

**Grade**  
**1 1/2**

Expanding ranges and rhythms for the Rising Band!

**FULL CONDUCTOR SCORE**  
Catalog No: 024-4944-01

# Eerie Escapade

**Steve Shanley**

**Rising Band  
Series**

**FOR DEVELOPING BANDS!**

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## Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

# EERIE ESCAPADE

**Steve Shanley**

### Instrumentation


Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	6
2nd B <sup>b</sup> Clarinet .....	6
B <sup>b</sup> Bass Clarinet .....	2
Bassoon .....	2
E <sup>b</sup> Alto Saxophone .....	8
B <sup>b</sup> Tenor Saxophone .....	2
E <sup>b</sup> Baritone Saxophone .....	2
1st B <sup>b</sup> Trumpet .....	5
2nd B <sup>b</sup> Trumpet .....	5
F Horn .....	4
Trombone .....	6
Baritone B.C. ....	2
Baritone T.C. ....	2
Tuba .....	4
Mallet Percussion 1: Bells .....	2
Mallet Percussion 2: Vibraphone (Marimba) .....	2
Timpani .....	1
Percussion 1: Vibraslap, Snare Drum, Bass Drum .....	3
Percussion 2: Claves, Suspended Cymbal, Woodblock, Tambourine .....	2
Percussion 3: Triangle, Guiro, Crash Cymbals .....	2
Piano/Keyboard (optional) .....	1

### Rehearsal Suggestions

**Eerie Escapade** was written in the style of the great film scores composed by Danny Elfman (especially "Beetlejuice" and "Pee-wee's Big Adventure.") I suggest using this music as an opportunity to discuss the important role music can play in film or television, and I encourage your students to write their own stories to accompany **Eerie Escapade**. Who are the characters? Where are they going? What challenges do they encounter? Most importantly, how does it all end?

Your percussionists will be crucial to the success of this piece! If you do not have enough players to cover every instrument, at least make sure you have assigned students to play the solos in measures 1-4, 12, 16, 20 (timpani, but could be on toms), and 64. Woodwind and brass players encounter both the traditional accent and the "staccato accent;" please make sure that staccato accents are very short! By contrast, please encourage students to play all pitches with tenutos at full value and long (especially count 1 of the main theme at m. 9, 17, etc.). The accidentals and key signature will be challenging for young musicians, especially at m. 25-41, so please be patient and give them lots of reminders!

Thank you for programming this piece, and please contact me through my composer page at [barnhouse.com](http://barnhouse.com) to share the stories your students write for their **Eerie Escapade**!



### About the Composer



**Steve Shanley** is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music Through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.



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# EERIE ESCAPADE

## Conductor Score

Steve Shanley

024-4944-00

Mysteriously! ♩ = 144

The score is for a 4/4 piece in B-flat major, marked 'Mysteriously!' at a tempo of 144 beats per minute. It features a variety of instruments including woodwinds, brass, percussion, and piano/keyboard. The score is divided into two systems, each starting with the tempo and dynamic marking 'Mysteriously! ♩ = 144'. The first system includes parts for Flute, Oboe, 1st and 2nd B-flat Clarinets, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 1st and 2nd B-flat Trumpets, F Horn, Trombone, Baritone, Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Vibraphone/Marimba), Timpani (G, C), Percussion 1 (Vibraslap, Snare Drum, Bass Drum), Percussion 2 (Claves, Suspended Cymbal, Woodblock, Tambourine), Percussion 3 (Triangle, Guiro, Crash Cymbals), and Piano/Keyboard (optional). Dynamics range from piano (p) to fortissimo (ff). The score concludes with a final measure marked with a fermata and a double bar line.

9

FL *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sx.

T. Sx.

B. Sx. *mp*

9

1st Tpt.

2nd Tpt.

Hn.

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. 1 *mf*

Mlt. 2 *mf*

Timp. *mp*

Perc. 1

Perc. 2 Woodblock *pp* *mf*

Perc. 3 *mf*

Pno. *mf*

9 10 11 12 13 14 15 16

17

FL

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

17

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

17 18 19 20 21 22 23 24

25

FL. *p*

Ob. *p*

1st CL. *p*

2nd CL. *p*

B. Cl.

Bsn. *mp*

A. Sx.

T. Sx. *mp*

B. Sx.

25

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar.

Tuba

Mlt. 1 *p*

Mlt. 2 *p*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* Triangle

Pno. *p*

Cym. with Tip of Snare Stick *mp*

25 26 27 28 29 30 31 32

33

FL

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

33

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

33

34

35

36

37

38

39

40

41

FL. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

41

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1 S.D. *f*

Perc. 2 B.D. *f*

Perc. 2 Tamb. *f*

Perc. 3 Cr. Cyms. *f*

Perc. 2 Sus. Cym. *pp*

Pno. *f*

41 42 43 44 45 46 47 48



49

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

49

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

*p*

*p*

*p*

*p*

*p*

*p*

Mlt. 1

Mlt. 2

Timp.

*p*

*p*

*f*

*p*

*f*

Perc. 1

Bs. Dr.

Perc. 2

Sus. Cym.

Choke

Perc. 3

*f*

*mf*

*pp*

Pno.

*p*

49 50 51 52 53 54 55 56

57

FL

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

57

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

57 58 59 60 61 62 63 64 65 66