

The background of the entire page is a photograph of a large, dark-colored leech. On its back, a human skull is visible, which is the central theme of the music. The leech is positioned vertically, with its head at the top and tail at the bottom. The skull is placed in the middle section of the leech's body. The overall image has a dark, somewhat grainy texture.

# **ATTACK OF THE GIANT LEECHES**

**FOR SYMPHONIC BAND**

**GRADE 4**

**CA. 9:00**

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For Preview Only

# Attack of the Giant Leeches, Op. 2

*for symphonic band*

**Ian Deterling**

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**Please feel free to post public video and/or audio recordings of *The Expedition: Attack of the Giant Leeches*. I only ask that I'm given credit as composer.**  
**Any questions, contact me at [iandeterling.com/contact](http://iandeterling.com/contact)**

# Notes on *Attack of the Giant Leeches*

Whenever I start writing a piece, I always begin by figuring out either a musical idea/motif/melody/chord progression - some musical 'building block' that I can construct the piece out of. The repeating bassline that begins in measure 27 [bass clef of figure 1] was my starting point for this piece. The constantly rising and falling melodic contours, in combination with its syncopated rhythms, evoked (in my mind) a water-themed adventure/horror/sci-fi film of the 50s and 60s. As I began to develop and add ideas, I structured the form of this piece to mirror the 'formulaic' plot that is found in many B-films of the 50s-60s.

*Attack of the Giant Leeches* begins in an eerie swamp; the moss-covered tree branches that hang motionless above the still water are barely visible due to the thick fog. I wrote the first three measures to convey the uneasy feeling you get from an uncomfortable stillness. Suddenly and without warning - a giant leech jumps out of the water only to disappear in the fog. The intent of the *sfz* chord in measure four is to try and make the audience jump out of their seats! When the University of Wisconsin-Superior premiered this piece in 2013, I was leaning over the balcony in the auditorium to see how many people would jump (I silently laughed to myself as the chord visibly startled about two-thirds of the attendees that evening).



figure 1

*Attack of the Giant Leeches* morphs into a dance around measure 27; it is absolutely crucial for the interlocking rhythms (first between the low voices and the marimba) to be as rhythmically accurate as possible to create this 'cool groove' that results in constant eighth-notes [figure 1]. As the plot develops, new characters are introduced and the location changes - and so does the music. The groove changes in measure 51. It stays in 5/4 (although interrupted by moments of 4/4) but the phrasing is different than before. The bassline starting in measure 27 is a 10-beat pattern (2 bars of 5/4) where the bassline in measure 51 is a 5 beat pattern (1 bar) [figure 2]. The bars of 4/4 (63-64; 77-78; and 81-82) give a sense of stability (as groupings of four feel more stable). These moments of stability are short-lived - as they keep resolving back into the 5/4 groove - indicating that our lead characters have yet to figure out what to do with the giant leeches.



figure 2

The giant leeches return briefly in measures 96-102 - just long enough to attack and capture a few characters! The thick fog returns and is even more sinister (with the addition of feathered beam notation and timpani glissandi). In Flute 1, measures 104-116 is written as two parts; solo flute (stems up) and the rest of the Flute 1s (stems down) [figure 3]. The solo flute does not play in measures 106-108 (indicated by whole rests above the whole notes for the rest of the section).

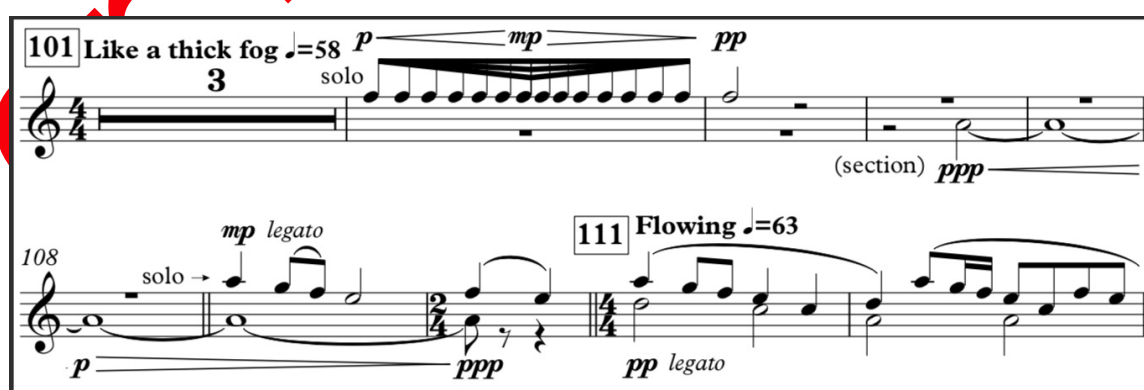


figure 3

As with any sci-fi/horror film, there is inevitably a love scene. The two leads begin confessing their love around measure 111, and the mushy stuff really starts happening at 129 (I did my best to keep it in at least a PG-rating). Naturally (and to some it would be thankfully) this gets interrupted in measure 142 as they must go defeat the leeches. However - there is a plot twist: the familiar 'cool groove' 5/4 bassline is heard on the piano in a John Carpenter-esque manner starting in measure 152 [figure 4]. A character isn't who they seem to be! There are five main ideas happening at the same time in this last section; the climactic and frantic battle between the characters and the giant leeches. There is a brief moment of silence (beat two of 191) before the cave blows up and buries the giant leeches (192-195). "And they all went to giant leech heaven..."

