

# The 12 Year Old Symphony

By Ben Blessing

Concert Band, Level 2+

## The 12 Year Old Symphony

Movement I: Adagio/Allegro/Adagio. 4:35

Movement II: Andante. 2:50

Movement III: Allegro/Moderato/Allegro/Maestoso. 5:20

### Full Instrumentation

Piccolo	Horn in F 1
Flute	Horn in F 2
Oboe	Trombone
Bassoon	Euphonium
B♭ Clarinet 1	Tuba
B♭ Clarinet 2	Timpani
B♭ Bass Clarinet	Snare Drum
E♭ Alto Saxophone 1	Low Toms
E♭ Alto Saxophone 2	Bass Drum
Tenor Saxophone	Triangle
Baritone Saxophone	Suspended Cymbal
B♭ Trumpet 1	Crash Cymbals
B♭ Trumpet 2	Tambourine
	Tam-Tam

### Drum Map

The Drum Map consists of two staves of musical notation. The top staff is labeled with 'Bass Drum', 'Low Tom 1', 'Low Tom 2', and 'Snare Drum'. It shows a sequence of notes: a half note on the first line (Bass Drum), a quarter note on the second line (Low Tom 1), a quarter note on the third line (Low Tom 2), and a quarter note on the fourth line (Snare Drum). The bottom staff is labeled with 'Tam-Tam', 'Tambourine', 'Crash Cymbal', 'Suspended Cymbal', and 'Triangle'. It shows a sequence of notes: a half note on the first line (Tam-Tam), a quarter note on the second line (Tambourine), a quarter note on the third line (Crash Cymbal), a quarter note on the fourth line (Suspended Cymbal), and a quarter note on the fifth line (Triangle). Each note is marked with a specific symbol: a vertical bar for Tam-Tam, a circle with a dot for Tambourine, a cross for Crash Cymbal, a cross for Suspended Cymbal, and a triangle for Triangle.

### A Note on Percussion Parts

Not every band will have the personnel for all percussion parts. That being said, ensure the following happen:

1. Tenor Drum parts are played on a snare drum with the snare off
2. If no Tam-Tam is present, play the the notes with a crash cymbal
3. If no vibraphone is present, play on marimba. If no marimba is present, play on a bell set. If no xylophone is present, play on a bell set. The same criteria applies for chimes.
4. The director should take the liberty to apply appropriate substitutes in the case any of the parts are not present in the percussion inventory.

### Program Notes

I wrote this work dedicated to my new band program at Compass Public Charter School in Meridian, Idaho. In the Fall of 2018 I started a new band and choir program at this school and wanted to commemorate this special number to my students.

This is a work that falls within the American Band College's Band Music Level 2 difficulty level, but is a bit more demanding as the entire work takes 12-14 minutes, spread out over three different movements. Too often, there is not enough serious literature available that really stretches a young band program. While the lighthearted title gives this music the illusion that it is for children, a serious conductor will try and pull some serious emotion out of the notes. Done well, this can be a powerful work that inspires the younger generation to want more of our rich band heritage in America.

The first movement starts off quietly with horn and euphonium singing the main theme in D minor. This is then refrained by the upper woodwinds, then trumpets. After a development section, this music transitions into a quick beat, with quotes of *Dies Irae* and *Overture to Egmont* by Beethoven. This movement ends as it began, quietly and sad.

Movement two was inspired by some piano playing my 6 year old son was playing on the piano one evening. I decided to steal the theme and use it as the basis for the main theme of the 2nd movement. A familiar 007 motif can be heard throughout this work, as well as bits of material taken from my 2nd symphony. Great care should be taken to balance the flute and bass clarinet at the end of the movement.

The third movement start on a fun, lighthearted 6/8 theme played by the alto saxophone. It is answered by the piccolo and triangle. In the case a piccolo is not available, it should be played on the flute, with the flute player being told "*sound like a piccolo, but play in tune instead.*" The 2/4 section played by brass and timpani should compliment the style and emotion played by the saxophone/piccolo section, but with marked accents on the louder notes.

