

Brady Massey

# ACCOLADE

## INSTRUMENTATION

- |                                  |                                  |
|----------------------------------|----------------------------------|
| 1 – Conductor                    | 2 – Trombone 1                   |
| 10 – Flute                       | 2 – Trombone 2                   |
| 2 – Oboe                         | 2 – Trombone 3                   |
| 2 – Bassoon                      | 2 – Euphonium TC                 |
| 4 – B $\flat$ Clarinet 1         | 2 – Euphonium BC                 |
| 4 – B $\flat$ Clarinet 2         | 4 – Tuba                         |
| 4 – B $\flat$ Clarinet 3         | 2 – Mallet Percussion            |
| 2 – B $\flat$ Bass Clarinet      | <i>Chimes, Xylophone</i>         |
| 3 – E $\flat$ Alto Saxophone 1   | 4 – Percussion 1                 |
| 3 – E $\flat$ Alto Saxophone 2   | <i>Snare Drum, Bass Drum,</i>    |
| 2 – B $\flat$ Tenor Saxophone    | <i>Sleigh Bells, Suspended</i>   |
| 1 – E $\flat$ Baritone Saxophone | <i>Cymbal</i>                    |
| 3 – B $\flat$ Trumpet 1          | 2 – Percussion 2                 |
| 3 – B $\flat$ Trumpet 2          | <i>Crash Cymbals, Tam-Tam,</i>   |
| 3 – B $\flat$ Trumpet 3          | <i>Triangle</i>                  |
| 1 – F Horn 1                     | 2 – Percussion 3                 |
| 1 – F Horn 2                     | <i>Suspended Cymbal, Hi-Hat,</i> |
| 1 – F Horn 3                     | <i>Triangle</i>                  |
| 1 – F Horn 4                     | 1 – Timpani                      |

Jon Barbarotto is considered by many to be the “guiding spirit” of Dixie Band Camp, the oldest camp in the South and the second oldest in the United States. Along with his good friend John Henley, who passed away a few years ago, “Mr. Bar” has been a part of the camp for over sixty years. He has been here as a student, a director, a member of the executive board, and he serves as the camp repairman.

Mr. Barbarotto has taught at several Arkansas schools. He is well-known throughout the state, especially for his contributions while teaching in Brinkley and in Newport. He is a member of the Phi Beta Mu Bandmasters’ Hall of Fame and has earned the respect, admiration, and affection of all who have known him.

Besides being an exceptional teacher, member of the community, and poker player, Jon Barbarotto has influenced countless band directors and, as a result, hundreds of thousands of band students throughout Arkansas for decades. His love for people, his love for music, and his strong convictions about the education of musicians have made him a legend among the musicians within Arkansas and throughout the country.

It was with a great deal of admiration and affection that this work was written. The fanfare is meant to capture the boundless enthusiasm and drive that is so much a part of Mr. Barbarotto and what he stands for, and will hopefully serve to honor him and his contributions to the world of music education.

Brady Massey

## **About the Composer**

Brady Massey is currently the Director of Bands in the Pocahontas, Arkansas, School District. He is in his 24th year of teaching. He holds a Bachelor’s Degree in Music Education from the University of Central Arkansas and a Master’s Degree in Music Composition from Arkansas State University, where he studied with Dr. Jared Spears.

Mr. Massey’s bands have consistently earned superior ratings, as well as regional, state and national titles and awards. He has previously taught at Trumann High School and Hoxie High School, has assisted at Jonesboro High School and Arkansas State University, and has taught in the drum and bugle corps arena.

His professional affiliations include the American Society for Composers, Authors and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the Arkansas Bandmasters Association, Phi Beta Mu, the National Band Association, and the American School Band Directors Association.

He is currently on the board of directors for the Arkansas Bandmasters Association and has previously served on the board of directors of Dixie Band Camp and Drum Corps South. He is the owner of Ovation by Design, a band design company, and the director of the Arkansas Ambassadors of Music.

Mr. Massey has received numerous awards, including Teacher of the Year in both the Trumann and Pocahontas School Districts, the KAIT-TV Golden Ruler Award for Excellence in Education, ASBDA Young Director of the Year, Phi Beta Mu Young Director of the Year, and has been a finalist for Arkansas Teacher of the Year.

He is in demand as a clinician and adjudicator throughout the Southeastern United States and has written for bands throughout the Midwestern, Southern, and Eastern United States. He has works published with Daehn Publications, RBC Music and Jon Ross Music. He lives in Pocahontas, Arkansas, with his wife Carol and daughter Makenzie.

LDP-7002-00

# ACCOLADE

BRADY MASSEY (ASCAP)

Con energico e brio ♩ = 172

5

The score is for a 4/4 piece in B-flat major. It features a variety of instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) are mostly silent in this section. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) has a melodic line starting at measure 5, marked *ff*. The percussion section includes Chimes, Mallet Percussion (S.D., B.D., Cr. Cym., Tam-tam), and Timpani (wood mallets), with dynamics ranging from *mf* to *ff*. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

DP 200412

FL.

Ob.

Bsn.