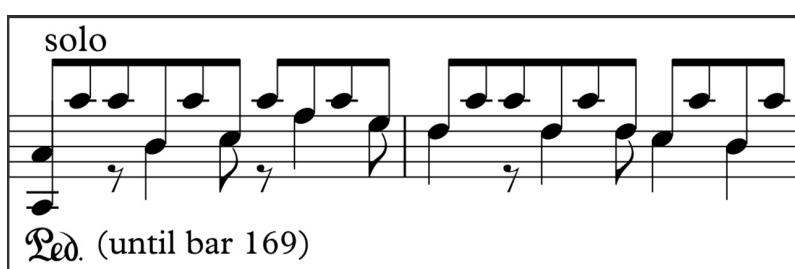


figure 4

# Additional Notes

## Optional Parts

E♭ Clarinet, Alto Clarinet, Contrabass Clarinet, Bassoon 2, Horn 4, and Contrabass parts are all optional, as they are always either doubled or cued in other parts.

## Percussion

I've written the percussion parts slightly differently in an attempt to make it easier to figure out who plays what. Each of the percussion parts (Perc. 1-3) are divided into two parts (for example, the Percussion 1 part has Percussion 1A and 1B). 1A (in this case, tambourine) can be covered by just a single percussionist (stems up), and 1B (in this case Hi-Hat and Bass Drum) can also be covered by just a single percussionist (stems down). 1B could also be split between two percussionists. Other than that, the percussion parts are standard.

## About the Composer

Ian Deterling is a composer of aesthetically intriguing works for varied instrumentation. Blending tradition with contemporary practice, his music engages audiences by being authentic, relevant, and memorable.

Deterling's original compositions have been performed nationally and internationally, most notably by members of prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, the National Symphony Orchestra of Taiwan, and the San Antonio Symphony. His works and arrangements for educational ensembles are frequently performed at high schools and colleges as well as by amateur community bands, orchestras, and ensembles all around the world.

Deterling earned his Bachelor of Science in Music at the University of Wisconsin-Superior in Superior, Wisconsin and his Master of Music in Composition at Stephen F. Austin State University in Nacogdoches, Texas. He loves to try out new vegan recipes, goes for jogs in the woods, and enjoys classic horror films with his family and friends.

More works at [iandeterling.com](http://iandeterling.com)

- *Attack of the Giant Leeches, Op. 2*
- *Bass Trombone Concerto No. 1 in D-Minor, Op. 11a*
- *Bass Trombone Concerto No. 2 in F Major, Op. 15a*
- *The Black Cat, Op. 13*
- *The Cabinet of Dr. Caligari, Op. 5*
- *Dwarves, Op. 10*
- *Earendel, Op. 20*
- *Fanfare and Rondo, Op. 14*
- *and many more!*

# Instrumentation

Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2\*  
Clarinet in E $\flat$ \*  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bass Clarinet in B $\flat$   
Contrabass Clarinet in B $\flat$ \*  
Bassoon 1  
Bassoon 2\*  
Alto Saxophone in E $\flat$  1  
Alto Saxophone in E $\flat$  2  
Tenor Saxophone in B $\flat$   
Baritone Saxophone in E $\flat$

Trumpet in B $\flat$  1  
(with straight mute)  
Trumpet in B $\flat$  2  
(with straight mute)  
Trumpet in B $\flat$  3  
(with straight mute)  
Horn in F 1  
(with straight mute)  
Horn in F 2  
(with straight mute)  
Horn in F 3  
(with straight mute)  
Horn in F 4\*  
(with straight mute)  
Trombone 1  
(with straight mute, pixie mute, and plunger)  
Trombone 2  
(with straight mute)  
Bass Trombone  
(with straight mute and bucket mute)  
Euphonium  
Tuba

Contrabass\*  
Piano  
Marimba

Percussion 1 (2-3 Percussionists)

1A  
Tambourine  
1B  
Hi-Hat  
Bass Drum

Percussion 2 (2-3 Percussionists)

2A  
Bongos  
2B  
Claves  
Tam-tam

Percussion 3 (2-3 Percussionists)

3A  
Small Suspended Cymbal  
Large Suspended Cymbal  
(mallets and bow)  
3B  
Congas

Timpani

\*These parts are optional (always either doubled or cued in other parts)



