

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2035-01

Dragonrider

Steve Parsons

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REVIEW

Symphony Band Series

RWS MUSIC
COMPANY

Dragonrider

Steve Parsons

INSTRUMENTATION

Conductor Score.....	1
Piccolo.....	1
Flute.....	10
Oboe.....	2
B ^b Clarinet 1.....	4
B ^b Clarinet 2.....	4
B ^b Clarinet 3.....	4
B ^b Bass Clarinet.....	2
Bassoon.....	2
E ^b Alto Saxophone.....	6
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	1
B ^b Trumpet 1.....	3
B ^b Trumpet 2.....	3
B ^b Trumpet 3.....	3

F Horn.....	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	2
Euphonium T.C.....	2
Tuba.....	4
Mallet Percussion: Chimes, Bells, Xylophone.....	3
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Wind Chimes, Triangle, Shaker, Cr. Cym., Low Tom, Sus. Cym., Tam-Tam.....	3

PROGRAM NOTE

Dragonrider takes the listener on a twisting, soaring journey astride a powerful fire-breathing dragon as it flies over mountaintop castles and the roaring sea. Composer Steve Parsons writes, "Inspired by the imagery of popular fantasy works such as those by J.R.R. Tolkien, George R.R. Martin and J.K. Rowling, I wanted to create a musical picture of these fantastic worlds and their majestic creatures through strong fanfare-like statements in the brass section connecting with colorful woodwind flourishes and Celtic style percussion."

NOTES TO CONDUCTOR

In a highly programmatic piece such as this, it's easy to let the effects overwhelm the other material. At all times, let the melodic line shine through as it's handed off from section to section.

In measures 1-8, be sure the trumpets eighth note triplet fanfare interlocks with the imitative lines in the trombone and horn. It is important these three sections be part of the same statement. It's also critical the dovetailed low woodwind triplets seamlessly feel like one rolling line of perpetual motion underneath the brass and percussion textures.

The horn melody at measure 11 should always maintain a full, film score-like sonority with aggressive accents. Careful attention to the articulations will also help ensure a unified ensemble sound.

The high woodwinds at measure 65 help to maintain tempo and forward momentum. It is critical they do not rush through this section. Similarly, the xylophone at measure 81 will need to "drive the bus" by carefully watching the conductor.

The triplet pyramid figures at measures 95-100 should be balanced so they build dynamically, with each entrance clearly audible.

Finally, the ending coda section at measure 189 needs to be bold and aggressive. Please be sure the exchange of the fanfare from section to section is balanced throughout.

I hope that you and your band find *Dragonrider* to be a thrilling and rewarding ride through fantastic worlds of adventure!



ABOUT THE COMPOSER



Steve Parsons is an award-winning composer, orchestrator and music director. Among his many composing credits are: *Evensong* (for Choir and Orchestra), *Distant Thunder*, *Seascapes*, *Frankenstein: The Puppet Opera* (Translations Art Gallery), *Visions* (an oratorio), *College Slam* (video game *Akkalim*), and numerous commissions for symphony orchestra, wind ensemble, concert band and choral ensembles.

An experienced arranger for marching bands and show choirs throughout the United States and Canada, many of his original works and arrangements have been featured in state contest lists and national championship performances. His music has been prominently recognized through several Outstanding Music awards at Bands of America finals.

His musical adaptation of *A Christmas Carol* is published by Steele Spring Stage Rights in Los Angeles and has enjoyed performances at The Players Guild Theatre (15 seasons,) New York (Off-Off Broadway,) Los Angeles, and Vietnam (The International Choir and Orchestra of Ho Chi Minh City.) As an orchestrator, he has arranged the Grateful Dead musical *Cumberland Blues* (NYMF, NY,) *Life Could Be A Dream* (Additional vocal arrangements/orchestrations, LA,) *It's A Wonderful Life* (Regional,) and *Footloose* (Additional vocal arrangements/orchestrations, Rodgers & Hammerstein Library.) Other credits include: *Nonsense and Nonsense A-Men!* (music preparation, NY,) *The Tick* (member of the "Tickestra," FOX,) and *Defying Gravity: The Creative Career of Stephen Schwartz* (consultant and contributor, Applause Books.) Mr. Parsons holds both Bachelor of Music and Master of Arts degrees in composition from Kent State University.