1  
B. Cl.

2  
3  
B. Cl.

1  
2  
A. Sax.

T. Sax.

Bar. Sax.

7 8 9 10 11 12 13

1  
Tpt.

2  
3

1  
2  
Hn.

3  
4

1  
2  
Tbn.

Euph.

Tba.

Mlt. Perc.

1  
Perc.

2  
3

Timp.

DP 200412

14

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

14 15 16 17 18 19 20

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Timp.

DP 200412

FL. *ff* *fp* *ff*

Ob. *ff* *fp* *ff*

Bsn. *ff* *fp* *ff*

B♭ Cl. 1 *ff* *fp* *ff*

B♭ Cl. 2 *ff* *fp* *ff*

B♭ Cl. 3 *ff* *fp* *ff*

A. Sax. 1 *ff* *fp* *ff*

A. Sax. 2 *ff* *fp* *ff*

T. Sax. *ff* *fp* *ff*

Bar. Sax. *ff* *fp* *ff*

Tpt. 1 *ff* *fp* *ff*

Tpt. 2 *ff* *fp* *ff*

Tpt. 3 *ff* *fp* *ff*

Hn. 1 *ff* *fp* *ff*

Hn. 2 *ff* *fp* *ff*

Hn. 3 *ff* *fp* *ff*

Hn. 4 *ff* *fp* *ff*

Tbn. 1 *ff* *fp* *ff*

Tbn. 2 *ff* *fp* *ff*

Tbn. 3 *ff* *fp* *ff*

Euph. *ff* *fp* *ff*

Tba. *ff* *fp* *ff*

Mlt. Perc. *ff* *fp* *ff*

Perc. 1 *ff* *fp* *ff*

Perc. 2 *ff* *fp* *ff*

Perc. 3 *ff* *mp* *ff*

Timp. *ff* *mp* *ff*

Xyl. *ff* *fp* *ff*

22 23 24 25

26 29

Fl.

Ob.

Bsn.

1  
B. Cl.

2  
3

B. Cl.

1  
A. Sax.

2

T. Sax.

Bar. Sax.

26 27 28 29 30

1  
Tpt.

2  
3

1  
Hn.

2  
3  
4

1  
Tbn.

2  
3

Euph.

Tba.

Mit. Perc.

1

Perc. 2

3

Timp.

31

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

31 32 33 34 35

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Timp.

*mf*

*ff*

*p*

*ff*

*mf*

*ff*

*fp*



36

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

37

38

39

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Mlt. Perc.

1 Sleigh Bells *mp*

2 Sus. Cym. (scrape with coin) *mp* Triangle

3 Hi-hat (closed) *mp*

Timp.

DP 200412

FL.

Ob.

Bsn.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Mlt. Perc.

Perc. 1 2 3

Timp.

medium mallets

*f*

*a2*

*mf*

40 41 42 43

44

Fl.

Ob.

Bsn.

1  
B. Cl.

2  
3  
B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

44 45 46 47

1  
Tpt.

2  
3

1  
Hn.

2  
3  
4

1  
Tbn.

2  
3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

48

Fl.

Ob.

Bsn.

1  
B. Cl.

2  
3

B. Cl.

1  
A. Sax. 2

T. Sax.

Bar. Sax.

48

49

50

51

1  
Tpt.

2  
3

1  
Hn. 2

3  
4

1  
Tbn.

2  
3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

52

Fl.

Ob.

Bsn.

1  
B. Cl.

2  
3

B. Cl.

1  
A. Sax. 2

T. Sax.

Bar. Sax.

52 53 54 55

1  
Tpt.

2  
3

1  
Hn.

2  
3  
4

1  
Tbn.

2  
3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

56 57 58 59 60

Fl.

Ob.

Bsn.

B♭ Cl. 1  
2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

Mlt. Perc.

Perc. 1  
2  
3

Timp.

*p* *ff* *mp* *f* *ff*

S. D.

B. D.

Cr. Cym.

Sus. Cym.

61

Fl.

Ob.

Bsn.

B<sup>♭</sup> Cl. 1

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

61 62 63 64 65

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Mlt. Perc.

Perc. 1 2 3

Timp.

DP 200412

66

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

66 67 68 69 70

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

Milt. Perc.

Perc. 1  
2  
3

Timp.

*ff*

*mf*

*fp*



71

Fl.

Ob.

Bsn.

1  
B. Cl.

2  
3  
B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

71 72 73 74 75 76

1  
Tpt.

2  
3

1  
Hn.

2  
3  
4

1  
Tbn.

2  
3

Euph.

Tba.

Mit. Perc.

1

Perc. 2

3

Timp.

*fp* *ff* *fp* *ff*

This page of a musical score, numbered 18, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B. Cl.), Clarinet in C (Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Milt. Perc. (with Chimes), Perc. (with Triangle), and Timpani (Timp.). The score is in 3/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and septuplets, and dynamic markings such as *fp* and *ff*. Performance instructions like *acc.* and *rit.* are present. The page is divided into measures 77-82, with a large watermark reading 'MOTUS Performance Only' overlaid diagonally.