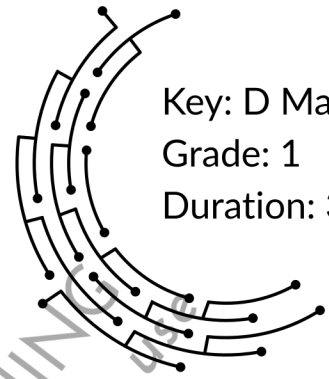


Robot Quill Revolution Publishing

Full Orchestra Series

Conductor Score

BJL-FO-IM



Key: D Major
Grade: 1
Duration: 3:00

In Motion

For Full Orchestra

Bryan J. Lackey

Instrumentation

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



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

In Motion 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 piece was well received, and then I also realized it would sound great for full orchestra too! You hold the results in your hands.

In Motion is, as the title says, all about movement, motion, and energy. It's inspired to some extent by minimalist compositions such as *Short Ride In A Fast Machine* and *In C*, and it is relentless and bold in its melodies.

NOTES FOR THE DIRECTOR

This piece uses only the first 6 notes of a concert D scale, along with a few notes below, and for clarinets it does not go above the break. The only exception is the first violin part, which uses all of the first position D major notes. It is designed to be playable by any group in the first or second year of instruction, once they know all or most of a concert D major scale. String players will need to be able to play some simple double stops, as well as differentiate between normal détaché bowing and good staccato. Every musician will need to have a steady eighth note pulse and good awareness of where the melody is. If you find your string players cannot play the double stops please feel free to make the parts divisis instead.

This piece is completely compatible with the guitar ensemble and band version, also available from Robot Quill Revolution Publishing.

Thank you for purchasing and playing my piece!

© 2026 Bryan J. Lackey
All rights reserved

Published by Robot Quill Revolution Publishing
<http://robotquill.com>

ROBOT QUILL REVOLUTION PUBLISHING

Permission to photocopy, permission for digital usage, and limited permission to arrange (restrictions apply)

FULL ORCHESTRA WORK: In Motion by Bryan J. Lackey

This document grants the organization/entity that purchased this work the right to create photocopy reproductions of the parts for use in rehearsal and performance of this work, along with limited permission to arrange for reasons of accessibility for the performers. All photocopy, digital usage, and permission to arrange rights are subject to the restrictions listed below.

The following regulations and restrictions must be followed; failure to comply will result in prosecution by Bryan J. Lackey ("Composer") under United States and international copyright law. For legal permission, signatures by the director and a school/organization administrator are required below.

Please read and initial all of the following statements. Initialing each line constitutes an understanding and agreement to the terms listed. Without initials and signatures, this document is null and void, along with all rights granted therein.

_____ All rights granted herein are only valid with a purchase or gift of the complete work. Purchase or gift of only the score or selected parts grants no rights, to performance, copying, or anything else other than ownership of one copy of the score or selected parts.

_____ Composer retains all rights to this musical composition. Purchase of the work grants the purchaser the rights listed in this document, but does not constitute a surrender of ownership by Composer. Composer may void this agreement at any time should the purchasing party violate the regulations. Any arranging rights for other ensembles (marching band, etc...), except as detailed below, require a separate licensing agreement. Please contact us for details.

_____ This work is licensed solely for use by the purchasing organization/entity. This work, in part or in whole, **may not** be shared with a third party, such as other schools or organizations.

_____ Purchase of this work grants the purchasing organization/entity the following rights:

- The right to copy parts and to create digital copies of said parts, including the score
- The right to distribute both physical and digital copies to performers (**see restrictions below**)
- The right to rehearse and perform the work with members of the purchasing organization/entity
- The right to create not-for-profit audio and video recordings and to display them on websites/social media/etc.
- The limited right to arrange the music as follows:
 - Simplifying provided parts to accommodate performers with special needs and/or limited abilities
 - One to one, adjusted for octaves appropriate for the instrument, transposition of existing parts to accommodate instruments that are missing from the purchasing entity's ensemble

- **Substantial changes to the music, including but not limited to changing harmonizations, melodies, key, or type of performing ensemble are prohibited.** If you wish to make these kind of changes, please contact us for a separate licensing agreement.

_____ The following restrictions apply and must be followed. Any violation renders this document null and void, along with all rights granted therein.

- Performers may be supplied with access to their part ONLY. **No performer should have access to all parts.**
- Digital copies **may not** be made available via websites or links that may be accessed by the general public.

_____ The purchasing organization/entity acknowledges that composers of musical works depend on the income of said works for their livelihood and careers. By purchasing this music, you are acting as a patron for the composer and are very much appreciated.

Director

Administrator



ROBOT QUILL REVOLUTION PUBLISHING
PREVIEW SCORE - not for resale or performance use
for purchase please go to robotquill.com

In Motion

Bryan J. Lackey

In motion ♩ = 144

Flute

Oboe

Clarinet in B b

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Trumpet in B b

Trombone/Euphonium/Bassoon

Tuba

Timpani *Tune A-D*

Mallet percussion

Percussion 1 (snare drum, bass drum)

Percussion 2 (shaker, cabasa)

Violin 1

Violin 2

Viola

Violoncello *pizz.* *mf*

Contrabass

2 3 4 5 6 7

Fl.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8 9 10 11 12 13 14

Fl.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22 23 24 25 26 27 28

B

Fl. *mp*

Ob. *mp*

Cl. in B b

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mf*

Hn. in F

Tpt. in B b *mp*

Tbn./Euph./Bsn.

Tba. *mf*

Timp.

Mlts. *mp* *mf*

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Cb. *mf*

29 30 31 32 33 34 35

Fl. *mf*

Ob. *mf*

Cl. in B b *mf* *p* 8

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F *mf*

Tpt. in B b *mf*

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts. *mp*

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

36 37 38 39 40 41 42

D

Fl. *p* *mf*

Ob. *mf*

Cl. in B b *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

43

44

45

46

47

48

49

Fl. *p*

Ob. *p*

Cl. in B \flat *p*

B. Cl.

A. Sax. *p*

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B \flat

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts. *p*

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

50 51 52 53 54 55 56 57

to crash cymbals

cr. cym.

E

Fl.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

58

59

60

61

62

63

Fl.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

64 65 66 67 68 69 70

F

FL.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

78

79

80

81

82

83

84

FL. [H]

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

85 86 87 88 89 90 91

Fl.

Ob.

Cl. in B b

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Hn. in F

Tpt. in B b

Tbn./Euph./Bsn.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (shkr., cbsa.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

