



Untamed

JAY COLES

Instrumentation

Part A

C Instruments 3
(Suggested use: Flute, Violin, Guitar)

C Instruments 3
(Suggested use: Oboe, Violin, Guitar)

B♭ Instruments 3
(Suggested use: B♭ Clarinet, B♭ Trumpet)

E♭ Instruments 3
(Suggested use: Alto Saxophone)

Part B

C Instruments 3
(Suggested use: *Oboe, Violin, Guitar)

B♭ Instruments 3
(Suggested use: B♭ Clarinet, B♭ Trumpet)

E♭ Instruments 3
(Suggested use: Alto Saxophone)

Part C

C Instruments 3
(Suggested use: Violin, Guitar)

C Instruments (Alto Clef) 2
(Suggested use: Viola)

B♭ Instruments 3
(Suggested use: B♭ Clarinet, B♭ Trumpet,
*Tenor Saxophone)

E♭ Instruments 3
(Suggested use: Alto Saxophone,
*Baritone Saxophone)

F Instruments 3
(Suggested use: Horn in F)

Part D

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B♭ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E♭ Instruments 3
(Suggested use: Baritone Saxophone,
E♭ Contra Alto Clarinet)

F Instruments 3
(Suggested use: Horn in F)

Part E

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B♭ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E♭ Instruments 3
(Suggested use: Baritone Saxophone,
E♭ Contra Alto Clarinet)

C Instruments (Low) 3
(Suggested use: Tuba)

Percussion

Timpani 2

Mallets 3
(Xylophone or Marimba, Bells)

Percussion 1 2
(Snare Drum, Bass Drum)

Percussion 2 5
(Suspended Cymbal, Crash Cymbals,
Brake Drum, Tam-tam, Hi-hat)

Piano 1

*This part can be used with this instrument but is not ideal



About the Composer

Jay Coles (b. December 17, 1995) is a composer, conductor, clinician, and author residing in Indianapolis, Indiana. Jay's award-winning works for concert bands have been performed all over the world and by musicians of all levels. Some of his works have even been found on Editor's Choice lists from various international music distributors.

Untamed

Untamed, is one of my most captivating compositions for the young band repertoire, if I do say so myself. It invites listeners into the wild, untamed energy of a ferocious beast. The piece mirrors the raw power and unpredictability of the untamed creature from section to section, creating a musical journey that is both exhilarating and moving. *Untamed* roars with primal vigor, capturing the wild spirit within us all.

"Wild and untamed soul,
Roaming free, no bounds or chains,
Nature's spirit soars." - Jay Coles



Jay-Coles-Composer



jaycolesmusic



mrjaycoles



Wingert-Jones Publications

Recordings are available on all major streaming services.

JAY COLES
(ASCAP)**Part A** Energetically! ♩ = 140

C Instruments (High) **4** *f*

C Instruments **4** *f*

B[♭] Instruments **4** *f*

E[♭] Instruments *f*

Part B

C Instruments *f*

B[♭] Instruments *f*

E[♭] Instruments *f*

Part C

C Instruments (Violin, Guitar) **4** *f*

C Instruments (Viola) **4** *f*

B[♭] Instruments **4** *f*

E[♭] Instruments *f*

F Instruments *f*

Part D Energetically! ♩ = 140

C Instruments/
E[♭] Instruments *f*

B[♭] Instruments *f*

F Instruments *f*

Part E

C Instruments/
E[♭] Instruments *f*

B[♭] Instruments *f*

C Instruments (Low) **4** *f*

Timpani (G, C) **4** *f*

Mallets (Xylophone or Marimba, Bells) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Suspended Cymbal, Ride Cymbal, Crash Cymbals)

Piano *f*

1 2 3 4 5 6

Pt. A

rit.

9 A bit faster ♩ = 160

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

f

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mp

f

Pt. D

rit.

9 A bit faster ♩ = 160

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

mp

Suspended Cymbal

Brake Drum

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

21

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

21

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Hi-Hat: Closed

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

38

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

f

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

38

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Crash Cym.

f

37

38

39

40

41

42

Pt. A

47 Slower ♩ = 72

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

mf

mf

mf

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

mf

mf

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

47 Slower ♩ = 72

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mp

mp

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

mp

mp

mp

Bells

mf

mp

mf

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

[illegible]

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

58 With energy! ♪ = 160

C Inst./
 E^b Inst.
 B^b Inst.
 F Inst.
 P4 E

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement with a full orchestral accompaniment. The score is written for the following instruments:

- C Inst./E> Inst.:** Cello/Electric Double Bass (Bass line)
- B> Inst.:** Bassoon/Baritone Saxophone
- C Inst. (Low):** Contrabass
- Timp.:** Timpani
- Mal.:** Maracas
- Perc. 1:** Percussion 1 (includes Tam Tam)
- Perc. 2:** Percussion 2
- Pno.:** Piano

The score is in the key of B-flat major (two flats) and 4/4 time. It begins with a piano introduction in the first measure, followed by the vocal entry in the second measure. The instrumental accompaniment features a prominent bass line and a melodic line in the upper registers. The percussion includes maracas and a tam-tam, adding a rhythmic texture to the arrangement. The score is marked with various dynamics, including *p* (piano), *mf* (mezzo-forte), and *f* (forte). The tempo is marked "Moderato".

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

61

62

63

64

65

66

Pt. A

70

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

70

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Snare Drum: Rim

Hi-Hat: Closed

Pt. A

78

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

78

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

73

74

75

76

77

78

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.



Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.



Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.



Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.



Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.



Pt. A

88

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

89

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

99

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

99

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Crash Cym.

ch.

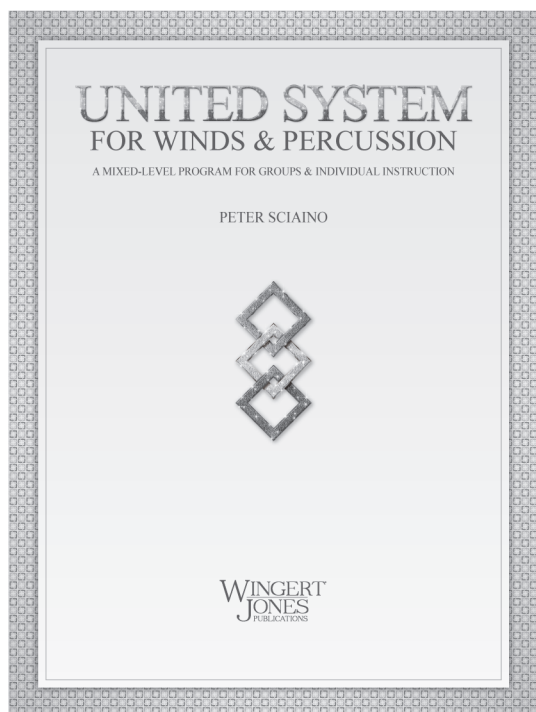
Brake Drum

fp

pp *f*

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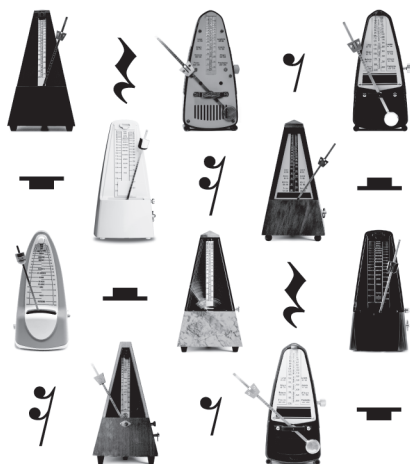


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