

Indivisible!

Sample

by

Shaun Salem

Grade: 3 Duration: 4:34

Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

3 – Clarinet 1

3 – Clarinet 2

4 – Clarinet 3

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – Trumpet 1

3 – Trumpet 2

3 – Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Timpani

2 – Mallet 1

Vibraphone

2 – Mallet 2

Xylophone, Bells

2 – Mallet 3

Marimba

2 – Percussion 1

Snare Drum, Bass Drum

2 – Percussion 2

Large Gong, Suspended Cymbal

2 – Percussion 3

Wind Chimes, Sleigh Bells, Ratchet,
Triangle

Indivisible!

When Bill Burke approached me with a concept for a commissioned work of deep, personal value to him, he was adamant that this work reflect social unrest, that the work be challenging enough to be substantial to the repertoire, and that the introduction of the piece be unique and memorable. Bill summarized this concept as follows: "Watching my country that I cherish go through almost two decades of political, cultural, and societal fracturing (particularly during the 2016 presidential election) gave me the impetus to ask my friend and colleague Shaun Salem to compose a piece of music that would embody what our country was going through. 'Indivisible!' ebbs and flows with haunting melodies intertwined with short segments of The National Anthem. The piece concludes with a positive ending, as there is hope that our country - as it has many times before - finds common ground for the greater good of the generations of Americans yet to come."

Early in the process of writing "Indivisible!", I discovered and became captivated by a lyrical expression of "...one Nation, under God, Indivisible..." that can be heard in measures 100-104: "One / Nation / under God / Indivi-si / ble!" The haunting introduction of Solo Alto Sax juxtaposed with clustered woodwind tones over a pedal with effects was discovered later in the process. "Indivisible!" captures the sentiment that freedom in America isn't free, that sometimes we disagree about what freedom means for each of us individually, and that we must strive to be united in our pursuit of liberty and justice for all to preserve the freedoms that exist.

Composer's Name

Born September 26, 1980



Shaun Salem is a music educator, conductor, and composer with a masters degree in music composition from the University of South Florida and a bachelors degree from Middle Tennessee State University. He began composing at the age of 14 under the tutelage of composer W. Mark Harrell, a French Horn player with the Knoxville Symphony Orchestra whose compositions are regularly commissioned by the KSO. Shaun studied music composition under composers Michael Linton, Paul Osterfield, David McKay, Paul Reller, Michael Sidney Timpson, and Chi Chun Chi Sun Li. He devotes his music efforts to concert band literature, film scores, classical music, and modern contemporary styles, working diligently to give students a quality educational performance experience in every work.

Additionally, Shaun has been a licensed instrumental music educator since 2011 and has worked closely with area band directors and instrumental instructors for several years, including nationally recognized music educators George Hayden and Roann Romines. Works from Shaun's WindSaga series have been programmed at multiple clinics, honor bands, and by college bands across the United States. Shaun's 2014 work, "Call of the Wild" (for intermediate band) was awarded "Editor's Choice" by J.W. Pepper, and his 2015 work, "Windfall" received special recognition in Bandworld Magazine's Top 100 list of new works. Shaun has also been called upon to arrange band and percussion music for local marching bands including Knoxville Central High School and Alcoa High School.

Shaun lives in Maryville, Tennessee with his beautiful wife and children. He is a regular participant and occasional guest conductor in community bands including the Tennessee Wind Symphony and the Maryville College Community Band. He teaches percussion at Montgomery Ridge Intermediate School and Maryville Junior High School while also serving as an instructor for George Hayden's world-renowned, elementary grade-level Wind Ensemble, recognized for excellence in 2007 when the ensemble was invited to perform at the Midwest Band Clinic in Chicago, IL. If you are a director who enjoys programming works by this composer, find and connect with Shaun Salem on Facebook to share your group's performances of his works (facebook.com/shaun.salem). Recordings of all Shaun's works can be found at GPGMusic.com or by web search on YouTube.

Indivisible!

