

RWS CUSTOM CONCERT SERIES

CONDUCTOR SCORE
Catalog No: RWS-2048-01

Where The Wild Things Dance

Joseph Benjamin Earp

Custom Concert Series

RWS MUSIC
COMPANY

Where The Wild Things Dance

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Instrumentation

- 1 Full Conductor Score
- 4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
- 4 B $\flat$ Instrument 1: Clarinet, Trumpet, Soprano Saxophone
- 2 E $\flat$ Instrument 1: Alto Saxophone
- 3 C Instrument 2: Flute, Oboe, Violin, Guitar
- 4 B $\flat$ Instrument 2: Clarinet, Trumpet, Soprano Saxophone
- 2 E $\flat$ Instrument 2: Alto Clarinet, Alto Saxophone
- 2 F Instrument 2: F Horn
- 2 C Instrument 3: Violin, Guitar
- 1 C Instrument 3: Viola
- 4 B $\flat$ Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E $\flat$ Instrument 3: Alto Clarinet, Alto Saxophone
- 2 F Instrument 3: F Horn
- 4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
- 1 C Instrument 4: Guitar
- 2 B $\flat$ Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 F Instrument 4: F Horn
- 4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
- 2 B $\flat$ Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E $\flat$ Instrument 5: Baritone Saxophone, Contralto Clarinet
- 1 Mallet Percussion 1: Bells
- 1 Mallet Percussion 2: Xylophone
- 1 Timpani
- 3 Percussion 1: Ride Cymbal, Snare Drum, Bass Drum
- 2 Percussion 2: Gong, Crash Cymbals, Suspended Cymbal
- 2 Percussion 3: Concert Toms, Wood Block

How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at rwsmusic.com. The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

Program Notes

Where The Wild Things Dance was written to celebrate the Sandhill Cranes of Monte Vista, Colorado. The Sandhill Crane puts on an elaborate courtship ritual to attract a mate. As part of this ritual, the cranes bow, flap their wings, leap and twirl in the air like rhythmic gymnasts. This work was written to embody the spirited movements created by the cranes during this timeless ritual.

Where The Wild Things Dance was selected as the Winner of the 2018 Thornton Community Band Composition Contest (Thornton, Colorado) in commemoration of their 10th anniversary.

Notes to Conductor

The duration is three minutes at the marked tempo. Careful attention to articulations, dynamic changes and phrasing should be given throughout the work.

Detailed attention should be given to the percussion throughout as these parts are supportive and then soloistic at times.

Ensure the repeated staccato patterns aren't played too heavily. (ex. measure 64)

I wish you and the band a wonderful and energetic performance!



About the Composer



Joseph Benjamin Earp is Director of Athletic Bands at Limestone University in Gaffney, South Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte and his Master of Music in Music Education from Anderson University in Anderson, South Carolina. His professional teaching career began at Seneca High School in South Carolina as Director of Bands in 2006. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his current role at Limestone University. In addition to teaching, Mr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Concord, North Carolina with his wife Mary Beth and sons, Jackson and Jasper. More about Mr. Earp can be found at www.joeemusic.com. Follow Mr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.



1 C Inst. 1
B $\flat$ Inst. 1
E $\flat$ Inst. 1

2 C Inst. 2
B $\flat$ Inst. 2
E $\flat$ Inst. 2
F Inst. 2

3 C Inst. 3
B $\flat$ Inst. 3
E $\flat$ Inst. 3
F Inst. 3

4 C Inst. 4
B $\flat$ Inst. 4
F Inst. 4

5 C Inst. 5
B $\flat$ Inst. 5
E $\flat$ Inst. 5

Mlt. 1
Mlt. 2
Timp.

Perc. 1
Perc. 2
Perc. 3

Tbn. no slur

mp

mp

mp

mp

mp

mp

mp

p

7 8 9 10 11 12 13 14

31

1

C Inst. 1

B $\flat$ Inst. 1

E $\flat$ Inst. 1

2

C Inst. 2

B $\flat$ Inst. 2

E $\flat$ Inst. 2

F Inst. 2

3

C Inst. 3

B $\flat$ Inst. 3

E $\flat$ Inst. 3

F Inst. 3

4

C Inst. 4

B $\flat$ Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$ Inst. 5

E $\flat$ Inst. 5

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

28

29

30

31

32

33

T. Sax: upper notes;
Euph TC: lower notes

mf

mf

mf

mf

p

ff

ff

ff

1 C Inst. 1 B> Inst. 1 E> Inst. 1

2 C Inst. 2 B> Inst. 2 E> Inst. 2 F Inst. 2

3 C Inst. 3 B> Inst. 3 E> Inst. 3 F Inst. 3

4 C Inst. 4 B> Inst. 4 F Inst. 4

5 C Inst. 5 B> Inst. 5 E> Inst. 5

Mlt. 1 Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

34 35 36 37 38 39 40

ff *ff* *ff* *f*

Ride Cym.

