

RWS CONCERT BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2316-01

**ELF-CON FIVE**  
(All Is Calm)

Arranged by  
**Joseph Benjamin Earp**

**RWS**  
CONCERT BAND SERIES

**RWS** MUSIC  
COMPANY

# ELF-CON FIVE

## (All Is Calm)

Arranged by  
Joseph Benjamin Earp

### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute 1-2.....	10	Trombone 1.....	3
Oboe.....	2	Trombone 2.....	3
B $\flat$ Clarinet 1.....	6	Euphonium B.C.....	2
B $\flat$ Clarinet 2.....	6	Euphonium T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion 1: Xylophone.....	1
E $\flat$ Alto Saxophone.....	6	Mallet Percussion 2: Bells, Chimes.....	2
B $\flat$ Tenor Saxophone.....	2	Timpani.....	1
E $\flat$ Baritone Saxophone.....	1	Percussion 1: Snare Drum, Hi-Hat, Bass Drum.....	3
B $\flat$ Trumpet 1.....	5	Percussion 2: Crash Cymbals, Sleigh Bells, Suspended Cymbal.....	2
B $\flat$ Trumpet 2.....	5		

### PROGRAM NOTE

*ELF-CON FIVE* uses various modal quotes of familiar holiday songs to create a journey from Santa's workshop to the launch area of his sleigh. With all seemingly going well at *ELF-CON FIVE*, Santa's elves realize some of the presents to be delivered to children around the world have not been loaded. The Elf Condition is immediately increased to ELF-CON 2, the highest level of alert before total chaos. We only have a few minutes to get the toys from the workshop to the sleigh. The elves celebrate when they successfully load the presents on Santa's sleigh just in time before takeoff. From the urgency of ELF-CON 2 back to a happy and joyous *ELF-CON FIVE*, our elves have saved the day!

### NOTES TO CONDUCTOR

Keeping steady time and the momentum moving in this work is critical to a successful performance.

While it has been written in a friendly key, careful attention must be given to accidentals. In addition, please help the students identify where to listen as melodic material is passed through the ensemble.

The rest in measure 34 for the full ensemble is important to set up the repeat as well as transition to the next section of the composition. Do your best not to let the accents get too heavy causing the piece to slow down. Again, the goal is to keep it moving with energy.

Most importantly, I hope you and your students have fun rehearsing and performing this composition!



### ABOUT THE ARRANGER



**Joseph Benjamin Earp** is the Director of Bands at Hinds Community College in Raymond, Mississippi. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. 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 role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program. Just prior to his role at Hinds Community College, Dr. Earp was the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina.

In addition to teaching, Dr. 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 Clinton, Mississippi with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at [www.joemusic.com](http://www.joemusic.com). Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.



# ELF-CON FIVE

(All Is Calm)

Arr. by Joseph Benjamin Earp (ASCAP)

Conductor Score

RWS-2316-00

Energetic ♩ = 144-148

The conductor score is divided into two systems, each starting with the tempo marking "Energetic ♩ = 144-148".

**System 1 (Measures 1-4):**

- Flute 1-2:** Starts with a *mf* dynamic, playing eighth-note patterns.
- Oboe:** Starts with a *mf* dynamic, playing eighth-note patterns.
- B♭ Clarinet 1:** Starts with a *mf* dynamic, playing eighth-note patterns.
- B♭ Clarinet 2:** Starts with a *mf* dynamic, playing eighth-note patterns.
- B♭ Bass Clarinet:** Remains silent.
- Bassoon:** Plays a steady eighth-note accompaniment with a *mf* dynamic.
- E♭ Alto Saxophone:** Remains silent.
- B♭ Tenor Saxophone:** Remains silent.
- E♭ Baritone Saxophone:** Remains silent.

**System 2 (Measures 5-8):**

- B♭ Trumpet 1:** Enters in measure 5 with a *f* dynamic.
- B♭ Trumpet 2:** Enters in measure 5 with a *f* dynamic.
- F Horn:** Enters in measure 5 with a *mf* dynamic.
- Trombone 1:** Enters in measure 5 with a *mf* dynamic.
- Trombone 2:** Enters in measure 5 with a *mf* dynamic.
- Euphonium B.C.:** Plays a steady eighth-note accompaniment with a *mf* dynamic.
- Tuba:** Remains silent.
- Mallet Percussion 1 (Xylophone):** Plays a steady eighth-note accompaniment with a *mf* dynamic.
- Mallet Percussion 2 (Bells/Chimes):** Remains silent.
- Timpani (G, A, B, D):** Remains silent.
- Percussion 1 (Snare Drum, Hi-Hat, Bass Drum):** Enters in measure 5 with a *mf* dynamic, playing a pattern marked "S.D.".
- Percussion 2 (Crash Cymbals, Sleigh Bells, Suspended Cymbal):** Remains silent.

