

RWS CUSTOM CONCERT SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2224-01

# When Boombuckets Come Marching Home

Traditional

Arranged by Joseph Benjamin Earp

**RWS**  
**Custom Concert Series**

**RWS** MUSIC  
COMPANY  
Distributed Exclusively by C.L. Barnhouse Company

# RWS CUSTOM CONCERT SERIES

## When Boombuckets Come Marching Home

Traditional

Arranged by Joseph Benjamin Earp

### Instrumentation

- 1 Full Conductor Score
- 4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
- 4 B $\flat$  Instrument 1: Clarinet, Trumpet, Soprano Saxophone
- 2 E $\flat$  Instrument 1: Alto Saxophone
- 3 C Instrument 2: Flute, Oboe, Violin, Guitar
- 4 B $\flat$  Instrument 2: Clarinet, Trumpet, Soprano Saxophone
- 2 E $\flat$  Instrument 2: Alto Clarinet, Alto Saxophone
- 2 F Instrument 2: F Horn
- 2 C Instrument 3: Violin, Guitar
- 1 C Instrument 3: Viola
- 4 B $\flat$  Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E $\flat$  Instrument 3: Alto Clarinet, Alto Saxophone
- 2 F Instrument 3: F Horn
- 4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
- 1 C Instrument 4: Guitar
- 2 B $\flat$  Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 F Instrument 4: F Horn
- 4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
- 2 B $\flat$  Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E $\flat$  Instrument 5: Baritone Saxophone, Contralto Clarinet
- 2 Boomwhackers 1: B & C
- 2 Boomwhackers 2: E & A
- 2 Boomwhackers 3: F & G
- 2 Boomwhackers 4: C & D
- 2 Percussion: 5 Gallon Bucket

### How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at [rwsmusic.com](http://rwsmusic.com). The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

### Program Note

A well-known patriotic song from the American Civil War, *When Johnny Comes Marching Home* has been skillfully arranged for young bands to feature the percussion section using Boomwhackers<sup>®</sup> and plastic buckets. We know you will enjoy this exciting arrangement as we feature our guest artists from the percussion section!

### Notes to Conductor

In addition to being wildly entertaining as the students showcase their performance skills, this arrangement is perfect for a variety of other uses. As a recruiting tool for the middle school band, it can be used to feature elementary music students while encouraging them to join the band program. In an alternative teaching environment such as the distanced learning of 2020, this arrangement allows the middle school percussion students to join in a virtual performance with the winds without the logistics of traditional and large percussion equipment.

In a regular concert setting, please stage the percussion section in the front of the band for maximum effect. The five-gallon bucket(s) works best when placed on a plastic band chair with the back of the chair closest to the percussionist. The Boomwhackers<sup>®</sup> can be used in a variety of setup options. One of the best setups I have found for clarity is using the back top of a plastic band chair with the back closest to the percussionist.

I hope you and the band enjoy this arrangement. Be sure to check out our other "Boombucket" works for band. B# Always!



### About the Composer



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.joeemusic.com](http://www.joeemusic.com). Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.

# WHEN BOOMBUCKETS COME MARCHING HOME

Conductor Score  
RWS-2224-00

Arr. by Joseph Benjamin Earp (ASCAP)

Spirited  $\text{♩} = 120$

5

1

C Instrument 1  
Piccolo, Flute  
Oboe, Violin  
Guitar

B Instrument 1  
Clarinet, Trumpet  
Soprano Saxophone

E Instrument 1  
Alto Saxophone

2

C Instrument 2  
Flute, Oboe  
Violin, Guitar

B Instrument 2  
Clarinet, Trumpet  
Soprano Saxophone

E Instrument 2  
Alto Clarinet  
Alto Saxophone

F Instrument 2  
F Horn

3

C Instrument 3  
Violin, Guitar  
(Viola)

B Instrument 3  
Clarinet, Trumpet  
Bass Clarinet  
Tenor Saxophone  
Euphonium T.C.

E Instrument 3  
Alto Clarinet  
Alto Saxophone

F Instrument 3  
F Horn

Spirited  $\text{♩} = 120$

5

4

C Instrument 4  
Bassoon, Cello  
Trombone, Euphonium  
(Guitar)

B Instrument 4  
Bass Clarinet  
Tenor Saxophone  
Euphonium T.C.

F Instrument 4  
F Horn

5

C Instrument 5  
Bassoon, Trombone  
Euphonium, Tuba  
Cello, Double Bass

B Instrument 5  
Bass Clarinet  
Tenor Saxophone  
Euphonium T.C.

E Instrument 5  
Baritone Saxophone  
Contralto Clarinet

Boomwhackers 1  
B & C

Boomwhackers 2  
E & A

Boomwhackers 3  
F & G

Boomwhackers 4  
C & D

Percussion  
5 Gallon Bucket  
R = Right  
L = Left  
B = Both

Head  
R L R L R B B B

Side  
R L R B B B

Rim  
R L R B R B R L R L R B B B R L R B R B

1

C Inst. 1

B> Inst. 1

E> Inst. 1

*mf* *f*

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

*mp* *mf* *f*

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

*mf* *f*

4

C Inst. 4

B> Inst. 4

F Inst. 4

5

C Inst. 5

B> Inst. 5

E> Inst. 5

*f* *fp*

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

*f* *ff*

Perc.

