

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2209-01

Centura

(Averwater Celebration)

Brady Massey

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

RWS CONCERT BAND SERIES

Centura (Averwater Celebration) Brady Massey

INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	6
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	5
B♭ Trumpet 2	5
F Horn	4

Trombone 1	3
Trombone 2	3
Euphonium B.C.	2
Euphonium T.C.	2
Tuba	4
Mallet Percussion 1: Bells	1
Mallet Percussion 2: Marimba (opt. Xylophone with Rubber Mallets)	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Triangle, Sleigh Bells	4
Percussion 2: Crash Cymbals, Suspended Cymbal, Mark Tree	2
Percussion 3: Bongos (or Toms), Closed Hi-Hat	2

PROGRAM NOTE

Centura was written to celebrate the 100th anniversary of Memphis' AMRO music stores. With an outreach across seven states, AMRO has been a wonderful resource for music educators and their students for over a century. Owned and run by the Averwater family for generations, they have been recognized several times with various honors from NAMM and the Memphis community and are valued partners of many states' music education associations. The Centura project was presented by Arkansas band directors, wanting to recognize the store for its numerous contributions as advocates for music education and for the continued support provided to school music programs.

NOTES TO CONDUCTOR

Make contrast a major element of your performance. In particular, focus on contrasts in the sections that build or decay during moments of transition.

The motif at measure 24 appears several times and is particularly effective if the non-accented notes get out of the way. Wind players should concentrate on a consistent articulation style.

I like to conduct the section at measure 33 in a broad manner, giving the feel of being half tempo. However, there are times when it is more appropriate to stay in 4, particularly if the ensemble has trouble keeping the existing pulse and maintaining the energy moving forward.

There is a quasi-solo for the suspended cymbal player at measure 49. Allow the swell of the cymbal to go beyond the winds' release.

The timpani part at measure 50 is more effective with staccato mallets. I've performed it by having the timpanist flip the mallets and play with the butt of the mallet.

I truly hope you and your ensemble will enjoy making the music come to life. I send my best wishes to all for an outstanding performance!

Brady Massey

ABOUT THE COMPOSER



Brady Massey (b. 1966) is the Director of Bands at Williams Baptist University in Walnut Ridge, Arkansas. Mr. Massey's background includes teaching all grade levels of instrumental music, from beginning band through university band. His ensembles have received acclaim on the local, regional, and national levels, and are consistently praised on their performances.

Mr. Massey's professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the National Band Association, the College Band Directors' National Association, and has served on the board of directors for Dixie Band Camp and Drum Corps South. He is a recent past-president of the Arkansas Bandmasters Association, and has been the recipient of numerous awards in the education field as well as in the music education field.

Mr. Massey is the owner of Ovation by Design, which creates custom music and arrangements for bands and other media, and is the director of the Arkansas Ambassadors of Music, which produces a concert tour of Europe every two years. He resides in Pocahontas, Arkansas with his wife Carol and daughter Makenzie.



Commemorating the 100th Anniversary of AMRO Music Stores (Memphis, Tennessee)
and the impact their team has had on the lives of thousands of Mid-South musicians.

CENTURA

(Averwater Celebration)

Conductor Score
RWS-2209-00

Brady Massey (ASCAP)

Energetic! ♩ = 136

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion 1
Bells

Mallet Percussion 2
Marimba
(opt. Xylophone
with Rubber Mallets)

Timpani
F, G, B♭, C

Percussion 1
Snare Drum
Bass Drum
Triangle
Sleigh Bells

Percussion 2
Crash Cymbals
Suspended Cymbal
Mark Tree

Percussion 3
Bongos (or Toms)
Closed Hi-Hat

Bongos (toms)

6 mp

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Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Mark Tree

Solo

mf

8 9 10 11 12

16

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

16

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29 30

Milt. 1

Milt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35 36

41

Fl. *mp* *mf*

Ob. *mp* *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

41

Trpt. 1

Trpt. 2

F Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. 1 *mp*

Mlt. 2

Timp.

Perc. 1 *mp* 1 player on triangle

Perc. 2 *f* *p* *f* 1 player on sleigh bells

Perc. 3

37 38 39 40 41 42

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

MT

p

f

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50

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

50

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

50

51

52

53

54

55

60 Building

[illegible]

This image shows a page of a musical score, measures 63 through 68. The score is for a large ensemble, including a full orchestra and a percussion section. The instruments listed on the left are:

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

The score is written in standard musical notation with various dynamics (e.g., *f*, *ff*, *fz*, *sfz*, *p*) and articulation marks. A large, diagonal red watermark reading "Preview Only" is superimposed over the entire page. The page number "64" is visible in the top left corner, and "68" is in the top right corner. The measure numbers 63, 64, 65, 66, 67, and 68 are indicated at the bottom of the page.

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

upper octave preferred

69 70 71 72 73 74

76

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79 80

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

fp *ff* *f* *M.T.*

87 82 83 84 85 86

87

Fl. *mf* *mf* *ff*

Ob. *mf* *mf* *ff*

Clar. 1 *mf* *mf* *ff*

Clar. 2 *mf* *mf* *ff*

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

Bsn. *p* *f* *ff* *fp*

A. Sax *mp* *mf* *ff*

T. Sax *p* *f* *ff* *fp*

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

87

Trpt. 1 *mp* *mf* *ff* *fp*

Trpt. 2 *mp* *mf* *ff* *fp*

F Hn. *mp* *mf* *ff* *fp*

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

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

Euph. B.C. *p* *f* *ff* *fp*

Tuba *f* *ff* *fp*

Mlt. 1 *f* *ff*

Mlt. 2 *f* *ff*

Timp. *p* *f* *ff* *fp*

Perc. 1 *p* *ff* *fp*

Perc. 2 *Sus. Cym.* *p* *ff*

Perc. 3 *Cr. Cym.* *ff*

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