DRAGONRIDER

With Fire! ♩ = 126

The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. The tempo is marked 'With Fire!' at 126 beats per minute. The score is divided into two systems, each starting with the tempo marking. The first system includes Piccolo, Flute, Oboe, B. Clarinet 1, B. Clarinet 2, B. Clarinet 3, B. Bass Clarinet, Bassoon, E. Alto Saxophone, B. Tenor Saxophone, and E. Baritone Saxophone. The second system includes B. Trumpet 1, B. Trumpet 2, B. Trumpet 3, F Horn, Trombone 1, Trombone 2, Euphonium, Tuba, Mallet Percussion (Chimes, Bells, Xylophone), Timpani (G, B, C, D), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Wind Chimes, Triangle, Shaker, Cr. Cym., Low Tom, Sus. Cym., Tam-Tam). Dynamics range from *f* (forte) to *mf* (mezzo-forte), with crescendos and decrescendos indicated. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

11

Picc. *f* *mf*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *sfz* *mf*

Cl. 3 *sfz* *mf*

Bs. Cl. *sfz* *mf*

Bsn. *sfz* *f*

A. Sax *sfz* *mp*

T. Sax *sfz* *f* *mp*

B. Sax *sfz* *mf*

Trpt. 1 *sfz* *mf* *St. Mute*

Trpt. 2 *sfz* *mf* *St. Mute*

Trpt. 3 *sfz* *mf* *St. Mute*

F. Hn. *sfz* *f* *mf*

Tbn. 1 *sfz* *mf*

Tbn. 2 *sfz* *mf*

Euph. *sfz* *mf*

Tuba *sfz* *mf*

Mt. *f*

Timp. *sfz* *f* *mf*

Perc. 1 *sfz* *f*

Perc. 2 *mf* Tam-Tam *f* Shaker *sfz* Low Tom *mf* Tri.

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Picc. *mf* *mp* *mf*

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mp* *mp*

Cl. 3 *mp* *mp*

Bs. Cl. *mp* *mf*

Bsn. *mf* *mp* *mf*

A. Sax *f* *Play* *mf*

T. Sax *Play* *f* *mp* *mp*

B. Sax *mp*

Trpt. 1 *mf* *mp*

Trpt. 2 *mf* *mp*

Trpt. 3 *mf* *mp*

F. Hn. *mp* *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt. *mf* *to Bells* *Bells* *mf*

Timp.

Perc. 1 *mp* *mf* *mp* *mf*

Perc. 2 *mp* *mf*

Sus. Cym. *mp* *mf*

19 20 21 22 23 24 25 26 27 28

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *fp* *mp*

Cl. 1 *f* *mf*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

Bs. Cl. *f*

Bsn. *fp* *mp*

A. Sax *fp* *mp*

T. Sax *mf*

B. Sax *f* *mf*

Trpt. 1 *Open* *f* *mf*

Trpt. 2 *Open* *mf* *fp* *f*

Trpt. 3 *Open* *mf* *fp* *f*

F. Hn. *mp*

Tbn. 1 *mp* *mf* *mf*

Tbn. 2 *mp* *mf* *mf*

Euph. *fp* *mp*

Tuba *f* *mf*

Mit. *f* *to Chimes*

Timp. *mp* *mf* *f*

Perc. 1 *mp* *f*

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

30 31 32 33 34 35 36 37

Picc. *f* *mf* *f* *div.* *a2*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *ff*

