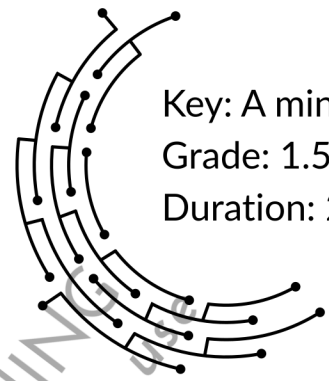


Robot Quill Revolution Publishing

Guitar Ensemble and Concert Band

Conductor Score

BJL-GR-ALA



Key: A minor  
Grade: 1.5  
Duration: 2:45

# A La Lute

Bryan J. Lackey

## Instrumentation

Flute	Trombone/Euphonium
Oboe	Tuba
Bassoon	Mallet Percussion
Clarinet	Timpani
Bass Clarinet	Percussion 1
Alto Saxophone	Snare Drum
Tenor Saxophone	Bass Drum
Baritone Saxophone	Percussion 2
Trumpet	Tambourine
Horn in F	Guitar 1
	Guitar 2



www.robotquill.com  
Sacramento, CA  
Los Angeles, CA

## ABOUT THE COMPOSER



**Bryan J. Lackey** is a longtime music educator in southern California and one of the cofounders of Robot Quill Revolution Publishing. He started playing in elementary school, was a junior high student under the legendary Ed Wolfe, and eventually received his bachelor's degree from California State University, Fullerton and his master's degree from American Band College at Central Washington University. As a band and orchestra director he has taught all levels, from elementary to advanced high school groups, as a performer he has been a part of concert bands, multiple jazz ensembles, rock, ska, and hiphop groups, and as a composer he has written for rock bands, independent films, and especially for young band and orchestra. He lives in Los Angeles, CA with a wonderful fiancée and a cat that seems to tolerate him from time to time.

## PROGRAM NOTES

**A La Lute** ("Of The Lute", or "Like The Lute") came about during 2025, when I was asked to teach guitar for the first time. I knew virtually nothing about guitar at the time, and I was also offering beginning band instruments in the same classes. After our first concert I realized that even with a LOT more guitar players than winds and percussion it was still almost impossible to actually hear the guitar players during performance, and so something needed to change. The first result of that was **In Motion**, also available from Robot Quill Revolution Publishing, and the next result was **A La Lute**. I was listening to a lot of Renaissance and Baroque lute music at the time, and I wanted to see if I could capture some of that energy for the ensemble I had. The result is a spooky tune that evokes exploring old places, haunted places, and seeing what might be lurking inside.

## NOTES FOR THE DIRECTOR

**A La Lute** is based entirely on the concert A melodic minor scale. I strongly recommend you get your group confident on that scale first, then introduce the music. Also have them play various rhythms in 3/4 time; young musicians will so often unconsciously want to put such rhythms in 4/4, and it will take practice to get them comfortable outside of that. Observe the dynamics carefully. Percussion wise, the tambourine is the most important part by far. For the wind players, while most of them do use the entire concert A melodic minor scale, optional notes are given in the french horn and clarinet parts to keep them in reasonable octaves. All musicians should be able to play this in the first two years of instruction.

Please feel free to lengthen the last fermata for either dramatic or comedic effect.

This piece is completely compatible with the full orchestra version, also available from Robot Quill Revolution Publishing.

Thank you for purchasing and playing my piece!

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Director

\_\_\_\_\_  
Administrator



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# A La Lute

Bryan J. Lackey

Quickly ♩ = 144

This is a conductor's score for the piece "A La Lute" by Bryan J. Lackey. The score is written in 3/4 time and marked "Quickly" with a tempo of 144 beats per minute. The instrumentation includes Flute, Oboe, Bassoon, Clarinet in B♭, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭, Horn in F, Trombone/Euphonium, Tuba, Mallet percussion, Percussion 1 (snare drum, bass drum), Percussion 2 (trambourine), Guitar 1, and Guitar 2. The score is presented as a series of staves, with measures 2 through 10 numbered at the bottom. A large, diagonal watermark reading "ROBOTQUILL REVOLUTION PUBLISHING" and "PREVIEW SCORE not for resale or performance use please go to robotquill.com" is overlaid across the entire score. The music for Guitar 1 is visible in the bottom two staves, starting with a melodic line in the right hand and a bass line in the left hand.



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Score for various instruments including Fl., Ob., Bsn., Cl. in B $\flat$ , B. Cl., A. Sax., T. Sax., Bar. Sax., Tpt. in B $\flat$ , Hn. in F, Tbn./Euph., Tba., Mlt. perc., Perc. 1 (SD, BD), Perc. 2 (Tamb.), Guit. 1, and Guit. 2. The score is divided into sections A and B. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* and *f*. The page number 2 is visible at the bottom.

A

B

11 12 13 14 15 16 17 18 19 20 21 22 23

Fl.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

24 25 26 27 28 29 30 31 32

Fl.

Ob.

Bsn.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B b

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

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33

34

35

36

D

Fl.

Ob.

Bsn.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B b

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

37 38 39 40 41 42 43 44 45 46

E

This musical score is for a band and includes the following parts:

- Fl.
- Ob.
- Bsn.
- Cl. in B  $\flat$
- B. Cl.
- A. Sax.
- T. Sax.
- Bar. Sax.
- Tpt. in B  $\flat$
- Hn. in F
- Tbn./Euph.
- Tba.
- Mlt. perc.
- Perc. 1 (SD, BD)
- Perc. 2 (Tamb.)
- Guit. 1
- Guit. 2

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The guitar parts are marked with the chord  $A_m$ . The percussion parts include snare drum (SD) and bass drum (BD) patterns, as well as a tambourine (Tamb.).

47

48

49

50

51

52

53

54

55

Fl.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

56 57 58 59 60 61 62

F

Fl.

Ob.

Bsn.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B b

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

*divisi*

*mf*

63 64 65 66 67 68 69 70 71 72

G

Fl.

Ob.

Bsn.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B b

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

73 74 75 76 77 78 79 80 81

Fl.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

Emi

Ami

*div.*

82 83 84 85 86 87 88 89 90 91 92



Fl. *f* *f* *f* *ff*  
 Ob. *f* *f* *f* *ff*  
 Bsn. *f* *f* *p* *ff*  
 Cl. in B $\flat$  *f* *f* *mf* *ff*  
 B. Cl. *f* *f* *p* *ff*  
 A. Sax. *f* *f* *mf* *ff*  
 T. Sax. *f* *f* *mp* *ff*  
 Bar. Sax. *f* *f* *p* *ff*  
 Tpt. in B $\flat$  *f* *f* *f* *ff*  
 Hn. in F *f* *f* *mf* *ff*  
 Tbn./Euph. *f* *f* *p* *ff*  
 Tba. *f* *f* *p* *ff*  
 Mlt. perc. *f* *f* *f* *ff*  
 Perc. 1 (SD, BD) *f* *f* *p* *ff*  
 Perc. 2 (Tamb.) *f* *f* *ff* *shake roll*  
 Guit. 1 *f* EMA *f* G#dim *ff* Ami  
 Guit. 2 *f* EMA *f* G#dim *ff* Ami

105 *f* 106 *f* 107 108 109 110 *ff* 111 *ff*

J

Fl.

Ob.

Bsn.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B b

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

tap at beginning, then shake roll

*divisi*

112 113 114 115 116 117 118 119 120 121

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Fl.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn./Euph.

Tba.

Mlt. perc.

Perc. 1 (SD, BD)

Perc. 2 (Tamb.)

Guit. 1

Guit. 2

122 123 124 125 126 127 128 129 130 131 132 133