Commissioned for the Sevierville Middle School Band, Bill Burke, Director
In Memory of Jim Callett

Shaun Salem

Complete Score

Ominous $\text{♩} = 66$

Flute 3

Oboe 3

Bassoon 4

B♭ Clarinet 1 2 players div. pp ppp

B♭ Clarinet 2 2 players div. pp ppp

B♭ Clarinet 3 2 players div. pp ppp

Bass Clarinet p

Alto Saxophone Solo mf

Tenor Saxophone

Baritone Saxophone p

B♭ Trumpet 1 3

B♭ Trumpet 2 3

B♭ Trumpet 3 4

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Euphonium

Tuba p

Timpani D, G, C, D p ff mp p

Vibraphone 3 ff

Xylophone, Bells 3 ff p

Marimba 4 ff p

Percussion 1 Snare Drum $fp < f$

Percussion 2 Large Gong, Suspended Cymbal mf

Percussion 3 Wind Chimes, Sleigh Bells, Ratchet, Triangle mf

5

6

7

8

9

10

Musical score for 'Indivisible!' - Complete Score - Page 2. The score is arranged in systems for various instruments and includes performance instructions such as 'rit.', 'Fast', 'mp', 'p', 'ff', and 'unison'.

System 1 (Measures 11-22): Includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1-3 (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets 1-3 (Tpt. 1, 2, 3), Horns (Hn. 1, 2), Trombones (Tbn. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Vibraphone (Vib.), Xylophone/Bells (Xyl. Bls.), Maracas (Mrb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

System 2 (Measures 23-34): Continuation of the score for the same instruments.

System 3 (Measures 35-46): Continuation of the score for the same instruments.

System 4 (Measures 47-58): Continuation of the score for the same instruments.

System 5 (Measures 59-70): Continuation of the score for the same instruments.

System 6 (Measures 71-82): Continuation of the score for the same instruments.

System 7 (Measures 83-94): Continuation of the score for the same instruments.

System 8 (Measures 95-106): Continuation of the score for the same instruments.

System 9 (Measures 107-118): Continuation of the score for the same instruments.

System 10 (Measures 119-130): Continuation of the score for the same instruments.

System 11 (Measures 131-142): Continuation of the score for the same instruments.

System 12 (Measures 143-154): Continuation of the score for the same instruments.

System 13 (Measures 155-166): Continuation of the score for the same instruments.

System 14 (Measures 167-178): Continuation of the score for the same instruments.

System 15 (Measures 179-190): Continuation of the score for the same instruments.

System 16 (Measures 191-202): Continuation of the score for the same instruments.

System 17 (Measures 203-214): Continuation of the score for the same instruments.

System 18 (Measures 215-226): Continuation of the score for the same instruments.

System 19 (Measures 227-238): Continuation of the score for the same instruments.

System 20 (Measures 239-250): Continuation of the score for the same instruments.

System 21 (Measures 251-262): Continuation of the score for the same instruments.

System 22 (Measures 263-274): Continuation of the score for the same instruments.

System 23 (Measures 275-286): Continuation of the score for the same instruments.

System 24 (Measures 287-298): Continuation of the score for the same instruments.

System 25 (Measures 299-310): Continuation of the score for the same instruments.

System 26 (Measures 311-322): Continuation of the score for the same instruments.

System 27 (Measures 323-334): Continuation of the score for the same instruments.

System 28 (Measures 335-346): Continuation of the score for the same instruments.

System 29 (Measures 347-358): Continuation of the score for the same instruments.

System 30 (Measures 359-370): Continuation of the score for the same instruments.

System 31 (Measures 371-382): Continuation of the score for the same instruments.

System 32 (Measures 383-394): Continuation of the score for the same instruments.

System 33 (Measures 395-406): Continuation of the score for the same instruments.

System 34 (Measures 407-418): Continuation of the score for the same instruments.

System 35 (Measures 419-430): Continuation of the score for the same instruments.

System 36 (Measures 431-442): Continuation of the score for the same instruments.

System 37 (Measures 443-454): Continuation of the score for the same instruments.

System 38 (Measures 455-466): Continuation of the score for the same instruments.

System 39 (Measures 467-478): Continuation of the score for the same instruments.

