

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1825-01

In A Better Place

Brady Massey

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REVIEW

Symphony Band Series

RWS MUSIC
COMPANY

RWS SYMPHONY BAND SERIES

In A Better Place

Brady Massey

INSTRUMENTATION

Conductor Score	1	1st F Horn	2
Flute	10	2nd F Horn	2
Oboe	2	1st Trombone	2
B ^b Clarinet 1	4	2nd Trombone	2
B ^b Clarinet 2	4	3rd Trombone	2
B ^b Clarinet 3	4	Euphonium	2
Bass Clarinet	2	Euphonium T.C.	2
Bassoon	2	Tuba	4
E [♭] Alto Saxophone 1	3	Mallet Percussion 1: Bells	1
E [♭] Alto Saxophone 2	3	Mallet Percussion 2: Marimba	1
B [♭] Tenor Saxophone	2	Percussion 1: Mark Tree, Suspended Cymbal	2
E [♭] Baritone Saxophone	1	Percussion 2: Mounted Triangles (2), Suspended Cymbal	2
B [♭] Trumpet 1	3	Percussion 3: Crash Cymbal, Suspended Cymbal	2
B [♭] Trumpet 2	3		
B [♭] Trumpet 3	3		

PROGRAM NOTE

In a Better Place was commissioned by the Marion High School Band in Arkansas under the direction of Brandon Robinson. It was commissioned as a memorial to the husband of Mrs. Cathy Williams, the Director of Bands at West Memphis High School and the cross-town rival of Marion High School.

Thad Williams was an advocate and mentor for thousands of young people during his tenure as a coach at West Memphis High School. He also served as the long-time recreation director for the Dixie Band Camp, one of the largest and longest running summer music camps in the United States. His energy and passion were contagious. The joy he felt while working with young people was evident to all who were fortunate enough to come in contact with him.

The music, while reverent, is not intended to be somber. Rather, it represents the hope and optimism which were such a huge part of Thad's enormous personality. The alto saxophone solo is a nod to Thad and Cathy's only son, Drew, who is an outstanding musician and athlete. The music, while specifically written for Thad, is to be shared with everyone who has a loved one who has gone to be *In a Better Place*.

NOTES TO CONDUCTOR

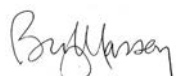
The piece should be considered reflective in nature. Please strive to find a tempo that is appropriate for the phrasing capabilities of the ensemble, yet not so slow as to be plodding or monotonous.

There are several harmonic suspensions and anticipations. Have student take care to emphasize the stress-and-release of the dissonance as they resolve into consonance. Please assist the band in identifying the moving lines as they should be brought out.

The B theme features a dotted-eighth/sixteenth figure. This figure should not be separated, as it would be in some styles. Allow the sixteenth note to lead into the longer note value that follows.

There is a descending cascading moment just before the end featuring the woodwind choir. It would certainly be appropriate to feature one player per part to create a lighter texture as the piece draws to a conclusion. The same may be applied to the brass long tones that follow. For the final chord, add all players back in to make the sound richer and the ending more satisfying.

It is my wish that you and your performers find *In a Better Place* to be a musical experience that is rewarding and meaningful. My very best wishes to you for an outstanding performance.



ABOUT THE COMPOSER



Brady Massey is the Director of Bands at Williams Baptist University in Walnut Ridge, Arkansas. Mr. Massey's background includes teaching all grade levels of instrumental music, from beginning band through university band. His ensembles have received acclaim on the local, regional, and national levels, and are consistently praised on their performances.

Mr. Massey's professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the National Band Association, the College Band Directors' National Association, and has served on the board of directors for Dixie Band Camp and Drum Corps South. He is a recent past-president of the Arkansas Bandmasters Association, and has been the recipient of numerous awards in the education field as well as in the music education field.

Mr. Massey is the owner of Ovation by Design, which creates custom music and arrangements for bands and other media, and is the director of the Arkansas Ambassadors of Music, which produces a concert tour of Europe every two years. He resides in Pocahontas, Arkansas with his wife Carol and daughter Makenzie.



Commissioned by the Marion (AR) High School Band and dedicated to
Mrs. Cathy Williams as a memorial to her husband, Thad.

IN A BETTER PLACE

Brady Massey (ASCAP)

Conductor Score

RWS-1825-00

Moderately; Pensively

The conductor score is arranged in two systems. The first system includes Flute, Oboe, B-Clarinet 1, B-Clarinet 2, B-Clarinet 3, Bass Clarinet, Bassoon, E-Alt Saxophone 1, E-Alt Saxophone 2, B-Tenor Saxophone, and E-Baritone Saxophone. The second system includes B-Trumpet 1, B-Trumpet 2, B-Trumpet 3, 1st F Horn, 2nd F Horn, 1st Trombone, 2nd Trombone, 3rd Trombone, Euphonium, Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Marimba), Percussion 1 (Mark Tree, Suspended Cymbal), Percussion 2 (Triangles (2), Suspended Cymbal), and Percussion 3 (Crash Cym., Suspended Cym.). The score is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The tempo/mood is 'Moderately; Pensively'. The score includes dynamic markings such as *mp* and *f*. The piece is 7 measures long.

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9

Flute *mp*

Oboe *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bs. Cl.

Bsn.

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax

B. Sax

9

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Mark Tree

Perc. 1 *mp*

Perc. 2

Perc. 3

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mit. 1

Mit. 2

Perc. 1

Perc. 2

Perc. 3

Bells w/ hard rubber mallets

Marimba w/ Med. Mallets

Mark Tree

Sus. Cym. Scrape

Mounted Triangles

Sus. Cym. Scrape

Sus. Cym. w/Yarn Mallets

mp

p

mf

pp

mp

mf

p

mp

pp

mp

27

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

27

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mit. 1

Mit. 2

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26 27 28

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

Mark Tree (ala breeze)

solo

mf

mf

mf

mf

mf

mf

mf

mp

mp

43

solo

tutti

Flute *mp* *p* *mf*

Oboe *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Bs. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax 1 *p* *mf*

A. Sax 2 *p* *mf*

T. Sax *p* *mf*

B. Sax *p* *mf*

43

tutti

Trpt. 1 *p* *mf*

Trpt. 2 *p* *mf*

Trpt. 3 *p* *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

51 Legato; con moto

Flute *mp* *mf* solo tutti

Oboe *mf*

Cl. 1 *mp* solo tutti

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Mlt. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

50 *p* *f* 51 52 53 54

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

solo

p

f

tutti

f

55 56 57 58 59 60

61

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

61

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

Mounted Triangles

Cr. Cym

69

Flute

Oboe

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

ff

mf

69

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

mp

f

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Flute *mf*

Oboe *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sax 1 *mf* solo

A. Sax 2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

72 73 74 75 76 77 78 79

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