot* [sometimes shortened to *cannon*] stipulates to powerfully strike the drum dead center in order to emulate a cannon shot. Additionally, from measure 122 to the end, the player should have the wooden-tipped sticks and large felt mallets both in hand, using one direction to play with the felt, and the other to play with the wood. If necessary, the player may instead opt to switch between the shafts and felt of the large felt mallets, but this will alter the sound. At the very end, the terms “felt” and “wood” are used as abbreviations due to the quick change of material needed.

PROGRAM NOTES

This piece is dedicated to Sebastian Buhts, Assistant Professor of Music at Lindenwood University (St. Charles, MO), who commissioned this work in 2024 as part of an intercollegiate exchange in 2025. Like some of my works, this piece was inspired partially by sketches, but the biggest inspiration was a motto. When I researched the history of Lindenwood University, the university was about to celebrate a potential bicentennial; however, deeper research has revealed their bicentennial was still a few years away. However, when I read about their motto—“to awaken the lion within”—inspiration struck immediately.

What struck me most about this phrase is its reference to a lion, which, in many Western and Near Eastern cultures, has represented bravery, strength, power, and even deity, including in ancient Egypt. Furthermore, the Jewish writings of Amos, to which Martin Luther King, Jr. alluded in his famous statement, “Let justice roll down like waters and righteousness like a mighty stream,” and other Jewish literature, employ lions as symbols of victory, strength, reverence, judgment, struggle, and royalty. In this work, I attempt to synthesize all these mighty traits in a way that is accessible yet unique, engaging yet thought-provoking.

Therefore, Lindenwood University and their mission were seminal in the creation of this work. Yet they, and this piece, send a mission that extends far beyond their concert halls or building walls, one that encourages all to be ethical, impassioned, motivated, and perseverant. I hope this work instills the same determinations in you.

—Ian Evans Guthrie, January 2025

DURATION: ca. 4’30”

Picc. 16 G. P. (in tempo)

1 *f* *p* *f* *ff*

Fl. 1 *mf* *f* *fp* *f* *ff*

Fl. 2 *mf* *f* *fp* *f* *ff*

Ob. *mf* *f* *fp* *f* *ff*

Eng. Hn. (opt.) *mf* *f* *fp* *f* *ff*

1 *p* *mf* *ff*

Cl. (Bb) 2 *p* *mf* *ff*

3 *p* *mf* *ff*

Bass Cl. *p* *mf* *p* *f*

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

1

A. Sax. 2

T. Sax.

Bari. Sax.

1 16 G. P. (in tempo)

Tr. (Bb) *mf* *f* *p* *ff*

2 *ff*

Hns. (F)

Tbns. *p* *mf*

Bass Tbn. *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf* *p* *f*

Pno. 16 8 G. P. (in tempo)

ff *ff*

Timp. 16 G. P. (in tempo)

Perc. 1 *f* *p* *f* dampen at all rests

Perc. 2

Perc. 3 Snare Drum *p* *mf* *p* *f* snares off

9 10 11 12 13 14 *p* *f* 15 16 17 18

19

G. P. 27

Picc.

1

Fl.

2

Ob.

Eng. Hn.
(opt.)

1

Cl. (Bb) 2

3

Bass Cl.

Bsn.

1

A. Sax.

2

T. Sax.

Bari. Sax.

19

G. P. 27

Tr. (Eb)

1

2

Hrn. (F)

Tbns.

Bass Tbn.

Euph.

Tba.

19

G. P. 27

Pno.

19

G. P. 27

Timp.

Perc. 1

Perc. 2

Perc. 3

Tam-tam
large felt mallets

Bass Drum
wooden-tipped sticks

Xyl.
hard plastic mallets

30 36

Picc. *ff*

1 *ff*

Fl. 2 *ff*

Ob. *ff*

Eng. Hn. (opt.) *ff*

1 *ff*

Cl. (Bb) 2 *ff*

3 *ff*

Bass Cl. *ff*

Bsn. *ff*

1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

p *mf* *n* *mf*

p *mf* *n* *mf*

p *mf* *p*

p *mf* *p*

30 36

Tr. (Eb) 1 *ff*

2 *ff*

Hns. (F) *ff* a 2 *mf*

Tbns. *ff* *p* *mf* *a 2* *p* *mf*

Bass Tbn. *ff* *p* *mf* *p* *mf*

Euph. *ff* *p* *mf* *p* *mf*

Tba. *ff* *p* *mf* *p* *mf*

30 36

Pno. *ff* *ff* *p* *mf*

Timp. *ff* dampen at all rests *p* *mf*

Perc. 1 *ff* *Xyl.* *n* *mf*

Perc. 2 *ff* *Tam-tam rubber mallets* dampen! *n* *mf*

Perc. 3 *ff* *Bass Drum (wooden-tipped sticks)* *Snare Drum snares on* *p* *mf* *p*

29 30 31 32 33 34 35 36 37

44

Picc.