11 Adventurously  $\text{♩} = 144$

Picc. *ff*

Fl. 1 *ff* *pp* *mp* *ppp*

Fl. 2 *ff* *pp* *mp* *ppp*

Ob. 1, 2 *ff*

E♭ Cl. *ff* *pp* *mp* *ppp*

Cl. 1 *ff* *pp* *mp* *ppp*

Cl. 2, 3 *ff* *pp* *mp* *ppp*

Alto Cl. *ff* *ppp*

B. Cl. *sfz* *ppp*

Cb. Cl. *sfz* *ppp*

Bsn. 1, 2 *sfz* *ppp*

A. Sax. 1 *ff* *ppp*

A. Sax. 2 *ff* *ppp*

Ten. Sax. *ff* *ppp*

Bari. Sax. *ff* *ppp*

Tpt. 1 *flz.* *nat.* *open* *fp* *ff* *sfz* *ppp*

Tpt. 2, 3 *flz.* *nat.* *a2* *open* *fp* *ff* *sfz* *ppp*

Hn. 1, 2 *sfz* *ppp*

Hn. 3, 4 *sfz* *ppp*

Tbn. 1, 2 *sfz* *ppp*

B. Tbn. *sfz* *ppp*

Euph. *sfz* *ppp*

Tba. *sfz* *ppp* *play*

Cb. *pp* *pizz.* *pp* *p*

Pno. *ff*

Mar. *pp*

Perc. 1A, 1B *sfz* *ppp*

Perc. 2A, 2B *damp.* *T-t.* *sfz* *l.v.*

Perc. 3A, 3B *ff*

Timp. *ff* *solo* *p*

10 11 12 13 14 15 16 17 18 19 20



Picc.

Fl. 1

Fl. 2

Ob. 1, 2

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

*p*

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

str. mute

str. mute

str. mute

a2

str. mute

*pp*

Pno.

Mar.

Perc. 1A, 1B

Perc. 2A, 2B

Perc. 3A, 3B

Timp.

B.D.

Tamb.

L. Sus. Cym.

*mf*

*mf*

*pp*

*mf*

*mf*

*p*

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Attack of the Giant Leeches, Op. 2

51

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1, 2 *p* *mf*

E♭ Cl. *p* *mf*

Cl. 1 *p* *mp*

Cl. 2, 3 *mp*

Alto Cl. *p* *mf*

B. Cl. *p* *mf*

Cb. Cl. *fp* *pp*

Bsn. 1, 2 *p* *mf*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

Ten. Sax. *p* *mp*

Bari. Sax. *p* *mp* (opt.)

51

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn. *bkt. mute* *p* *mf*

Euph.

Tba. *fp* *pp*

Cb. *fp* *pp*

51

Pno. *ff*

Mar. *ff*

Perc. 1A, 1B

Perc. 2A, 2B Claves *mf*

Perc. 3A, 3B

Timp.

A-F, B-B♭, D-C, E-G

Attack of the Giant Leeches, Op. 2

This musical score page contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1, 2), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 & 3 (Cl. 2, 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Bass Saxophone (Bari. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 & 3 (Tpt. 2, 3), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Contrabass (Cb.).
- Percussion:** Piano (Pno.), Maracas (Mar.), Percussion 1A & 1B (Perc. 1A, 1B), Percussion 2A & 2B (Perc. 2A, 2B), Percussion 3A & 3B (Perc. 3A, 3B), Congas, Timpani (Timp.).
- Tempo/Performance Markings:** *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo).
- Rehearsal Markers:** 65, 65, 65.
- Other:** A large red watermark "For Preview Only" is overlaid diagonally across the page.

Attack of the Giant Leeches, Op. 2

This musical score is for the piece "Attack of the Giant Leeches, Op. 2". It is a full orchestral score with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1, 2
- E♭ Cl.
- Cl. 1
- Cl. 2, 3
- Alto Cl.
- B. Cl.
- Cb. Cl.
- Bsn. 1, 2
- A. Sax. 1
- A. Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- Cb.
- Pno.
- Mar.
- Perc. 1A, 1B
- Perc. 2A, 2B
- Perc. 3A, 3B
- Timp.

The score includes dynamic markings such as *mf*, *f*, *fp*, *p*, and *fff*. It also features performance instructions like "open" and "B.D." (Basso Drum). The percussion section includes a Claves part. The score is divided into measures, with page numbers 68, 69, 70, 71, 72, 73, and 74 indicated at the bottom.

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Attack of the Giant Leeches, Op. 2

79

Picc.  
Fl. 1  
Fl. 2  
Ob. 1, 2  
Eb Cl.  
Cl. 1  
Cl. 2, 3  
Alto Cl.  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1  
A. Sax. 2  
Ten. Sax.  
Bari. Sax.

79

Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Hn. 3, 4  
Tbn. 1, 2  
B. Tbn.  
Euph.  
Tba.  
Cb.

79

Pno.  
Mar.  
Perc. 1A, 1B  
Perc. 2A, 2B  
Perc. 3A, 3B  
Timp.



Some pages have been omitted for preview