The refrain from Movement I should be played very grandiose in style, signaling a return to the overarching form of the entire work. The end of this movement is a joyous celebration, celebrating new life and new beginnings, much in the spirit of a new music program :-)



# The 12 Year Old Symphony

Ben Blessing

## I.

Adagio  $\text{♩} = 60$

The musical score is arranged in system blocks. Each instrument part is labeled on the left with its name and specific configuration (e.g., Flute, Oboe, Bassoon, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1 & 2, Horn in F 1 & 2, Trombone, Euphonium, Tuba, Timpani, Glockenspiel, Xylophone, Percussion I, and Percussion II). The score includes dynamic markings such as *mf*, *p*, and *f*, and performance instructions like 'echo the xylophone'. A large green footprint watermark is prominently displayed across the woodwind and brass sections, containing the text 'Tender Toes Publications' and 'BEN BLESSING COMPOSER'.

FL. *mf* **A** *mf* **B**

Ob. *mf* *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mp*

B. Cl. *mp*

Alto Sax. *mp* *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2

Hn. *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Glock. *mf*

Xyl. **A** **B**

Perc. *p* *p*

Perc.

18

FL. *mf*

Ob. *mf*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mf* *p*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *p* *f* *p*

Hn. *p* *f* *p*

Tbn. *p*

Euph. *p* *f* *p*

Tba. *p*

Timp. *p*

Glock. *mp*

Xyl.

Perc. *p*

Perc. *mp*

18 *p* *mp* *mp*

**C** **D** Più mosso  $\text{♩} = 72$

FL. *mp* *p*

Ob. *mp* *p*

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

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

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

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

Alto Sax. *mp* *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *p* *mp* *p* *f*

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

Tpt. 1 *mp* *mp* *p*

Tpt. 2 *mp* *mp* *p*

Hn. *mp* *mp*

Hn. *mp* *mp*

Tbn. *mp* *mp* *p*

Euph. *mp* *mp* *p*

Tba. *mp* *mp* *p*

Timp. *pp*

Glock. **C** **D** Più mosso  $\text{♩} = 72$

Xyl. **C** **D** Più mosso  $\text{♩} = 72$

Perc. *p*

Perc. *mp*



39

FL.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Hn.

Tbn.

Euph.

Tba.

Timp.

Glock.

Xyl.

Snare Drum

Perc.

Perc.

39

*mp*

*p*

*f*

**E**

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F

48 Allegro ♩=144

FL. *f* *fp* *p*

Ob. *f* *fp* *p*

Bsn. *p*

Cl. 1 *f* *fp* *p*

Cl. 2 *p*

B. Cl. *p*

Alto Sax. *f* *fp* *p*

Alto Sax. *f* *fp* *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *f* *p*

Tpt. 2 *f*

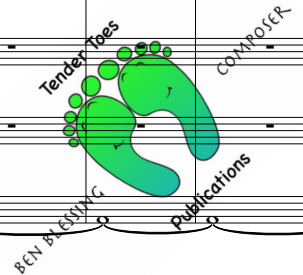
Hn. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*



Timp. *p*

Glock. *p* *f*

Xyl. *p* *f*

Perc. *f* choke *f* choke

Perc. *f* choke *f* choke

48 *mp*

F

Allegro ♩=144

59

Fl. *p*

Ob. *p*

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. 1 *p*

Tpt. 2

Hn.

Hn.

Tbn.

Euph.

Tba.

Timp. *p*

Glock.

Xyl.

Perc.

Perc. *f*

**G**

**G**

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FL. *f* *p* **Andante**  $\text{♩} = 72$

Ob. *f* *p*

Bsn. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl. *f* *p*

Alto Sax. *f* *p*

Alto Sax. *f* *p*

Ten. Sax. *f* *p*

Bari. Sax. *f* *p*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p*

Hn. *p*

Tbn. *p*

Euph. *p*

Tba. *p*


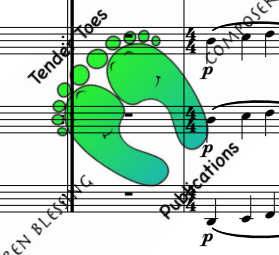
Timp. *p*

Glock. *f* *p*

Xyl. *f* *p* **Andante**  $\text{♩} = 72$

Perc. *mf* *mf*

Perc. *mf*

80

**H**

FL.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Hn.

