

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE  
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# Shadow Of The Samurai

Brian Bankston

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## Shadow Of The Samurai

Robert W. Smith

## INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	3
Oboe.....	2	Euphonium B.C.....	2
1st B <sup>b</sup> Clarinet.....	6	Euphonium T.C.....	2
2nd B <sup>b</sup> Clarinet.....	6	Tuba.....	4
B <sup>b</sup> Bass Clarinet.....	2	Mallet Percussion: Glockenspiel.....	2
Bassoon.....	2	Timpani.....	1
E <sup>b</sup> Alto Saxophone.....	3	Percussion 1: Snare Drum, Bass Drum.....	3
B <sup>b</sup> Tenor Saxophone.....	2	Percussion 2: Vibraslap, Tambourine, Gong.....	3
E <sup>b</sup> Baritone Saxophone.....	1	Percussion 3: Woodblocks (2).....	1
1st B <sup>b</sup> Trumpet.....	3	Percussion 4: Concert Toms.....	1
2nd B <sup>b</sup> Trumpet.....	3		

## PROGRAM NOTE

In premodern Japan, the samurai were considered the greatest of warriors. They strived to live ethical, respectful, loyal lives and their training required a great deal of self-discipline. Here is a musical depiction of a samurai warrior training in slow-motion with his bow, arrow, and sword.

## NOTES TO CONDUCTOR

This composition is based on the Japanese Hirajoshi scale in C minor. This scale is a type of pentatonic scale and is comprised of five notes (C-D-E<sup>b</sup>-G-A<sup>b</sup>). The introduction, measures 1-7, presents the quality of this scale and sets the mood for this piece. Adhere strictly to the tempo marking in order to create the correct "feel" and forward momentum. The 16th notes in the snare drum should be played as straight as possible with a light touch.

Measures 8-31 present four separate ostinato patterns. The first one is presented with divisi flutes and oboe at measure 8. The second and third pattern begin at the same time at measure 16, one pattern with the basses and one pattern with trumpet, french horn, tenor sax and bells. The fourth pattern is presented at measure 24 with clarinet and alto sax. Strive for clarity in balancing each ostinato to make the "wheels turn." Careful attention to the contrasting articulations and dynamics will help separate the melodic and rhythmic content and make each line special throughout the entire piece.

At measures 32-39 there are several pairs of eight notes with plenty of space between each pair. First they are presented in rhythmic unison, then they are echoed melodically through different instruments. To keep the syncopated rhythms honest, make sure your students are sub-dividing the beat.

Measures 40-47 feature the percussion section. Make sure all of the players are sub-dividing the beat and balancing themselves within their section (as well as with the full ensemble in the other parts of the song). This section builds to measure 48 which is a reprise of the ostinato patterns with an added counter melody.

Measure 64 goes out beginning with the basses and percussion leading to a reprise of the introduction and finally a big finish. This section should build with intensity all the way to the end.

Some of the chords contain minor and/or major second intervals. These sounds might be challenging for your students' ears at first but with time will develop confidence and awareness. Use these sounds to teach how dissonance creates tension in music.

I hope you and your students find patience, discipline, inner peace and enlightenment as well as a rewarding performance through "Shadow of the Samurai".



## 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).



# SHADOW OF THE SAMURAI

Mystical ♩ = 132

4

The score is for a conductor and includes parts for the following instruments and percussion:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- Trombone
- Euphonium
- Tuba
- Mallet Percussion (Glockenspiel)
- Timpani (A, C)
- Percussion 1 (Snare Drum without snares, Bass Drum)
- Percussion 2 (Vibraslap, Tambourine, Gong)
- Percussion 3 (Woodblocks)
- Percussion 4 (Concert Toms)

The score is in 4/4 time with a tempo of 132 beats per minute. The key signature has two flats (B♭ and E♭). The music is marked with dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *fp* (fortissimo). A large red watermark reading "Preview Only" is overlaid diagonally across the page. A box with the number "4" is present above the 1st B♭ Trumpet staff.

8

Fl. *div.*  
*fp* *mf*

Ob.  
*fp* *mf*

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

8

1st Trpt.  
*fp*

2nd Trpt.  
*fp*

F Hn.

Tbn.

Euph.

Tuba

Mlt.  
*mf*

Timp.

Perc. 1

Perc. 2  
*p* *mf*

Perc. 3  
*mp*

Perc. 4

7 8 9 10 11 12

16

Fl. *mp*

Ob. *mp*

1st Cl.

2nd Cl.

B. Cl. *mf*

Bsn. *mf*

A. Sx.

T. Sx. *mf*

B. Sx. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mp*

Timp.

Perc. 1 *mf*

Perc. 2 *mp* *p* *mf*

Perc. 3 *mf*

Perc. 4 *mf*

13 14 15 16 17 18

Fl. *p*

Ob. *p*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl.

Bsn.

A. Sx. *loco* *mf*

T. Sx. *mf* *mp*

B. Sx.

1st Trpt. *mf* *mp*

2nd Trpt. *mf* *mp*

F Hn. *mf* *mp*

Tbn.

Euph.

Tuba

Mlt. *mp*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4

19 20 21 22 23 24



Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25 26 27 28 29 30

*div.*

*mf*

32

loco div.

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f* loco div.

T. Sx. *f*

B. Sx. *f*

32

1st Trpt. *f*

2nd Trpt. *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. *f*

Perc. 1 *f*

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

Perc. 3 *f*

Perc. 4 *f*

31

32

33

34

35

36



Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

37 38 39 40 41 42

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*fp* *mf*

*fp* *mf*

*fp* *p* *mp*

*fp* *p* *mp*

*fp* *mf*

*fp* *mf*

*fp* *mf* *loco* *p* *mp*

*fp*

*fp* *mf*

*fp* *mf*

*fp* *mf*

*fp* *mf*

*fp* *mf*

*f* *p* *mf*

*mp*

43 44 45 46 47 48

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

49 50 51 52 53 54 55 *mf*

56

Fl. *p*

Ob. *p*

1st Cl. *f*

2nd Cl. *f*

B. Cl.

Bsn.

A. Sx.

T. Sx. *mp*

B. Sx.

56

1st Trpt. *mp*

2nd Trpt. *mp*

F Hn. *mp*

Tbn.

Euph.

Tuba

Mlt. *mp*

Timp.

Perc. 1 *mf*

Perc. 2 *mf* *mf*

Perc. 3 *mf*

Perc. 4

56

57

58

59

60

loco

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *f*

Bsn. *f*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *f*

1st Trpt. *mp*

2nd Trpt. *mp*

F Hn. *mp*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *mp*

Timp.

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3 *f* *mp*

Perc. 4 *f*

61 62 63 64 65 66

Fl. *mf* *f* *div.*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *mf* *loco* *f* *div.*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Trpt. *mf* *fp* *f*

2nd Trpt. *mf* *fp* *f*

F Hn. *mf* *fp* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlt. *f*

Timp. *f*

Perc. 1 *mf* *f*

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

Perc. 3 *mf* *f*

Perc. 4 *mf* *f*

67 68 69 70 71



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