1

Fl.

2

Ob.

Eng. Hn.
(opt.)

1

Cl. (Bb) 2

3

Bass Cl.

Bsn.

1

A. Sax.

2

T. Sax.

Bari. Sax.

44

1

Tr. (Bb)

2

Hns. (F)

Tbns.

Bass Tbn.

Euph.

Tba.

44

Pno.

44

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

rubber mallets

Temple Blocks
(wooden-tipped sticks)

Bass Drum
(wooden-tipped sticks)

38 39 40 41 42 43 44 45 46 47

Picc.
 1
 Fl.
 2
 Ob.
 Eng. Hn. (opt.)
 1
 Cl. (Bb) 2
 3
 Bass Cl.
 Bsn.
 1
 A. Sax.
 2
 T. Sax.
 Bari. Sax.
 1
 2
 Tr. (Bb)
 2
 Hns. (F)
 Tbn.
 Bass Tbn.
 Euph.
 Tba.
 Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for 'To Awake the Roar of the Lion Within', page 52. The score is for a large orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboe, English Horn (optional), Clarinets (1 and 2 in Bb), Bass Clarinet, Bassoon (1), Saxophones (Alto 1 and 2, Tenor, Baritone), Trumpets (1 and 2 in Bb), Horns (F), Trombones (Tbn., Bass Tbn., Euphonium, Tuba), Piano, Timpani, and Percussion (1, 2, and 3). The percussion section includes Tam-tam, Bass Drum (with wooden-tipped sticks), Maracas (with hard yarn mallets), Xylophone (with hard plastic mallets), and Temple Blocks (with wooden-tipped sticks). The score features various dynamics such as *mf*, *ff*, and *p*. A key signature change from G major to F major is indicated at the beginning of measure 52. The piece is in 3/4 time.

58

Picc. *f* *p* *ff*

1 *mf* *f* *fp* *ff*

Fl. 2 *mf* *f* *fp* *ff*

Ob. *mf* *f* *fp* *ff* *mf*

Eng. Hn. (opt.) *mf* *f* *fp* *ff*

1 *ff*

Cl. (Bb) 2 *ff*

3 *ff*

Bass Cl. *p* *f* *mf*

Ban. *p* *f* *mf*

1 *ff*

A. Sax. *ff*

2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

58

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

2 *ff* *mf*

Hns. (F) *mf* *ff* *a 2*

Tbns. *ff* *a 2*

Bass Tbn. *mf* *ff*

Euph. *mf* *ff*

Tba. *p* *f* *mf* *ff*

58

Pno. *ff* *mf* *ff*

58

Timp. *mf* *F→G*

Perc. 1 *f* *p* *ff* *Mar.* *hard yarn mallets* *mf*

Perc. 2 *Snare Drum* *(wooden-tipped sticks)* *Bass Drum* *large felt mallets* *cannon*

Perc. 3 *p* *f* *p* *ff*

58 59 60 61 62 63 64 65 66

67 74

Picc. *ff* *mf*

1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff*

Eng. Hn. (opt.) *ff*

1 *ff*

Cl. (Bb) 2 *ff*

3 *ff*

Bass Cl. *ff* *ffp* *f*

Bsn. *ff* *ffp* *f*

1 like an echo *p*

A. Sax. 2 like an echo *p*

T. Sax. like an echo *p*

Bari. Sax. *ff* *ffp* *f*

67 74

1 *ff*

Tr. (Bb) 2 *ff*

Hns. (F) *ff*

Tbns. *ff*

Bass Tbn. *ff* *p* *f*

Euph. *ff* *p* *f*

Tba. *ff* *p* *f*

67 74

Pno. *ff* *n* *f*

67 74

Timp. *ff* *p* *n*

Perc. 1 *n* *f*

Perc. 2 Tam-tam rubber mallets *p* *ff* *f*

Perc. 3 Bass Drum *p* *ff* *f*

Mar. soft yarn mallets *n* *f*

Xyl. hard plastic mallets *f*

Temple Blocks wooden-tipped sticks *f*

67 68 69 70 71 72 73 74 75 76

82 86

Picc. *no cresc.*

1 *no cresc.*

Fl. *no cresc.*

2 *no cresc.*

Ob.

Eng. Hn. (opt.)

