

RWS CONCERT BAND SERIES

CONDUCTOR SCORE  
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# The Sea Dogs March

Brian Bankston

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# The Sea Dogs March

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## INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium B.C.....	2
B♭ Clarinet 1.....	6	Euphonium T.C.....	2
B♭ Clarinet 2.....	6	Tuba.....	4
B♭ Bass Clarinet.....	2	Mallet Percussion: Bells.....	1
Bassoon.....	2	Timpani.....	1
E♭ Alto Saxophone.....	6	Percussion 1: Snare Drum, Bass Drum.....	3
B♭ Tenor Saxophone.....	2	Percussion 2: Triangle, Crash Cymbals.....	2
E♭ Baritone Saxophone.....	1		
B♭ Trumpet 1.....	5		
B♭ Trumpet 2.....	5		

## PROGRAM NOTE

Imagine tall ships with wind in their sails, ocean storms, old maps of buried treasure, the sound of waves crashing and the smell of the salty sea in the air. Set sail with us as we perform this bold musical statement entitled *The Sea Dogs March*.

## NOTES TO CONDUCTOR

Please check the tempo markings. Feel free to adjust as needed. However, please do not slow down too much.

Make the band aware of the dynamic and articulation markings. A good interpretation of these expressive performance techniques will enhance the musical drama and create a long-lasting effect on the listener.

At measure 9, direct the basses and percussion to take control. They should be a "rock" the melody can lean on for support.

At measure 21, attack the *fp* clearly then crescendo gradually to create the desired effect. Note only a few instruments play this effect. The other instruments should enter softly.

The repeated section at 58 features some interesting rhythmic interplay between instruments. As each new instrument enters, the other instruments should get out of the way so that each entrance is clear and audible.

Encourage the timpani player to be aggressive. It is the timpanist's role to mark or highlight section transitions. Do not allow the percussion to overpower the winds. They should support the winds with their rhythmic phrases and help create the musical texture.

Be sure to tune the Picardy third on the ending and push the dynamic gradually all the way to the last measure. The last note should have a little length. Direct the winds to stop the air together for a clean cutoff.

I wish you calm seas and warm sunsets. If you find any treasure, please let me know. 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 SEA DOGS MARCH

Conductor Score  
RWS-2308-00

Brian Bankston  
(ASCAP)

Firmly ♩ = 116

The score is arranged in a standard orchestral format with the following parts:

- 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
- Euphonium B.C.
- Tuba
- Mallet Percussion Bells
- Timpani D, G
- Percussion 1 Snare Drum (S.D.), Bass Drum (B.D.)
- Percussion 2 Triangle, Crash Cymbals (Cr. Cym.)

Key markings include a dynamic of *f* (forte) throughout and performance instructions such as *let cym. vibrate* and *Tri.* (Triangle). The score is divided into measures 1 through 7.

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9

Fl. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mf*

Bsn.

A. Sax.

T. Sax.

B. Sax. *mf*

9

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba *mf*

Mlt.

Timp.

Perc. 1 *mf*

Perc. 2

17

Fl. *fp* *cresc.* *f* *mf*

Ob. *fp* *cresc.* *f* *mf*

Clar. 1 *fp* *cresc.* *f* *mf*

Clar. 2 *fp* *cresc.* *f* *mf*

B. Cl. *mp* *cresc.* *f*

Bsn. *mp* *cresc.* *f*

A. Sax. *mp* *cresc.* *f*

T. Sax. *mp* *cresc.* *f*

B. Sax. *mp* *cresc.* *f*

17

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

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

F Hn. *mp* *cresc.* *f*

Tbn. *mp* *cresc.* *f*

Euph. B.C. *mp* *cresc.* *f*

Tuba *mp* *cresc.* *f*

Mlt. *p* *cresc.* *f* *mf*

Timp. *mp* *cresc.* *f*

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

Perc. 2

17 18 19 20 21 22 23 24

25

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

*mf*

*mf*

*mf*

*mf*

25

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

25 26 27 28 29 30 31 32





41

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

41

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

41 42 43 44 45 46 47 48



49

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

49

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

*f* *fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

49 50 51 52 53 54 55 56



Fl. *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2 *mp*

B. Cl.

Bsn.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp. *mp*

Perc. 1 *mp*

Perc. 2

65 66 67 68 69 70 *mp* 71

72 Coda

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

*f* *fp* *f*

72

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

*f* *fp* *f*



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