

FULL CONDUCTOR SCORE
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INTO THE DRAGON'S KEEP

Sarah A. Smith

GRADE:
2 $\frac{1}{2}$

BARNHOUSE COMMAND SERIES

For Concert Band



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INTO THE DRAGON'S KEEP

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Full Conductor Score	1	F Horn	4
Flute, Piccolo	10	1st Trombone	3
Oboe	2	2nd Trombone	3
1st Bb Clarinet	5	Baritone BC	2
2nd Bb Clarinet	5	Baritone TC	2
Bb Bass Clarinet	2	Tuba	3
Bassoon	2	Bells	2
Eb Alto Saxophone	6	Timpani	1
Bb Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	4
Eb Baritone Saxophone	2	Percussion 2: Tom-Toms	2
1st Bb Trumpet	5	Percussion 3: Suspended Cymbal, Crash Cymbals, Triangle ..	4
2nd Bb Trumpet	5		

REHEARSAL NOTES / SUGGESTIONS

The opening eerie melody (played either by piccolo or flute solo), will entrance your students and take your audience on a magical adventure! The low brass sustain the celtic drone throughout the piece, so work on sustaining the open 4ths or 5ths and work on keeping round, smooth tones, and keeping the intervals in tune throughout the piece. The horn solo can also be doubled and is cued in the 1st trumpet part.

In the 6/8 section, work with students on feeling the rhythmic pattern and then work on the hemiola in m.59. Have students break into two groups, with one group patting out the beat and the other clapping and counting the rhythm so they can feel where the rhythm will line up; then have the groups switch. The tom-toms should be steady and consistent driving the tempo throughout the 6/8 section. The toms have the hemiola rhythm several times throughout this section. The bass drum may also want to use double mallets here as well.

In the recapitulation in m. 105, experiment with dynamics; make it tell a story. What happened to the knight who went after the dragon? Did he return victorious, or did the village mourn his death? You decide! It can be the same tempo as the opening, or you can make it slightly faster/slower. In the final piccolo/flute solo be careful that the winds don't cover it up, but make sure intonation is solid and creates a soothing background for the end of the piece.

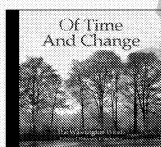
- Sarah A. Smith

ABOUT THE COMPOSER



Sarah Smith teaches middle school band and orchestra in Des Moines, Iowa. Previously she taught in St. Augustine, Florida and in Austin, Texas teaching elementary music, strings, private lessons, middle school chorus, and marching color guard. She holds a Bachelor's Degree in Music Education from Greenville College in Greenville, IL and a Masters of Music Education Degree from VanderCook College of Music in Chicago, IL. She grew up in southern California and discovered music at an early age. She began playing the piano at age five and quickly excelled. In middle school she wrote a composition which she entered into a young artist contest which took first place at the regional level. Her band composition of "Into the Dragon's Keep" was composed for her middle school band students. Sarah resides in the Des Moines area with her husband and three children, and continues to compose music for her students.

Recording Available



WFR382

OF TIME AND CHANGE

The Washington Winds

Edward Petersen - Conductor

CONTENTS: *Of Time And Change* (Swearingen); *Into The Dragon's Keep* (S. Smith); *The American Way* (King/arr. Swearingen); *The Eternal Optimist* (Huckeby); *Folk Song Variants* (R. W. Smith); *Streets of Laredo* (arr. Huckeby); *Reindeer Rhumba* (Shaffer); *Orion's Last Battle* (J. McBride); *Royal Regiment* (Jarvis); *Reindeer Galop* (R. W. Smith); *Legend of Crystal Lake* (Shaffer); *Zeal* (Conaway); *Holiday Flutecake* (Shaffer); *Revenge of the Swarm* (Neeck); *Flutissimo* (McGinty); *Excellentia* (Shaffer); *Christmas Prism* (R. W. Smith); *National Emblem* (Bagley/arr. Conaway);