1 *p*

Cl. (Bb) 2 *p*

3 *p*

Bass Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

1 *ff*

A. Sax. *ff*

2 *ff*

T. Sax. *ff*

Bari. Sax. *f* *ff*

1 *ff* *f*

Tr. (Bb) *ff* *f*

2 *ff* *f*

Hns. (F) *ff* *f* a 2

Tbns. *ff* *f*

Bass Tbn. *ff*

Euph. *ff*

Tba. *ff*

Pno. *ff* *ff* (8)

Timp. *ff* *ff*

Perc. 1 *ff*

Perc. 2 *no cresc.* **Tam-tam** large felt mallets *p* *ff*

Perc. 3 *ff* **Bass Drum** (wooden-tipped sticks) *ff*

77 78 79 80 81 82 83 84 85 86

This page of a musical score, numbered 87-97, features a variety of instruments including Piccolo, Flutes (1 and 2), Oboe, English Horn (optional), Clarinets (Bb 1 and 2), Bass Clarinet, Bassoon, Saxophones (Alto 1 and 2, Tenor, Bari.), Trumpets (1 and 2), Horns (F and Eb), Trombones (1 and 2), Euphonium, Tuba, Piano, Timpani, and Percussion (1, 2, and 3). The score includes dynamic markings such as *f*, *p*, *ff*, and *ffp*, as well as performance instructions like "like an echo" and "dampen". The percussion part includes a "Bass Drum" and "large felt mallets cannon". The score is written in a key signature of one flat and a 4/4 time signature, with a key change to one sharp at the end.

98

Picc. *ff*

1 *ff*

Fl. 2 *ff*

Ob. *ff*

Eng. Hn. (opt.) *ff*

1 *ff*

Cl. (Bb) 2 *ff*

3 *ff*

Bass Cl. *ff*

Bsn. *ff*

1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

98

1 *ff*

Tr. (Bb) 2 *ff*

Hns. (F)

Tbns. *ff*

Bass Tbn. *ff*

Euph. *ff*

Tba. *ff*

98

Pno.

98

Timp.

Perc. 1

Perc. 2 *p* *ff* Tam-tam rubber mallets

Perc. 3

98 99 100 101 102 103 104 105

106

Picc.

1

Fl.

2

Ob.

Eng. Hn.
(opt.)

1

Cl. (Bb) 2

3

Bass Cl.

Bsn.

1

A. Sax.

2

T. Sax.

Bari. Sax.

ff

106

1

Tr. (Bb)

2

Hns. (F)

Tbns.

ff

Bass Tbn.

Euph.

ff

Tba.

ff

106

8

Pno.

8

106

Timp.

Xyl.
hard plastic mallets

Perc. 1

ff

Tam-tam
rubber mallets

p *ff*

Bass Drum
wooden-tipped sticks

ff

106 107 108 109 110 111 112 113

fz p

fz p

fz p

114 122

Picc. *ff*

1 *ff*

Fl. 2 *ff*

Ob. *fz* *ff*

Eng. Hn. (opt.) *fz* *ff*

1 *ff*

Cl. (Bb) 2 *ff*

3 *ff*

Bass Cl. *ff*

Bsn. *ff*

1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *fz p* *ff* *ff*

114 122

Tr. (Bb) 1 *fz* *ff*

2 *fz* *ff*

Hns. (F) *ff* a 2

Tbns. *fz p* *ff* *ff*

Bass Tbn. *ff* *fz* *ff*

Euph. *ff* *fz* *ff*

Tba. *ff* *fz* *ff*

114 122

(8) Pno. *ff*

(8) *ff*

114 122

Timp. *ff* *ff*

Perc. 1 *ff*

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

Perc. 3 *ff*

114 115 116 117 118 119 120 121 122

wooden-tipped sticks
(large felt mallets ready)

128

Picc. *p sub.* *ff*

1 *p sub.* *ff*

Fl. 2 *p sub.* *ff*

Ob. *p sub.* *ff*

Eng. Hn. (opt.) *p sub.* *ff*

1 *p sub.* *ff*

Cl. (Bb) 2 *p sub.* *ff* *p* *mf* *p*

3 *p sub.* *ff* *p* *mf* *p*

Bass Cl. *p sub.* *ff* *p* *mf* *p*

Bsn. *p sub.* *ff* *p* *mf* *p*

1 *p sub.* *ff*

A. Sax. 2 *p sub.* *ff*

T. Sax. *p sub.* *ff*

Bari. Sax. *p sub.* *ff*

128

Tr. (Bb) 1 *p sub.* *ff*

2 *p sub.* *ff*

Hns. (F) *p sub.* *ff*

Tbns. *p sub.* *ff* *p* *mf*

Bass Tbn. *p sub.* *ff* *p* *mf*

Euph. *p sub.* *ff* *p* *mf*

Tba. *p sub.* *ff* *p* *mf* *p*

128

Pno. *p sub.* *ff*

128

Timp. *p sub.* *ff* dampen! *ff*

Perc. 1 *p sub.* *ff* dampen!

Perc. 2 *p* *ff* dampen! large felt mallets *p*

Perc. 3 *p sub.* *ff* dampen! Bass Drum (wooden-tipped sticks) Snare Drum snares on *p* *mf* *p*

123 124 125 126 127 128 129 130