Cl. 3 *f* *mf* *ff*

Bs. Cl. *f* *ff* *mf*

Bsn. *f* *ff* *mf*

A. Sax *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

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

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

Trpt. 3 *f* *ff* *fp*

F. Hn. *f* *ff*

Tbn. 1 *f* *ff* *fp*

Tbn. 2 *f* *ff* *fp*

Euph. *f* *ff* *mf*

Tuba *f* *ff* *mf*

Mlt. *f*

Timp. *ff* *mf*

Perc. 1 *f* *mf* *f* *choke* *fp*

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

Sus. Cym. *p* *f*

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Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Mlt.
Timp.
Perc. 1
Perc. 2

ff *mf* *ff*
ff *mf* *ff*
ff *mf* *ff* *mf*
ff *mf* *ff* *mf*
ff *mf* *ff* *mf*
ff *mf* *ff* *mf*
ff *mf* *ff* *mf*

p *f*

a2 *div.* *a2* *Div.* *a2*

choke

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81

Picc. *mf* *mf* *f* *mf*

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

Ob. *mf*

Cl. 1 *mf* *mf* *f* *mf*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Bs. Cl. *mp* *f* *f* *mf* *f* *mf*

Bsn. *mp* *f* *f* *fp* *f*

A. Sax *mf* *f* *mf* *f*

T. Sax *mp* *f* *mf* *f* *mf*

B. Sax *mp* *f*

81

Trpt. 1 *fp*

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

Trpt. 3 *fp* *fp* *f* *fp*

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

Tbn. 1 *mp* *f* *fp* *f*

Tbn. 2 *mp* *f* *fp* *f*

Euph. *mp* *f* *f*

Tuba *mp* *f* *mf* *f* *mf*

Mit. *mf* *f* *mf*

Timp. *mf*

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

Perc. 2 Cr. Cym. *f*

to Xylo Xylo

Low Tom *f*

Picc. *f* *mf* *f* *sfz* *f*

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

Ob. *mf*

Cl. 1 *f* *mf* *f* *sfz* *mf*

Cl. 2 *mp*

Cl. 3 *mp*

Bs. Cl. *f* *sfz* *p* *cresc.* *Play* *mf*

Bsn. *sfz* *mp* *div.* *Cue: Horn* *mf*

A. Sax *f* *sfz* *mf* *div.* *mf*

T. Sax *f* *mp*

B. Sax *sfz* *p* *cresc.* *mf*

Trpt. 1 *mf* *sfz*

Trpt. 2 *fp* *f* *mf* *sfz*

Trpt. 3 *f* *mf* *sfz*

F. Hn. *f* *mf* *sfz* *mf*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Euph. *mf* *Cue: Bassoon* *mp* *Cue: Bari Sax*

Tuba *p* *cresc.* *mp*

Mlt. *f* *mf* *f* *sfz* *to Chimes*

Timp. *sfz* *mf*

Perc. 1 *f* *sfz*

Perc. 2 *choke* *mf*

Sus. Cym. *p* *mf*

Picc. *f*

Fl. *f*

Ob. *mf* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

Bs. Cl. *cresc.* *mf*

Bsn. *mf*

A. Sax *f* *Play a2*

T. Sax *mp*

B. Sax *cresc.*

Trpt. 1 *St. Mute* *mf*

Trpt. 2 *St. Mute* *mf*

Trpt. 3 *St. Mute* *mf*

F. Hn. *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *Play* *mf*

Tuba *Play* *mf* *cresc.*

Mt.

Timp.

Perc. 1 *mf* *cresc.*

Perc. 2 *choke*

98 99 100 101 102 103 104 105 106

p *mf*

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117

Picc. *sfz mf*

Fl. *Div. sfz mf*

Ob. *sfz mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sax *mf f*

T. Sax *mf*

B. Sax *mf*

117

Trpt. 1 *mf f*

Trpt. 2 *mf f*

Trpt. 3 *mf f*

F. Hn. *mf f*

Tbn. 1 *mf f*

Tbn. 2 *mf f*

Euph. *mf fp*

Tuba *mf fp*

Mlt. *mf*

Timp. *sfz f*

Perc. 1 *sfz mf mp mf sfz mf*

Perc. 2

Sus. Cym. *mp mf*

Picc. *fp* *f*

Fl. *a2* *div.* *a2* *fp* *f*

Ob. *fp* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl. *f*

Bsn. *mf* *f*

A. Sax *fp*

T. Sax *fp* *f* *Cues Bassoon*

B. Sax *mf* *f*

Trpt. 1 *f*

Trpt. 2 *fp* *f*

Trpt. 3 *fp* *f*

F. Hn. *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *mf* *f*

Tuba *f*

Mit.