41

WW/Strings preferred ms. 41-48

1

C Inst. 1

B $\flat$ Inst. 1

E $\flat$ Inst. 1

2

C Inst. 2

B $\flat$ Inst. 2

E $\flat$ Inst. 2

F Inst. 2

3

C Inst. 3

B $\flat$ Inst. 3

E $\flat$ Inst. 3

F Inst. 3

4

C Inst. 4

B $\flat$ Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$ Inst. 5

E $\flat$ Inst. 5

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mp

p

mf

p

mp

p

mf

p

mp

p

mf

p

p

p

p

p

p

pp

41

42

43

44

45

46

47

49 Brass preferred ms. 49-beat 4 through ms. 55-beat 3

1 C Inst. 1 *mp* *mf* *mp*

B> Inst. 1 *mp* *mf* *mp*

E> Inst. 1 *mp* *mf* *mp*

2 C Inst. 2 *mp*

B> Inst. 2 *mp*

E> Inst. 2 *mp*

F Inst. 2 *mp*

3 C Inst. 3 *mp*

B> Inst. 3 *mp*

E> Inst. 3 *mp*

F Inst. 3 *mp*

4 C Inst. 4 *mp*

B> Inst. 4 *mp*

F Inst. 4 *mp*

5 C Inst. 5 *mp*

B> Inst. 5 *mp*

E> Inst. 5 *mp*

Mlt. 1

Mlt. 2

Timp.

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3

48 49 50 51 52 53 54

57

1 C Inst. 1 *f mp f ff*

B> Inst. 1 *f mp f ff*

E> Inst. 1 *f mp f ff*

2 C Inst. 2 *f mp f ff*

B> Inst. 2 *f mp f ff*

E> Inst. 2 *f mp f ff*

F Inst. 2 *f mp f ff*

3 C Inst. 3 *f ff*

B> Inst. 3 *f ff*

E> Inst. 3 *f ff*

F Inst. 3 *f ff*

4 C Inst. 4 *f ff*

B> Inst. 4 *f ff*

F Inst. 4 *f ff*

5 C Inst. 5 *f ff*

B> Inst. 5 *f ff*

E> Inst. 5 *f ff*

Mlt. 1

Mlt. 2

Timp. *p f ff*

Perc. 1 *f* *Strike w/yarn mallet*

Perc. 2 *p ff p ff*

Perc. 3 *f ff*

55 56 57 58 59 60 61 62

This musical score is for the piece "The Heart of the Matter" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into measures, with measure numbers 72 through 80 visible at the bottom. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). The percussion section includes a variety of instruments, including a snare drum, tom-toms, and wood blocks. The woodwind section includes flutes, oboes, and clarinets. The brass section includes trumpets, trombones, and tubas. The string section includes violins, violas, cellos, and double basses. The score is written for a large ensemble, with multiple staves for each instrument type. The music is characterized by its melodic and harmonic complexity, typical of John Williams' style. The score is a preview of a larger work, as indicated by the watermark.

1 C Inst. 1 B> Inst. 1 E> Inst. 1

2 C Inst. 2 B> Inst. 2 E> Inst. 2 F Inst. 2

3 C Inst. 3 B> Inst. 3 E> Inst. 3 F Inst. 3

4 C Inst. 4 B> Inst. 4 F Inst. 4

5 C Inst. 5 B> Inst. 5 E> Inst. 5

Mlt. 1 Mlt. 2 Timp.

Perc. 1 Perc. 2 Perc. 3

81 82 83 84 85 86 87 88

- 14 -

99 WW/Strings preferred ms. 99 through ms. 105-beat 3

1 C Inst. 1 *mp* *mf* *mp* *f* *mp*

B^b Inst. 1 *mp* *mf* *mp* *f* *mp*

E^b Inst. 1 *mp* *mf* *mp* *f* *mp*

2 C Inst. 2 *p*

B^b Inst. 2 *p*

E^b Inst. 2 *p*

F Inst. 2 *p*

3 C Inst. 3 *p*

B^b Inst. 3 *p*

E^b Inst. 3 *p*

F Inst. 3 *p*

4 C Inst. 4 *p*

B^b Inst. 4 *p*

F Inst. 4 *p*

5 C Inst. 5 *p*

B^b Inst. 5 *p*

E^b Inst. 5 *p*

Mlt. 1 *ff*

Mlt. 2

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

98 99 100 101 102 103 104 105 106

107

1 C Inst. 1 *ff*

B> Inst. 1 *ff*

E> Inst. 1 *ff*

2 C Inst. 2 *ff*

B> Inst. 2 *ff*

E> Inst. 2 *ff*

F Inst. 2 *ff*

3 C Inst. 3 *ff*

B> Inst. 3 *ff*

E> Inst. 3 *ff*

F Inst. 3 *ff*

4 C Inst. 4 *ff*

B> Inst. 4 *ff*

F Inst. 4 *ff*

5 C Inst. 5 *ff*

B> Inst. 5 *ff*

E> Inst. 5 *ff*

Mlt. 1 *ff*

Mlt. 2

Timp. *ff*

Perc. 1 *ff* Choke *p*

Perc. 2 *ff* *mp*

Perc. 3 *ff*

107 108 109 110 111 112 113 114

115

1 C Inst. 1 *fff* *ff*

B> Inst. 1 *fff* *ff*

E> Inst. 1 *fff* *ff*

2 C Inst. 2 *fff* *ff*

B> Inst. 2 *fff* *ff*

E> Inst. 2 *fff* *ff*

F Inst. 2 *fff* *ff*

3 C Inst. 3 *fff*

B> Inst. 3 *fff*

E> Inst. 3 *fff*

F Inst. 3 *fff*

115

4 C Inst. 4 *fff*

B> Inst. 4 *fff*

F Inst. 4 *fff*

5 C Inst. 5 *fff* *ff*

B> Inst. 5 *fff* *ff*

E> Inst. 5 *fff* *ff*

Mlt. 1 *ff*

Mlt. 2 *fff* *ff*

Timp. *ff*

Perc. 1 *fff* *ff*

Perc. 2 *fff* *p* Choke

Perc. 3 *fff*

115 116 117 118 119 120 121

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