9

Fl. 1-2 *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

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

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

B. Cl. *mf* *ff*

Bsn. *ff*

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

T. Sax *mf* *ff*

B. Sax *mf* *ff* optional 8va loco

9

Trpt. 1 *ff* *mf* *ff* div. a2

Trpt. 2 *ff* *mf* *ff*

F. Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff* (6) (8)

Tuba *mf* *ff*

Mlt. 1 *ff* (6) (8)

Mlt. 2 *f* *ff* Bells

Timp. *mf* *ff*

Perc. 1 *ff* *mf* *ff* B.D. Cr. Cym. Sleigh Bells

Perc. 2 *mf* *ff*

6 7 8 9 10

Fl. 1-2  
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.  
Tuba  
Mlt. 1  
Mlt. 2  
Timp.  
Perc. 1  
Perc. 2

*mp*  
*p*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*  
*mp*  
*mp*  
*mp*  
*p*  
*mf*  
*mp*  
*p*  
*mf*  
*p*  
*Sus Cym*  
*p*

71 12 13 14 15 16

17

Fl. 1-2  
 Ob.  
 Clar. 1  
 Clar. 2  
 B. Cl.  
 Bsn.  
 A. Sax  
 T. Sax  
 B. Sax

17

Trpt. 1  
 Trpt. 2  
 F Hn.  
 Tbn. 1  
 Tbn. 2  
 Euph.  
 Tuba  
 Mlt. 1  
 Mlt. 2  
 Timp.  
 Perc. 1  
 Perc. 2

Fl. 1-2  
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.  
Tuba  
Mlt. 1  
Mlt. 2  
Timp.  
Perc. 1  
Perc. 2



Fl. 1-2

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.

Tuba

Mlt. 1

Mlt. 2

Bells

Timp.

Perc. 1

Perc. 2

29

30 *p*

31

32 *f*

33

34



37

Fl. 1-2  
Ob.  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax

This block contains the musical staves for Flutes 1-2, Oboe, Clarinets 1 and 2, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The music begins at measure 37 with a dynamic of *mf* and concludes at measure 40 with a dynamic of *f*. The Flute and Oboe parts feature melodic lines with accents, while the Clarinet and Bassoon parts provide harmonic support with chords and moving lines. The Saxophone parts consist of rhythmic patterns and sustained notes.

37

Trpt. 1  
Trpt. 2  
F. Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Mlt. 1  
Mlt. 2  
Timp.  
Perc. 1  
Perc. 2

This block contains the musical staves for Trumpets 1 and 2, French Horns, Trombones 1 and 2, Euphonium, Tuba, Mellophones 1 and 2, Timpani, and Percussion 1 and 2. The music begins at measure 37 with a dynamic of *mp* and concludes at measure 40 with a dynamic of *f*. The Trumpet and Horn parts play rhythmic patterns, while the Trombone and Euphonium parts provide harmonic support with chords and moving lines. The Tuba part consists of sustained notes. The Mellophone parts feature melodic lines with accents. The Timpani part consists of rhythmic patterns, and the Percussion parts include a snare drum pattern and a suspended cymbal.

Fl. 1-2  
 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.  
 Tuba  
 Mlt. 1  
 Mlt. 2  
 Timp.  
 Perc. 1  
 Perc. 2

41 *mf* 42 43 44 45 46

49

The image displays a page of a musical score for an orchestra, numbered 49. The score is written for various instruments, including Flutes (Fl. 1-2), Oboe (Ob.), Clarinets (Clar. 1 & 2), Bassoon (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Bass Saxophone (B. Sax), Trumpets (Trpt. 1 & 2), Horns (F. Hn.), Trombones (Tbn. 1 & 2), Euphonium (Euph.), Tuba, Mellophones (Mlt. 1 & 2), Timpani (Timp.), and Percussion (Perc. 1 & 2). The score is written in common time and features a dynamic range from *p* (piano) to *ff* (fortissimo). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "49" is shown in a box above the first staff. The percussion parts include Chimes & Bells and Cr. Cym. (Cymbal).

Fl. 1-2  
 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.  
 Tuba  
 Mlt. 1  
 Mlt. 2  
 Timp.  
 Perc. 1  
 Perc. 2

*mp* *mf* *f* *ff*

(5) (6) (7) (1) (2) (3)

53 54 55 56 57 58

62

Fl. 1-2 *ff*

Ob. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

B. Cl. *ff*

Bsn. *f* *ff*

A. Sax *f* *ff*

T. Sax *ff*

B. Sax *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

F. Hn. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 (4) (5) (6) (1) (2) (3)

Timp. *ff*

Perc. 1 *ff* rim shot

Perc. 2 Sleigh Bells Cr. Cym. Choke *ff*

**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase



**Preview Only**  
Legal Use Requires Purchase