

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-1819-01

# Mountain Rangers

Brian Bankston

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DEVELOPING BAND SERIES

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# Mountain Rangers

**Brian Bankston**

## INSTRUMENTATION

Conductor Score .....	1	2nd B $\flat$ Trumpet .....	5
Flute .....	10	F Horn .....	4
Oboe .....	2	Trombone.....	6
1st B $\flat$ Clarinet.....	6	Euphonium.....	2
2nd B $\flat$ Clarinet .....	6	Euphonium T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba .....	4
Bassoon .....	2	Mallet Percussion: Bells.....	4
E $\flat$ Alto Saxophone .....	6	Timpani .....	1
B $\flat$ Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E $\flat$ Baritone Saxophone.....	2	Percussion 2: Triangle, Crash Cymbal, Suspended Cymbal, Gong.....	4
1st B $\flat$ Trumpet.....	5		

## PROGRAM NOTE

Get ready for an exciting adventure! You are about to embark on an epic fantasy through an ancient mountain pass. Let the music be your guide as you find your way up and over this enchanted, snowcapped mountain full of new sights and sounds. We will all reach the summit together as we perform *Mountain Rangers* by Brian Bankston.

## NOTES TO CONDUCTOR

Please adhere strictly to the marked tempo. Use a metronome to keep the meter as consistent as possible.

Begin by pointing out the combined articulations used in the introduction (meas. 1-17). Teach them the difference between accented staccato and accented tenuto. Pay attention to the bells and triangle part (meas. 1-12) in order to create a sense of forward momentum.

Notice how separate musical lines have contrasting articulations. This will help each line speak independently. Balance each section to the best of your band's ability.

In measures 33-34, ask the musicians to attack the note clearly as each new idea is introduced in order to create the desired layering effect.

Measures 37-42 present a melodic idea that filters up 3 octaves through the band. Measures 67-69 present an ascending scale that filters through the sections. Be sure to balance the melody with the supporting parts in each of these sections.

Make sure the bass players play the last note of this piece with a full resonate sound and be sure they do not clip it too short.

While rehearsing this piece, encourage your students to breathe 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 *Mountain Rangers* for your next concert, honor band or festival.

*Brian Bankston*

## 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.



# MOUNTAIN RANGERS

Conductor Score  
RWS-1819-00

Brian Bankston (ASCAP)

Bravely ♩ = 160

The score is for a 4/4 piece in B-flat major, marked 'Bravely' with a tempo of 160. The first six measures are shown. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) play a sustained chord of B-flat, D-flat, and F. The brass (Trumpets, Trombone, Euphonium, Tuba) plays a rhythmic pattern of quarter notes: B-flat, D-flat, F, B-flat. The percussion includes a mallet pattern on bells, timpani on G and F, and snare/bass drum patterns. A triangle is played in the second measure.

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Fl.

Oboe

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

7 8 9 10 11 12

Sus. Cym. *p*

13

17

Fl. *f*

Oboe *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f* *mp*

Bsn. *f*

A. Sx. *f* *mf*

T. Sx. *f*

B. Sx. *f* *mp*

13

17

1st Trpt. *f*

2nd Trpt. *f*

F Hn. *f* *mf*

Tbn. *f*

Euph. *f*

Tuba *f* *mp*

Mlt. *f*

Timp. *f*

Perc. 1 *f* *mp*

Perc. 2 *f* Cr. Cym. *p* *mf*

Fl. *mf*

Oboe *mf*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn. *mp*

A. Sx.

T. Sx. *mp*

B. Sx.

1st Trpt. *mf*

2nd Trpt. *mf*

F Hn.

Tbn. *mp*

Euph. *mp*

Tuba

Mlt. *mf*

Timp.

Perc. 1

Perc. 2

19 20 21 22 23

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37

Fl.

Oboe

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

37

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Gong

35 36 37 38 39 40

Fl. *mp* *mf*

Oboe *mp* *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mp*

Perc. 1 *p* *mf*

Perc. 2

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53

Fl. *mf*

Oboe *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

53

1st Trpt. *mf*

2nd Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt.

Timp.

Perc. 1 *mf*

Perc. 2 *mf* Choke

53

54

55

56

*mf*

57

58

61

Fl.

Oboe

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

61

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

59

60

61

62

63

64

*p*

*mf*

Fl.

Oboe

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

65 66 67 68 69

71

Fl.

Oboe

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

71

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Choke

70 71 72 73 74

*p* *f*

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