System 40 (Measures 479-490): Continuation of the score for the same instruments.

System 41 (Measures 491-502): Continuation of the score for the same instruments.

System 42 (Measures 503-514): Continuation of the score for the same instruments.

System 43 (Measures 515-526): Continuation of the score for the same instruments.

System 44 (Measures 527-538): Continuation of the score for the same instruments.

System 45 (Measures 539-550): Continuation of the score for the same instruments.

System 46 (Measures 551-562): Continuation of the score for the same instruments.

System 47 (Measures 563-574): Continuation of the score for the same instruments.

System 48 (Measures 575-586): Continuation of the score for the same instruments.

System 49 (Measures 587-598): Continuation of the score for the same instruments.

System 50 (Measures 599-610): Continuation of the score for the same instruments.

System 51 (Measures 611-622): Continuation of the score for the same instruments.

System 52 (Measures 623-634): Continuation of the score for the same instruments.

System 53 (Measures 635-646): Continuation of the score for the same instruments.

System 54 (Measures 647-658): Continuation of the score for the same instruments.

System 55 (Measures 659-670): Continuation of the score for the same instruments.

System 56 (Measures 671-682): Continuation of the score for the same instruments.

System 57 (Measures 683-694): Continuation of the score for the same instruments.

System 58 (Measures 695-706): Continuation of the score for the same instruments.

System 59 (Measures 707-718): Continuation of the score for the same instruments.

System 60 (Measures 719-730): Continuation of the score for the same instruments.

System 61 (Measures 731-742): Continuation of the score for the same instruments.

System 62 (Measures 743-754): Continuation of the score for the same instruments.

System 63 (Measures 755-766): Continuation of the score for the same instruments.

System 64 (Measures 767-778): Continuation of the score for the same instruments.

System 65 (Measures 779-790): Continuation of the score for the same instruments.

System 66 (Measures 791-802): Continuation of the score for the same instruments.

System 67 (Measures 803-814): Continuation of the score for the same instruments.

System 68 (Measures 815-826): Continuation of the score for the same instruments.

System 69 (Measures 827-838): Continuation of the score for the same instruments.

System 70 (Measures 839-850): Continuation of the score for the same instruments.

System 71 (Measures 851-862): Continuation of the score for the same instruments.

System 72 (Measures 863-874): Continuation of the score for the same instruments.

System 73 (Measures 875-886): Continuation of the score for the same instruments.

System 74 (Measures 887-898): Continuation of the score for the same instruments.

System 75 (Measures 899-910): Continuation of the score for the same instruments.

System 76 (Measures 911-922): Continuation of the score for the same instruments.

System 77 (Measures 923-934): Continuation of the score for the same instruments.

System 78 (Measures 935-946): Continuation of the score for the same instruments.

System 79 (Measures 947-958): Continuation of the score for the same instruments.

System 80 (Measures 959-970): Continuation of the score for the same instruments.

System 81 (Measures 971-982): Continuation of the score for the same instruments.

System 82 (Measures 983-994): Continuation of the score for the same instruments.

System 83 (Measures 995-1006): Continuation of the score for the same instruments.

23 24 25 26 27 28 29 30 31 32

Fl. unison *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx.

B. Sx. *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Hn. 1 *mp* *f* *mf*

Hn. 2 *mp* *f* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mf*

Vib. *mf*

Xyl. Bls. *mp* *mf*

Mrb. *mf*

Perc. 1 *mf* *mp*

Perc. 2 *p* *f*

Perc. 3

33 34 35 36 37 38 39 40 41 unis. 42

Fl. *mf* *fp* *fp* *mp*

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

Bsn. *p* *f*

Cl. 1 *f* *p* *p* *mp*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. *p* *f*