Tbn.

Euph.

Tba.

Timp.

Glock.

Xyl.

Snare Drum

Perc.

Perc.

80

86  $\text{♩}=72$

FL.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Hn.

Tbn.

Euph.

Tba.

Timp.

Glock.

Xyl.

Perc.

Perc.

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*p*

*p*

*p*

*p*

div.

a2

*p*

II.

$\text{♩} = 75$

Flute 1 *mf* *<f*

Oboe 1 *mf* *<f*

Bassoon 1 *f*

Clarinet in B $\flat$  1 *mf* *<f*

Clarinet in B $\flat$  2 *mf* *<f*

Bass Clarinet in B $\flat$  *f*

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Baritone Saxophone *f*

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn in F 1 *mf*

Horn in F 2 *mf*

Trombone *mf*

Euphonium *mf*

Tuba *mf*

Timpani

Xylophone

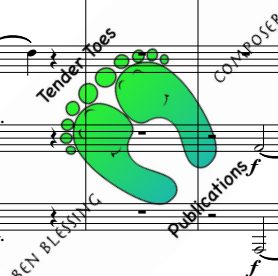
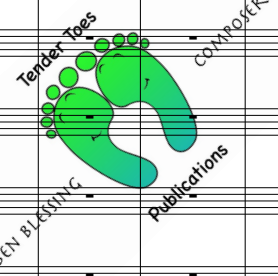
Vibraphone  $\text{♩} = 75$  *mp*

Percussion I (Snare Drum, Bass Drum, Low Tom) *mp* *mp*

Percussion *mp*

**I**

**I**



Fl. 1 piccolo only *mp*

Ob. 1

Bsn. 1 *COMPOSER*

Cl. 1 *TENDER TOTS*

Cl. 2 *BEN BLESSING* Publications

B. Cl. *mp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *mp*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph. *COMPOSER* Publications *mp*

Tba. Publications *mp*

Timp.

Xyl. *f*

Vib. *J* *mp*

Perc. 1

Perc. *f*

22 K +flute

Fl. 1 *f*

Ob. 1 *f*

Bsn. 1 *mf*

Cl. 1 *f*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1

Bari. Sax.

Tpt. 1 *f* w/oboe

Tpt. 2

Hn. 1 *mp*

Hn. 2 *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*


Timp. *pp*

Xyl. *mf*

Vib. *mf* K

Perc. 1 Tam-tam *p* Percussion *secco* *mp*

Perc. *mp*





33 **L**

Fl. 1 *f* +picc.

Ob. 1 *f*

Bsn. 1 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *mf* *f*

Euph. *f*

Tba. *f*

Timp.

Xyl.

Vib. *f* **L**

Perc. 1 *mp*

Perc.



42 **M** piccolo only

Fl. 1 *p*

Ob. 1

Bsn. 1

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

B. Cl.

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1 *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2 *p*

Tbn. *p*

Euph. *p*

Tba. *p*

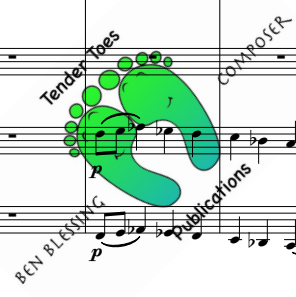

Timp.

Xyl.

Vib. **M**

Perc. 1 *pp* barely audible

Perc.



III.

Allegro ♩ = 120

N

Flute

Oboe

Bassoon

Clarinet in B♭ 1

Clarinet in B♭ 2

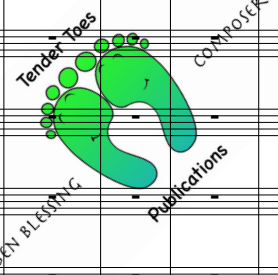
Bass Clarinet in B♭

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone



*mp*

*mp*

*mp*

*mp*

Trumpet in B♭ 1

Trumpet in B♭ 2

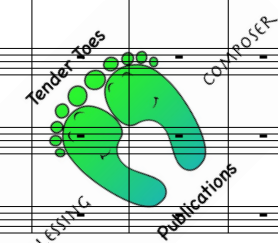
Horn in F 1

Horn in F 2

Trombone

Euphonium

Tuba



Timpani

Xylophone

Vibraphone

Percussion

Percussion

*p*

Allegro ♩ = 120

N

64

O

piccolo solo

mp

sub. p

mf

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64

p

**P**  $\text{♩} = 135$  **Q**

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Vib.

