

RWS BEGINNING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2107-01

Japanese Lanterns

Brian Bankston

RWS
Beginning Band Series

RWS MUSIC
COMPANY

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Brian Bankston

INSTRUMENTATION

Conductor Score	1	F Horn	4
Flute	10	Trombone.....	6
Oboe	2	Euphonium.....	2
B \flat Clarinet	12	Euphonium T.C.....	2
B \flat Bass Clarinet.....	2	Tuba	4
Bassoon	2	Mallet Percussion: Vibraphone (opt. Bells)	4
E \flat Alto Saxophone.....	8	Percussion 1: Small Triangle, Gong	2
B \flat Tenor Saxophone	2	Percussion 2: Large Triangle, Claves.....	2
E \flat Baritone Saxophone	2	Percussion 3: Vibraslap, Bass Drum	2
B \flat Trumpet	10		

PROGRAM NOTE

Imagine the tranquil, soft glow of the traditional Japanese lantern. Its light is said to represent love, purity, brightness, and protection from evil. Allow yourself to relax, be centered and enjoy this soothing musical depiction of *Japanese Lanterns*.

NOTES TO CONDUCTOR

Note the marked tempo and keep the pulse steady. However, a little ebb and flow at the end of phrases can be colorful if desired. Be sure to exaggerate the *rit.* at measure 39.

Excluding the bass line, this composition draws mostly on the G minor pentatonic scale. This piece uses minimal range and rhythmic content allowing you to focus your teaching on phrasing and expression.

This work is intended to be performed in a very smooth, legato style throughout. For the most dramatic results, exaggerate the dynamic markings. Please be sure to articulate lightly and make all slurs as smooth as possible.

If you have a vibraphone, activate the tremolo to create a rippling effect. If not, please use rubber mallets on the bells for a more mellow tone.

The three percussion parts contain two instruments each to involve as many percussionists as possible. However, each part can be played by one player if necessary.

If you do not possess a gong or tam, substitute your largest suspended cymbal. Try to make a clear contrast between the small and large triangle parts. Make sure your clave player is holding the instrument correctly in order to create the most resonance. The vibraslap should be adjusted to its longest setting. Please avoid muting the bass drum, allowing it to ring freely.

Good luck and most of all, remember to have fun playing music!



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.



JAPANESE LANTERNS

Conductor Score
RWS-2107-00

Brian Bankston (ASCAP)

Tranquil ♩ = 80

4

Flute *mp*

Oboe *mp*

B♭ Clarinet *mp*

B♭ Bass Clarinet *mp*

Bassoon *mp*

E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

Tranquil ♩ = 80

4

B♭ Trumpet *mp*

F Horn *mp*

Trombone *mp*

Euphonium *mp*

Tuba *mp*

Mallet Percussion
Vibraphone
(opt. Bells) *mp*

Percussion 1
Small Triangle
Gong
Sm. Tri. Gong *mp*

Percussion 2
Large Triangle
Claves
Claves *mp*

Percussion 3
Vibraslap
Bass Drum
V. Slap B.D. *mp*

1 2 3 4 5 6

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Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

p

mf

p

mf

p

mf

Lg. Tri.

Claves

V. Slap

mp

7 8 9 10 11 12

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sax *mf* *f*

T. Sax *f*

B. Sax *f*

Trpt. *mf* *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *mf* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 V. Slap

18 19 20 21 22

mp *f*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

23 24 25 26 27

39

rit.

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

B. Cl.

Bsn. *p*

A. Sax *p*

T. Sax *mp* *p*

B. Sax *mp*

39

rit.

Trpt. *p*

F Hn. *mp* *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Mlt. *mp* *p*

Perc. 1 *p*

Perc. 2 *mp* *p*

Perc. 3

39 40 41 42 *mp* 43 44 *p*

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