A. Sx. *p* *fp* *fp* *mp*

T. Sx. *p* *f* *mp*

B. Sx. *p* *f* *mp*

Tpt. 1 *p* *fp* *fp* *fp* *fp* *mf*

Tpt. 2 *p* *fp* *fp* *mf*

Tpt. 3 *p* *fp* *fp* *mf*

Hn. 1 *p* *fp* *fp* *mf*

Hn. 2 *p* *fp* *fp* *mf*

Tbn. 1 *p* *f* *mp*

Tbn. 2 *p* *f* *mp*

Euph. *p* *f* *mp* *mf*

Tuba *p* *f*

Timp. *fp* *mf*

Vib. *f* *mf* *f*

Xyl. Bls. *mp* *f* *mf* *f*

Mrb. *f* *mf* *f*

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

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

Perc. 3 (W.C.) *f*

3 2

43 44 45 46 47 48 49 50

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

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

Bsn. *mf* *mp* *ff* *mf* *f*

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

Cl. 2 *mp* *ff* *f*

Cl. 3 *mp* *ff* *f*

B. Cl. *mf* *mp* *ff* *f*

A. Sx. *mf* *mp* *ff* *f*

T. Sx. *mf* *p* *ff* *f*

B. Sx. *mf* *mp* *ff* *f*

Tpt. 1 *mp* *ff* *f* div.

Tpt. 2 *mp* *ff* *f* div.

Tpt. 3 *mp* *ff* *f*

Hn. 1 *mp* *ff* *f*

Hn. 2 *mp* *ff* *f*

Tbn. 1 *mf* *mp* *ff* *f*

Tbn. 2 *mf* *mp* *ff* *f*

Euph. *mp* *ff* *f*

Tuba *mf* *mp* *ff* *f*

Timp. Solo! *ff*

Vib. *f*

Xyl. Bls. *mf* *f*

Mrb. *mf* *f*

Perc. 1 *f mp* *pp* *ff* *f*

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

Perc. 3 Ratchet

This page of the musical score for 'Indivisible!' contains parts for a wide array of instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) and brasses (Trumpets, Horns, Trombones, Euphonium, Tuba) are all active, with dynamic markings ranging from *mf* to *ff*. The percussion section includes Timpani, Vibraphone, Xylophone, Maracas, and three types of Percussion. The score is marked with rehearsal points 43, 48, and 50. Large numbers 2, 3, 4, 7, and 8 are placed vertically on the page, likely indicating measure counts or rehearsal markers. A large watermark 'SMP' is visible across the center of the page.

51 52 53 54 55 56 57 58 59 60

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* unison

Tpt. 2 *mp* tutti

Tpt. 3 *mp*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tuba *p*

Timp. *ff* *f* *mf* Low D to F; C to Bb

Vib. *mp*

Xyl. Bls. *mp* to Bells

Mrb. *mp*

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

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

Perc. 3 Triangle

61 62 63 64 65 66 67 68 69 70 71

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sx.

T. Sx.

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Vib. 68

Xyl. Bls.

Mrb.

Perc. 1 *f* *pp*

Perc. 2 *p* *f*

Perc. 3

86 87 88 89 90 91 92 93 94 95 96 97 98 99

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

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

Bsn. *f*

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

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

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

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

Tpt. 3 *mf* *f* *mp*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp. *p* *f*

