

RWS BEGINNING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1813-01

Dragon Bones

Brian Bankston

RWS

Beginning Band Series

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe	2
B \flat Clarinet	12
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
B \flat Trumpet	10
F Horn	4
Trombone	6
Euphonium B.C.	2
Euphonium T.C.	2
Tuba	4
Mallets: Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Triangle, Crash Cymbals, Suspended Cymbal	3

PROGRAM NOTE

When our ancestors first started finding fossilized dinosaurs, they imagined them as dragons. Since that time, mankind has been fascinated by tales of the mythical dragon. We continue this fascination of ancient dragons and myths with our performance of *Dragon Bones* by Brian Bankston.

NOTES TO CONDUCTOR

Please adhere strictly to the marked tempo. I suggest using a metronome while rehearsing to keep the meter consistent.

Be sure to start off softly in order for the band to crescendo into measure 9 creating a sense of arrival. Encourage your students to seek out all dynamic markings.

The repeated, syncopated rhythm will create a sense of forward momentum if the indicated articulations are used. Please use this opportunity to clarify and reinforce the accent, staccato and tenuto articulations.

The rhythmic turn-around that occurs in measures 9-10, 37-38 and 75-76 is an important "send-off" for the musical content that follows. Articulate correctly and try to play it the same way each time it occurs. Do the same for the melodic turn-around in measures 17-18, 45-46 and 77-78. Make sure to accent each note as well as crescendo.

Use yarn mallets for the suspended cymbal rolls but use something metal (coin, key, triangle beater, etc.) for the cymbal scrapes. If you want more presence from the scrapes, feel free to use a bigger cymbal or gong, if available.

While rehearsing this piece, please ask your students to breath at the ends of phrases and to use plenty of air support while sustaining their tone. Remind them to relax and to maintain control of their instruments. Finally, remind them that music should be fun and exciting!

Best of luck! I hope you and your young musicians enjoy rehearsing and performing *Dragon Bones* for your next concert, honor band or festival.



ABOUT THE COMPOSER



Brian Bankston (composer, arranger, educator, saxophonist and guitarist) resides in Gadsden, Alabama. The music of Brian Bankston draws from a large bag of rhythm, bass, harmony and melody that offers a variety of style and mood giving his compositions a unique signature. His compositions are designed to focus on the needs of young concert bands and jazz ensembles but acceptable for any level.

He creates beautiful and exciting music within the grasp of any eager beginning band as well as music that will challenge a mature ensemble. His experience teaching music at all levels has given him the insight to invent fun, creative and playable works that present the fundamentals of music to students of all ages.

Mr. Bankston received a Master of Music in saxophone performance with a concentration in composition and jazz studies from Eastern Illinois University and a Bachelor of Music Education from Jacksonville State University (AL).

DRAGON BONES

Conductor Score
RWS-1813-00

Brian Bankston
(ASCAP)

Fiery ♩ = 138

The score is for a 4/4 piece in B-flat major, marked 'Fiery' with a tempo of 138 beats per minute. The instrumentation includes:

- Flute: Starts in the 3rd measure with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5.
- Oboe: Mirrors the Flute's melody.
- B♭ Clarinet: Plays a half note G4 in the 3rd measure.
- B♭ Bass Clarinet: Plays a half note G2 in the 5th measure.
- Bassoon: Plays a rhythmic pattern of quarter notes G2, A2, B2, C3 in the 1st measure, then quarter notes D3, E3, F3, G3 in the 2nd measure, and quarter notes A2, B2, C3, D3 in the 3rd measure.
- E♭ Alto Saxophone: Plays a half note G4 in the 3rd measure.
- B♭ Tenor Saxophone: Plays a rhythmic pattern of quarter notes G2, A2, B2, C3 in the 1st measure, then quarter notes D3, E3, F3, G3 in the 2nd measure, and quarter notes A2, B2, C3, D3 in the 3rd measure.
- E♭ Baritone Saxophone: Plays a half note G2 in the 5th measure.
- B♭ Trumpet: Plays a half note G4 in the 3rd measure.
- F Horn: Mirrors the Flute's melody.
- Trombone: Plays a rhythmic pattern of quarter notes G2, A2, B2, C3 in the 1st measure, then quarter notes D3, E3, F3, G3 in the 2nd measure, and quarter notes A2, B2, C3, D3 in the 3rd measure.
- Euphonium B.C.: Mirrors the Trombone's part.
- Tuba: Plays a half note G2 in the 5th measure.
- Mallets/Bells: Plays a half note G4 in the 3rd measure.
- Timpani (G, B♭, F): Plays a half note G2 in the 1st measure.
- Percussion 1 (Snare/Bass Drum): Plays a half note G2 in the 1st measure.
- Percussion 2 (Triangle/Crash/Suspended Cymbal): Plays a half note G2 in the 1st measure.

Measure numbers 1 through 6 are indicated at the bottom of the score.

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11

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

11_{a2}

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

mf

Tri.

Cr. Cym.

7 8 9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Div.

Div.

Sus. Cym.

p

13 14 15 16 17 18

19

23

Fl. *f*

Ob. *f*

Cl. *f* *p*

B. Cl. *f*

Bsn. *f*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f*

19

23

Tpt. *f*

Hn. *f* *mp*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. *f*

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

Perc. 2 *f* *mf* *mp*

Cym. Scrape

31

Fl. *p*

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

31

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt. *p*

Timp.

Perc. 1 *p*

Perc. 2

Cym. Scrape

Cym. Scrape

31 *mp* 32 33 34 35 36

39

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf* Div. a2

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

37 38 *mf* 39 40 41

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Div.

Div.

p

42 43 44 45 46

47 49

Fl. *f* *f*

Ob. *f* *f*

Cl. *f*

B. Cl. *f* *f*

Bsn. *f* *f*

A. Sax. *f* *f*

T. Sax. *f* *f*

B. Sax. *f* *f*

47 49

Tpt. *f* *f*

Hn. *f* *f*

Tbn. *f* *f*

Euph. *f* *f*

Tuba *f* *f*

Mlt. *f* *f*

Timp. *f* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *f*

47 48 49 50 51 52

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

53 54 55 56 57

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

58 59 60 61 62

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlt. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

75 *mf* 76 *f* 77 *p* 78 *f* 79 *f*