

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2003-01

# Sunset Blue

Brian Bankston

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**RWS** MUSIC  
COMPANY

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## INSTRUMENTATION

|                                   |    |  |   |
|-----------------------------------|----|--|---|
| Conductor Score .....             | 1  | B $\flat$ Trumpet 1 .....                                    | 5 |
| Flute .....                       | 10 | B $\flat$ Trumpet 2 .....                                    | 5 |
| Oboe .....                        | 2  | F Horn .....   | 4 |
| B $\flat$ Clarinet 1 .....        | 6  | Trombone.....  | 6 |
| B $\flat$ Clarinet 2 .....        | 6  | Euphonium.....   | 2 |
| B $\flat$ Bass Clarinet.....      | 2  | Euphonium T.C.....   | 2 |
| Bassoon .....                     | 2  | Tuba.....  | 4 |
| E $\flat$ Alto Saxophone .....    | 6  | Mallet Percussion: Bells.....                                | 4 |
| B $\flat$ Tenor Saxophone .....   | 2  | Percussion 1: Triangle, Egg Shaker, Wind Chimes, Claves..... | 4 |
| E $\flat$ Baritone Saxophone..... | 2  | Percussion 2: Crash Cymbal, Suspended Cymbal.....            | 2 |

## PROGRAM NOTE

It has been said that sunsets are proof that no matter what happens, any day can end beautifully. We are about to experience a warm sunset with the backdrop of a clear blue sky. As the sun dips slowly below the horizon, let's enjoy the last few moments of daylight together. Relax and bask in the warmth of harmonic color and melodic calm as we perform *Sunset Blue*.

## NOTES TO CONDUCTOR

Please use this opportunity to work with your students to develop/reinforce playing with a relaxed, smooth sound. Encourage them to connect the notes throughout their performance of the piece.

Encourage your sections with background parts to listen and balance carefully. This will create a solid foundation to support the melody.

Measures 3-4, 30-31 and 39-40 are points of interest. Exaggerate the dynamics for maximum impact. Encourage the students to maintain their pitch center and tone quality while the dynamics change.

If you have a gong or tam available, please use that instrument for the cymbal scrapes. If not, use the largest cymbal you have in your equipment inventory.

As an option, your percussionist may wish to use multiple shakers to achieve more presence.

Use rubber mallets on the bells to produce a more subtle, warm tone.

Remember to have fun! Good luck with your performance!



## 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.



# SUNSET BLUE

Warm ♩ = 80

5

Flute *mf*

Oboe *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2 *mf*

F Horn *mf*

Trombone *mf*

Euphonium *mf*

Tuba *mf*

Mallet Percussion  
Bells *mf*

Percussion 1  
Shaker, Triangle, Egg Shaker, Wind Chimes, Claves, Cr. Cym.  
*mf*

Percussion 2  
Crash Cymbals, Suspended Cymbal  
*p*

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Warm ♩ = 80

5

7 2 3 4 5 6

Sus. Cym. *p* *mf* let all cyms. vibrate Scrape



13

Fl. *mf*

Ob. *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sax *mp* *mf*

T. Sax *mp* *mf*

B. Sax *mp* *mf*

13

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

F Hn. *mp* *mf*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt.

Perc. 1

Perc. 2

13 14 15 16 17 18 19

21

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax *f*

T. Sax *f*

B. Sax *f*

21

Trpt. 1 *f*

Trpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Perc. 1 *p* *mf*

Perc. 2 *p* *f*





32

36

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mp* *mf*

T. Sax *mf*

B. Sax *mf*

32

36

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

F Hn. *mp* *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1 *mp* *mf*

Perc. 2

32 33 34 35 36 37

Scrape Scrape



*rit.*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*rit.*



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