*mf* *f*

9 10 11 12 13 14 15 16

20

1

C Inst. 1

B $\flat$  Inst. 1

E $\flat$  Inst. 1

*ff*

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

*ff*

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

*ff*

20

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

*f* *fp* *ff*

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

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

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

R L R L R B B B R L R R L R R L R R L R

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

17 18 19 20 21 22 23 24

26

1

C Inst. 1

B> Inst. 1

E> Inst. 1

*ff*

*ff*

*ff*

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

*ff*

*ff*

*ff*

*ff*

26

4

C Inst. 4

B> Inst. 4

F Inst. 4

*ff*

*ff*

*ff*

5

C Inst. 5

B> Inst. 5

E> Inst. 5

*ff*

*ff*

*ff*

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

*ff*

*ff*

*ff*

*ff*

R L R B B R L R B R B R L R B R B B B R L R B R B R L R

25 26 27 28 29 30 31 32

34

1

C Inst. 1

B> Inst. 1

E> Inst. 1

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

*ff*

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

34

4

C Inst. 4

B> Inst. 4

F Inst. 4

5

C Inst. 5

B> Inst. 5

E> Inst. 5

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

B R B B B R L R B R B R L R B R B R L R B B B R L R B B B R L R L R L

33 34 35 36 37 38 39 40 *p*

44

48

1

C Inst. 1

B $\flat$  Inst. 1

E $\flat$  Inst. 1

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

44

48

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

R L R L R L R L R L R L R L R L R L R L R L



1

C Inst. 1

B $\flat$  Inst. 1

E $\flat$  Inst. 1

*p* *mp*

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

*mp*

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

*mf*

R L R R L R L R R L R L R R L R R L R L R

49 50 51 52 53 54 55 56

1

C Inst. 1

B $\flat$  Inst. 1

E $\flat$  Inst. 1

*mf*

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

*mf*

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

*f*

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

*f*

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

*mf*

BW Tubes 1  
B & C

BW Tubes 2  
E & A

*f*

BW Tubes 3  
F & G

*f*

BW Tubes 4  
C & D

Perc.

R L R L R L R L R R L R L B B R L R L R R L R L R

*mf*

67

1

C Inst. 1  
B> Inst. 1  
E> Inst. 1

*mp*

2

C Inst. 2  
B> Inst. 2  
E> Inst. 2  
F Inst. 2

*mp*

3

C Inst. 3  
B> Inst. 3  
E> Inst. 3  
F Inst. 3

*pp*

67

4

C Inst. 4  
B> Inst. 4  
F Inst. 4

*pp* *mp*

5

C Inst. 5  
B> Inst. 5  
E> Inst. 5

*mp*

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

*mf*

Perc.

R L R L R R L R L R R L R L R R L R L R

*mp*

65 66 67 68 69 70 71 72

75

1

C Inst. 1  
B $\flat$  Inst. 1  
E $\flat$  Inst. 1

*mf*

2

C Inst. 2  
B $\flat$  Inst. 2  
E $\flat$  Inst. 2  
F Inst. 2

*mf*

3

C Inst. 3  
B $\flat$  Inst. 3  
E $\flat$  Inst. 3  
F Inst. 3

*mf*

75

4

C Inst. 4  
B $\flat$  Inst. 4  
F Inst. 4

*mf*

5

C Inst. 5  
B $\flat$  Inst. 5  
E $\flat$  Inst. 5

*mf*

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

*f*

R L R L R R L R L R R L R L R L R L R L R L R L B B

73 74 75 *mf* 76 77 78 79 80

82

1

C Inst. 1 *ff*

B $\flat$  Inst. 1 *ff*

E $\flat$  Inst. 1 *ff*

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

82

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

BW Tubes 1 B & C *ff*

BW Tubes 2 E & A *ff*

BW Tubes 3 F & G *ff*

BW Tubes 4 C & D *ff*

Perc. *f*

R L R L R B B R L R B R B R L R B R B B B R L R B R

90

1

C Inst. 1

B $\flat$  Inst. 1

E $\flat$  Inst. 1

2

C Inst. 2

B $\flat$  Inst. 2

E $\flat$  Inst. 2

F Inst. 2

3

C Inst. 3

B $\flat$  Inst. 3

E $\flat$  Inst. 3

F Inst. 3

90

4

C Inst. 4

B $\flat$  Inst. 4

F Inst. 4

5

C Inst. 5

B $\flat$  Inst. 5

E $\flat$  Inst. 5

BW Tubes 1

B & C

BW Tubes 2

E & A

BW Tubes 3

F & G

BW Tubes 4

C & D

Perc.

88

89

90

91

92

93

1  
C Inst. 1  
B♭ Inst. 1  
E♭ Inst. 1

2  
C Inst. 2  
B♭ Inst. 2  
E♭ Inst. 2  
F Inst. 2

3  
C Inst. 3  
B♭ Inst. 3  
E♭ Inst. 3  
F Inst. 3

4  
C Inst. 4  
B♭ Inst. 4  
F Inst. 4

5  
C Inst. 5  
B♭ Inst. 5  
E♭ Inst. 5

BW Tubes 1  
B & C

BW Tubes 2  
E & A

BW Tubes 3  
F & G

BW Tubes 4  
C & D

Perc.

R L R B B B R L R B B B R L R L R L R L R L B B B B R B

94 95 96 *p* 97 *ff* 98 99



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DIGITAL  
RECORDINGS**

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