INTO THE DRAGON'S KEEP

Conductor Score
011-4290-00

Sarah A. Smith

♩ = 70

Solo - Picc. preferred

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Tom-Toms

Percussion 3:
Suspended Cymbal,
Crash Cymbals,
Triangle

The musical score is written for a 3/4 time signature with a key signature of two flats (B♭ and E♭). The tempo is marked as ♩ = 70. The score includes parts for Flute/Piccolo (starting with a *mp* dynamic), Oboe, 1st and 2nd B♭ Clarinets, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st and 2nd B♭ Trumpets, F Horn, 1st, 2nd, and Baritone Trombones, Tuba, Bells, Timpani, and three percussion parts. The percussion parts are marked with a double bar line and a 3/4 time signature. The score is divided into eight measures, numbered 1 through 8 at the bottom. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

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9

Fl./Picc. *mf* *All Fl.*
end Solo (- Picc.)

Ob. *mf*

1st Cl.

2nd Cl.

Bs. Cl. *p* Play

Bsn. *p* Play

A. Sx.

T. Sx. *p* Play

B. Sx. *p* Play

9

1st Trp. *mf*

2nd Trp. *mf*

Hn. *p*

1st Trb.

2nd Trb.

Bar.

Tuba

Bells *mf*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *Sus. Cym.* *p*

9 10 11 12 13 14 15 16

17

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

17

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

f

S.D.

B.D.

17 18 19 20 21 22 23

25 + Picc.

Fl./Picc. *mp*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

A. Sx. *mp*

T. Sx. *p*

B. Sx. *p*

25

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

24 25 26 27 28 29 30

33

-Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical score for orchestra and percussion, measures 31-37. The score includes parts for Fl./Picc., Ob., Clars, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Bells, and various Percussion instruments. Measure 33 is marked with a box and '-Picc.'.

31 32 33 34 35 36 37

41

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Bar. cue

Trb. 2 cue

Bar. cue

Trb. 2 cue

Hn. cue

41

mp

Solo

mp

p

p

p

p

Rit.

49 Allegro ♩ = 120

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

Play

mp

Play

mp

mp

Play

mp

Play

mp

Rit.

49 Allegro ♩ = 120

mf

mf

mf

mf

mf

mf

mf

mf

Tom-Toms

mp

45

46

47

48

49

50

51

52

57

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

57

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *f*

Timp. *mf*

Perc. 1 *mf*
Snare off

Perc. 2 *mf*

Perc. 3 *mf*
Crash Cymbals

53 54 55 56 57 58 59

65 *-Picc.*

Fl./Picc. *mf*

Ob. *mp*

1st Cl. *mf*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp*

65

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mp*

1st Trb. *mf*

2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

60 61 62 63 64 65 66

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Fl./Picc., Ob., Cl., Bsn.) and brass section (Trp., Trb., Bar., Tuba) are in the upper half, while the string section (Sx.) and percussion (Perc.) are in the lower half. The score shows a variety of rhythmic patterns and melodic lines across the instruments. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

86 + Picc.

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

81

82

83

84

85

86

87

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91 92 93

94

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

94

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

94

95

96

97

98

99

100

105 ♩ = 70

Fl./Picc. *ff* *mp*

Ob. *ff* *mp*

1st Cl. *ff* *mp*

2nd Cl. *ff* *mp*

Bs. Cl. *ff* *p*

Bsn. *ff* *p*

A. Sx. *ff* *mp*

T. Sx. *ff* *p*

B. Sx. *ff* *p*

105 ♩ = 70

1st Trp. *ff* *mp*

2nd Trp. *ff* *mp*

Hn. *ff* *p*

1st Trb. *mp* *p* *mp*

2nd Trb. *mp* *p* *mp*

Bar. *mp* *p*

Tuba *mp* *p*

Bells *ff* *mp*

Timp. *ff* *p*

Perc. 1 *ff* *p* snares on

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

Perc. 3 *ff* *p* *f*

101 102 103 104 105 106 107

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

108 109 110 111 112 113

114 Solo-Picc. preferred

Rit.

Fl./Picc. *mf*

Ob.

1st Cl.

2nd Cl.

Bs. Cl. *p*

Bsn. *p*

A. Sx.

T. Sx. *p*

B. Sx. *p*

114

Rit.

1st Trp.

2nd Trp.

Hn. *p*

1st Trb.

2nd Trb.

Bar.

Tuba

Bells

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

114

115

116

117

118

119

120

121