Perc. 1

Perc. 1

**P**  $\text{♩} = 135$  **Q**

93 + picc. **R** Allegro  $\text{♩} = 120$

FL. 1 *f* *mp*

Ob. 1 *f* *mp*

Bsn. 1 *f*

Cl. 1 *f* *mp*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f* *mp*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Timp.

Xyl. *f*

Vib. *f* **R** Allegro  $\text{♩} = 120$

Perc. 1 *f*

Perc. 1 *f*

93

$\text{♩} = 135$

105 **S** **T**

FL. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Vib.

Perc. 1

Perc. 1

105

119

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Vib.

Perc. 1

Perc. 1

119



135 rit. **V** Moderato ♩=100

FL. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. 1 *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Xyl. *ff*

Vib. *ff* **V** Moderato ♩=100 Chimes

Perc. 1 *ff*

Perc. 1 *ff*

149

Fl. 1 *-picc.* **W** *+picc.* *mf*

Ob. 1 *mf*

Bsn. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

Bari. Sax. *mf*

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Timp. *ff*

Xyl.

Chim. *ff* *ff* *Vibraphone* **W** *Allegro*  $\text{♩} = 120$

Perc. 1 *ff* *f*

Perc. 1

149

165

X ♩ = 70

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Vib.

Perc. 1

Perc. 1

165

p

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Vibraphone

Chimes

176

**Y** **Z**

Fl. 1 *mp*

Ob. 1 *p*

Bsn. 1

Cl. 1 *mp* *p*

Cl. 2 *p* *p*

B. Cl. *p* *p*

A. Sax. 1 *p*

A. Sax. 2

T. Sax. 1 *p*

Bari. Sax. *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp* *p*

Timp.

Xyl. *p*

Chim. *p* Glockenspiel *p*

Perc. 1

Perc. 1 *mp*

**AA**

*molto accel.* . . .

186

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

*mf*

*mp*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

+picc.

*p*

*mp*

*p*

*p*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

*p*

*mf*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

Xyl.

Glock.

Perc. 1

Perc. 1

*p*

*mf*

*mp*

*mp*

*mp*

**AA**

*molto accel.* . . .

194 **BB** Allegro  $\text{♩} = 120$

Fl. 1 +picc. *p*

Ob. 1 *mp*

Bsn. 1 *mp*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. 1 *mf* *p*

A. Sax. 2 *mf* *p*

T. Sax. 1 *mf* *p*

Bari. Sax. *mf* *p*

Tpt. 1

Tpt. 2

Hn. 1 *mf*

Hn. 2 *mf* *mp*

Tbn. *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp.

Xyl. *mp* *f*

Glock.

Perc. 1

Perc. 1 *mf*

194

203 CC DD

FL. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Glock.

Perc. 1

Perc. 1

203

♩=135  
EE

214

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Glock.

Perc. 1

Perc. 1

214

♩=135  
EE



227 **FF** +picc.

FL. 1 *f*

Ob. 1 *f*

Bsn. 1 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Tpt. 1 *mp* *f* *f*

Tpt. 2 *mp* *f* *f*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Tbn. *mp* *f*

Euph. *f*

Tba. *f*

Timp. *mp* *f*

Xyl. *f*

Glock. **FF** *f*

Perc. 1 *f* *f*

Perc. 1

227

**GG** *Maestoso*  $\text{♩} = 85$

FL. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

**GG** *Maestoso*  $\text{♩} = 85$   
Chimes

Perc. 1

Perc. 1

242

251 **HH**

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Chim.

Perc. 1

Perc. 1

251 **ff** **ff** **ff**



256

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Timp.

Xyl.

Chim.

Perc. 1

Perc. 1

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

*p*  $\curvearrowright$  *ff*

choke

*ff*  $\curvearrowright$  *ff*