Vib. *f*

Xyl. Bells *f*

Mrb. *f*

Perc. 1 *mf*

Perc. 2 *pp* *mf*

Perc. 3 Tri. *mf*

90 *rit.* 96 *Andante* ♩ = 72

Play 94 *mf* *f* *mp* *mf*

95 *rit.*

100 101 102 103 rit. 104 A tempo 105 106 107 108 Spirited! ♩ = 138 - 144 109 110

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

Ob. *f* *mf* *p*

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

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

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

Cl. 3 *mf* *f* *mf* *mp* *p*

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

A. Sx. *mf* *f* *mf* *p*

T. Sx. *mf* *f* *mf* *p*

B. Sx. *mf* *f* *mf* *p* *mf*

100 rit. A tempo 108 Spirited! ♩ = 138 - 144

Tpt. 1 *mf* *f* *mf* *mf*

Tpt. 2 *mf* *f* *mf* *mf*

Tpt. 3 *mf* *f* *mf* *mf*

Hn. 1 *mf* *f* *mf* *mp* *p*

Hn. 2 *mf* *f* *mf* *mp* *p*

Tbn. 1 *mf* *f* *mf* *mp* *p* *mf*

Tbn. 2 *mf* *f* *mf* *mp* *p* *mf*

Euph. *mf* *f* *mf* *mp* *p* *mf*

Tuba *mf* *f* *mf* *p* *mf*

Timp. *f* *mf* *p* *pp* *B♭ to C*

100 rit. A tempo Solo 108 Spirited! ♩ = 138 - 144

Vib. *mf* *f* *mf* *f* *p* *mf*

Xyl. Bls. *mf* *f* *mf* *mp* *p* *mf* Xylophone

Mrb. *mf* *f* *mf* *p* *mf*

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

Perc. 2 *p* *f*

Perc. 3 *f* *p* *p* Sleigh Bells *mf*

111 112 113 114 115 116 Fast! ♩ = 152 - 160 117 118 119 120

Fl. *mf* *fp* *fp* *mp*

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

Bsn. *fp*

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

Cl. 2 *mf* *fp*

Cl. 3 *mf* *fp*

B. Cl. *fp*

A. Sx. *mf* *fp* *fp* *fp* *mp*

T. Sx. *f* *fp*

B. Sx. *fp* *mp*

Tpt. 1 *fp* *fp* *fp* *fp* *fp* *fp*

Tpt. 2 *fp* *fp* *fp* *fp* *fp*

Tpt. 3 *fp* *fp* *fp* *fp*

Hn. 1 *mf* *f* *fp* *p* *fp*

Hn. 2 *mf* *f* *fp* *p* *fp*

Tbn. 1 *f* *fp* *p* *fp* *mp*

Tbn. 2 *f* *fp* *p* *fp*

Euph. *f* *fp*

Tuba *fp* *mp*

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

Vib. *fp* *f*

Xyl. Bls. *f* *f*

Mrb. *f* *f*

Perc. 1 *mf* *fp*

Perc. 2 *p* *mf*

Perc. 3 *f*

Wind Chimes

121 122 123 124 125 rit.

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *fp* *mf* *f*

Tpt. 2 *fp* *mf* *f*

Tpt. 3 *fp* *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *ff*

Vib. *f* *f*

Xyl. Bls. *f* *f*

Mrb. *f* *f*

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

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

Perc. 3

122 122 rit.

3 2 3 4 2 3 2

Bells

Maestoso ♩ = 128

126 127 128 rit. 129 Grandioso ♩ = 62 rit. 130 131

Fl. 3/2 4/2 4/4 mp ff

Ob. 3/2 4/2 4/4 mp ff

Bsn. 3/2 4/2 4/4 p ff

Cl. 1 3/2 4/2 4/4 mp ff

Cl. 2 3/2 4/2 4/4 mp ff

Cl. 3 3/2 4/2 4/4 p ff

B. Cl. 3/2 4/2 4/4 p ff

A. Sx. 3/2 4/2 4/4 mp ff

T. Sx. 3/2 4/2 4/4 p ff

B. Sx. 3/2 4/2 4/4 p ff

Tpt. 1 3/2 4/2 4/4 rit. 129 Grandioso ♩ = 62 rit. fp ff

Tpt. 2 3/2 4/2 4/4 fp ff

Tpt. 3 3/2 4/2 4/4 fp ff

Hn. 1 3/2 4/2 4/4 fp ff

Hn. 2 3/2 4/2 4/4 fp ff

Tbn. 1 3/2 4/2 4/4 fp ff

Tbn. 2 3/2 4/2 4/4 fp ff

Euph. 3/2 4/2 4/4 fp ff

Tuba 3/2 4/2 4/4 p ff

Timp. f fff mf fff lv.

Vib. 3/2 4/2 4/4 129 Grandioso ♩ = 62 rit. ff lv.

Xyl. 3/2 4/2 4/4 ff lv.

Bls. 3/2 4/2 4/4 ff lv.

Mrb. 3/2 4/2 4/4 p ff

Perc. 1 fp fff lv.

Perc. 2 p f fff lv.

Perc. 3 f W.C. p ff lv.