Timp. *mf* *f*

Perc. 1 *f*

Perc. 2 *choke* *Cr. Cym.*

133

Picc. *fp* *f*

Fl. *fp* *f*

Ob. *fp* *f*

Cl. 1 *fp* *f*

Cl. 2 *fp* *f*

Cl. 3 *fp* *f*

Bs. Cl. *mf* *f*

Bsn. *fp* *f*

A. Sax *mf* *f*

T. Sax *Play* *mf* *f*

B. Sax *mf* *f*

Trpt. 1 *mf* *f*

Trpt. 2 *mf* *f*

Trpt. 3 *mf* *f*

F. Hn. *mf* *f*

Tbn. 1 *fp* *f*

Tbn. 2 *mf* *f*

Euph. *fp* *f*

Tuba *mf* *f*

Mlt.

Timp. *mf* *fp*

Perc. 1 *mf* *f*

Perc. 2

Sus. Cym. *mp* *f*

Tam-Tam *mp*

Picc. *fp* *fp* *fp* *mf*

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

Ob. *fp* *fp* *fp* *mf*

Cl. 1 *fp* *fp* *fp* *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *fp* *fp* *mf* *cresc.*

Bsn. *mf*

A. Sax *fp* *f* *mf* *cresc.*

T. Sax *fp* *fp* *mf* *cresc.*

B. Sax *fp* *fp* *mf* *cresc.*

Trpt. 1 *f* *mf* *cresc.*

Trpt. 2 *f* *mf* *cresc.*

Trpt. 3 *f* *mf* *cresc.*

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

Tbn. 1 *fp* *fp* *mf* *cresc.*

Tbn. 2 *fp* *fp* *mf* *cresc.*

Euph. *fp* *fp* *mf* *cresc.*

Tuba *fp* *fp* *mf* *cresc.*

Mlt. *mf*

Timp. *fp* *fp* *mf* *cresc.*

Perc. 1 *f* *mf* *cresc.*

Perc. 2 *f* *Cr. Cym.*

147 148 149 150 151 152 153 154

Picc. *f*

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *sfz*

Cl. 3 *sfz*

Bs. Cl. *sfz* *f* *fp* *f*

Bsn. *sfz* *f* *fp* *f*

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

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

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

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

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

Trpt. 3 *sfz* *f* *fp* *f*

F Hn. *sfz* *f*

Tbn. 1 *sfz* *f* *fp* *f*

Tbn. 2 *sfz* *f* *fp* *f*

Euph. *sfz* *f* *fp* *f*

Tuba *sfz* *f* *fp* *f*

Mlt. *f*

Timp. *sfz* *f* *fp* *f*

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

Wind Chimes

Low Tom

Perc. 2 *mf* *f*

Tam-Tam

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F. Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Mlt.
Timp.
Perc. 1
Perc. 2

div.
a2
fp
f
sfz
choke
choke
Place Sus. Cym. on head of "C" timpani

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *sfz*

Bsn. *sfz*

A. Sax *mf* *div.*

T. Sax *sfz* *f* *sfz*

B. Sax *sfz* *sfz* *sfz*

Trpt. 1 *sfz* *sfz* *sfz*

Trpt. 2 *sfz* *sfz* *sfz*

Trpt. 3 *sfz* *sfz* *sfz*

F. Hn. *sfz* *f* *sfz*

Tbn. 1 *sfz* *sfz* *sfz*

Tbn. 2 *sfz* *sfz* *sfz*

Euph. *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz*

Mlt. *f*
run hammer down bars

Timp. *mf*
pedal ad lib.
Played on "C" timpani with Sus. Cym. on head

Perc. 1 *sfz* *sfz* *sfz* *fp*

Perc. 2 Tri. *mf*

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F. Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Mlt.
Timp.
Perc. 1
Perc. 2

sfz *f* *mf* *mp* *f* *sfz* *ffz*

a2 *mf* *f* *sfz* *ffz*

Cr. Cym. *Tam-Tam*

187 188 189 190 191 192 193 194 195 196

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