

RWS DEVELOPING BAND SERIES

Grade: 2

Conductor Score: RWS-2617-01

To Reach the Farthest Stars

Brian Bankston

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INSTRUMENTATION

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

PROGRAM NOTE

Get ready to go on an amazing musical adventure through the cosmos! We are about to take you on a musical journey full of powerful musical scenes and a few sparkling musical surprises. We hope you will listen with your musical imagination as we lead you through this exciting musical expedition *To Reach the Furthest Stars!*

NOTES TO CONDUCTOR

Check the tempo and keep the pulse consistent and even.

To create a big start, really milk the *fp* in measure 3 to create a big setup for the first statement of the melody. When the melody starts at measure 5, make sure to layback and have the band relax a bit.

In measure 29, the accents should be bold and spaced slightly between the notes. It should be played forcefully but not at the expense of a bad tone.

At measure 36, allow the Mark Tree (Wind Chimes) to be the bridge to the interlude. Take your time at the fermata, and when the new tempo starts, make sure to keep it as close to 80 bpm as possible, or the momentum will suffer.

The Cymbal scrapes should be performed with a metal object (key, coin, Triangle beater, etc.), for the Suspended Cymbal “stick on edge” the side of the Cymbal should be struck lightly with the side of the stick, for the Suspended Cymbal, “stick on dome” the dome of the Cymbal should be struck lightly with the side of the stick.

As the interlude progresses, allow the dynamic to grow alongside the instrumentation. Make sure to exaggerate all tempo alterations for maximum drama and excitement, and have your students listen close and tune the accidentals during the transition back to the original tempo.

I wish you and your young musicians much fun with this piece! Find my composer page at rwsmusic.com to connect.

Brian Bankston

ABOUT THE COMPOSER



Brian Bankston – composer, arranger, educator, saxophonist and guitarist – resides in 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, String Orchestras and Jazz Ensembles but acceptable for any level. He creates beautiful and exciting music within the grasp of any eager beginning ensemble 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.

This musical score is for the piece "TO REACH THE FARTHEST STARS". It is a multi-staff score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. 1 (Clarinet 1), Clar. 2 (Clarinet 2), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), F. Hn. (French Horn), Tbn. (Trombone), Euph. B.C. (Euphonium/Bass Clarinet), Tuba, Mlt. (Milt.), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. (Percussion). The score is divided into measures 6, 7, 8, 9, and 10. A large red watermark "Preview Only" is overlaid diagonally across the page. The dynamic marking *mf* (mezzo-forte) is present in several staves, including B. Cl., Bsn., T. Sax., B. Sax., Tbn., Euph. B.C., Tuba, and Perc. 1. The Perc. 2 staff has a *p* (piano) dynamic marking at the end of measure 10.

TO REACH THE FARTHEST STARS

21

Fl. *mf* *div.*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl.

Bsn. *mf*

A. Sax.

T. Sax. *mf*

B. Sax.

21

Tpt. 1

Tpt. 2

F. Hn.

Tbn. *mf*

Euph. B.C. *mf*

Tuba

Mlt. *mf*

Timp. *p* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. Cab. *mf*

21 22 23 24 25

29

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

29

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc.

26 27 28 29 30

mf

p

mf

p

Sus. Cym. scrape

TO REACH THE FARTHEST STARS

This musical score is for the piece "TO REACH THE FARTHEST STARS". It is a full orchestral score with the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. 1 (Clarinet 1)
- Clar. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- F. Hn. (French Horn)
- Tbn. (Trombone)
- Euph. B.C. (Euphonium/Bass Trombone)
- Tuba
- Mlt. (Milt., likely Mallets)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. (Percussion)

The score is written in 4/4 time and features a variety of dynamics, including *f* (forte) and *p* (piano). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number is 31, and the score continues to page 35.

37 Sparkling ♩ = 80

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

37 Sparkling ♩ = 80

Tpt. 1
Tpt. 2
F. Hn.
Tbn.
Euph. B.C.
Tuba
Mlt.
Timp.

Perc. 1
Perc. 2
Perc.

M.T. descending rake
very light twinkling
mf p
V. Slap
Tri.
mf mp
Sus. Cym. stick on edge

45

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn

A. Sax.

T. Sax.

B. Sax.

45

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc.

41 42 43 44 45

Sus. Cym. stick on dome

ascending rake then let ring

mp *mp* *mp* *mp* *mf* *mf*

poco rall. *a tempo* *molto rall.*

Fl. *mf* *mp*

Ob. *mf* *mp*

Clar. 1 *mf* *mp*

Clar. 2 *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

F. Hn. *mf* *mp*

Tbn. *mf* *mp*

Euph. B.C. *mf* *mp*

Tuba *mf* *mp*

Mlt. *p* *mf* *p*

Timp. *p* *mf* *p*

Perc. 1 *p* *mp*

Perc. 2 *p* *mf* *mp* *p*

Perc. *mp* *p* *mp*

ascending rake then let ring

mp *p* *mp*

Powerful ♩ = 138

52

Fl. *f* *mf*

Ob. *f* *mf*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

B. Cl. *f*

Bsn. *f*

A. Sax. *f* *mf*

T. Sax. *f*

B. Sax. *f*

Powerful ♩ = 138

52

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

F. Hn. *f* *mf*

Tbn. *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f*

Perc. *f* V. Slap Sus. Cym. scrape

Cab. *f* 51 52 53 54 55

60

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn

A. Sax.

T. Sax

B. Sax

60

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc.

Sus. Cym. scrape

p

mf

56

57

58

59

60

