

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
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The Archer's Arrow

Brian Bankston

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INSTRUMENTATION

Conductor Score	1	F Horn	4
Flute	10	Trombone.....	6
Oboe	2	Euphonium.....	2
B \flat Clarinet 1	6	Euphonium T.C.....	2
B \flat Clarinet 2	6	Tuba	4
B \flat Bass Clarinet.....	2	Mallet Percussion 1: Bells.....	3
Bassoon	2	Mallet Percussion 2: Chimes (opt.).....	1
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: Crash Cymbals, Suspended Cymbal, Gong.....	3
B \flat Trumpet 1	5	Percussion 3: Triangle, Cabasa	2
B \flat Trumpet 2	5		

PROGRAM NOTE

The Archer's Arrow is a thematic musical statement representing the archer in a trio of seasoned adventurers. She is young, dexterous and armed with immense knowledge in multiple languages. She is very diplomatic and respected by all. A master of the longbow, her amazing accuracy and speed as an archer is admired far and wide. Follow her as she joins the blacksmith and magician on a mythical journey to save our planet.

NOTES TO CONDUCTOR

Please confirm tempos with a metronome and strive to keep all consistent. Watch for the ritardando and accelerando markings. These tempo adjustments should be as gradual as possible to create smooth transitions.

Clear and unified performance of the notated articulations will give this piece much more character. Please encourage your students to watch for these markings and exaggerate them as musically appropriate.

The cabasa and ostinato figures should work together in rhythmic unison to provide a strong sense of pulse and security for all.

Direct your percussion, brass and woodwinds to listen and balance within their sections to achieve a blended sound.

Let all cymbals and triangle ring freely. Do not choke (dampen) until the very last measure.

During the lyrical interlude, direct your students play as smoothly and as connected as possible in a legato playing style. As an option, you may wish to ask your trumpet soloist to stand allowing the audience to clearly see and identify this expressive musician.

Really "milk" the forte piano on the last note to give the ending a great sense of finality!

As a programming option, I invite you to consider *The Blacksmith's Blade* for performance along with *The Archer's Arrow*.

Good luck and remember to have fun!



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.



THE ARCHER'S ARROW

Conductor Score

Brian Bankston (ASCAP)

RWS-2022-00

Bright $\text{♩} = 144$

The score is written for a 4/4 time signature with a tempo of 144 beats per minute. The key signature has two flats. The score is divided into two systems. The first system includes parts for Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpet 1, B♭ Trumpet 2, F Horn, Trombone, Euphonium, Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Chimes, optional), Timpani (A, B, F), Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Crash Cymbals, Suspended Cymbal, Gong), and Percussion 3 (Triangle, Cabasa). The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like "let all cyms vibrate" and "Sus. Cym. *p*". A large red watermark "Legal View Only" is overlaid diagonally across the page.

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7

11

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

div.

mp

mf

7

11

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cab.

f

mp

mf

mf

Tri.

7 8 9 10 11 12 13

To Coda

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. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

a2

mf

p

mf

27 22 23 24 25 26

27

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

f *mf*

27

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

f *mf*

27

28

29

30

31

32

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. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37 38

39

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

39

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

rit.

Scrape

p

47 Slower ♩ = 132

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. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

45 46 47 48 49 50 51

52

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *p*

Bsn. *p*

A. Sax *mp*

T. Sax

B. Sax *p*

52

Trpt. 1 *mf* *Opt. Solo*

Trpt. 2

F. Hn. *mp*

Tbn. *p*

Euph. *p*

Tuba *p*

Mlt. 1 *mp*

Mlt. 2 *mp*

Timp. *mp*

Perc. 1

Perc. 2 *Gong mp*

Perc. 3

52 53 54 55 56 57

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. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mp

mp

mp

58

59

60

61

62

63

mp

accel. **Tempo I** **D.C. al Coda**

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

B. Cl. *mf* *cresc.* *vel.*

Bsn. *mf* *cresc.* *vel.*

A. Sax *mf* *cresc.* *vel.*

T. Sax *mf* *cresc.* *vel.*

B. Sax *mf* *cresc.* *vel.*

accel. *End Solo* **Tempo I** **D.C. al Coda**

Trpt. 1 *mf* *cresc.*

Trpt. 2 *mf* *cresc.*

F. Hn. *mf* *cresc.*

Tbn. *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Mlt. 1 *mf* *cresc.*

Mlt. 2 *mf*

Timp.

Perc. 1 *p* *mf* *cresc.*

Perc. 2 *p* *mf*

Perc. 3

64 65 66 67 68 69

70 Θ Coda

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Cl. 1 *f* *fp* *f*

Cl. 2 *f* *fp* *f*

B. Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

A. Sax *f* *fp* *f*

T. Sax *f* *fp* *f*

B. Sax *f* *fp* *f*

70 Θ Coda

Trpt. 1 *f* *fp* *f*

Trpt. 2 *f* *fp* *f*

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

Tbn. *f* *fp* *f*

Euph. *f* *fp* *f*

Tuba *f* *fp* *f*

Mlt. 1 *f* *fp* *f*

Mlt. 2 *f* *fp* *f*

Timp. *f* *fp* *f*

Perc. 1 *f* *fp* *f*

Perc. 2 *p* *f*

Perc. 3

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