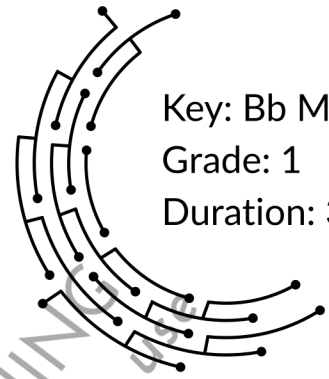


Robot Quill Revolution Publishing

Concert Band Series

Conductor Score

BJL-CB-SIH



Key: Bb Minor

Grade: 1

Duration: 3:45

# Snakes in the Hallway

*Bass Clarinet & Baritone Saxophone Duet  
with Concert Band*

Bryan J. Lackey

## Instrumentation

Solo/Soli Bass Clarinet	Trombone
Solo/Soli Baritone	Euphonium
Saxophone	Tuba
Flute	Mallet Percussion
Oboe	Timpani
Bassoon	Percussion 1
Clarinet	Snare Drum
Bass Clarinet	Bass Drum
Alto Saxophone	Percussion 2
Tenor Saxophone	Triangle
Baritone Saxophone	Tambourine
Trumpet	Percussion 3
Horn in F	Crash Cymbals



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

**Snakes In The Hallway** is a duet for bass clarinet and baritone saxophone, with band accompaniment. The two featured instruments weave in and out of each other's parts, relentlessly portraying snakes stalking you...IN YOUR HOME!

## NOTES FOR THE DIRECTOR

**Snakes In The Hallway** is in Bb minor, and almost without exception only uses the first six notes of the scale. Clarinets do not go over the break. Articulation, especially staccatos, is critical in all parts, as are the crescendos, as much of the material is repeated for building effects. For performance I recommend bringing your bass clarinetist(s) and baritone saxophonist(s) to front—it's intended as a duet, but if you have more than one on either of those instruments, bring them all up! Please feel free to mic your bass clarinet if necessary. The Bb minor scale will need work initially, as will the upbeats in the percussion section.

Thank you for purchasing and playing my piece!



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Director

\_\_\_\_\_  
Administrator



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# Snakes In The Hallway

for solo or soli bass clarinet and baritone saxophone

Bryan J. Lackey

Intense! ♩ = 120 or faster

The score is for a conductor and includes parts for Bass Clarinet, Baritone Saxophone, Flute, Oboe, Bassoon, Clarinet in B♭, Alto Saxophone, Tenor Saxophone, Trumpet in B♭, Horn in F, Trombone, Euphonium, Tuba, Mallet percussion, Timpani, Percussion 1 (snare drum, bass drum), Percussion 2 (triangle, tambourine), and Percussion 3 (cymbals). The music is in 4/4 time with a key signature of two flats. The first two staves (Bass Clarinet and Baritone Saxophone) have melodic lines starting at measure 2. The percussion parts include a timpani roll starting at measure 2, snare and bass drum patterns, and cymbal patterns. A large watermark 'ROBOT QUILL REVOLUTION PUBLISHING' is overlaid diagonally across the score.



**A**

B. Cl.

Bar. Sax.

Fl.

Ob.

Bsn.

Cl. in B $\flat$

A. Sax.

T. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mlts.

Timp.

Perc. 1 (SD, BD)

Perc. 2 (tri., tamb.)

Perc. 3 (cym.)

11 12 13 14 15 16 17 18 19

B

B. Cl.

Bar. Sax.

Fl.

Ob.

Bsn.

Cl. in B $\flat$

A. Sax.

T. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mlts.

Temp.

Perc. 1 (SD, BD)

Perc. 2 (tri., tamb.)

Perc. 3 (cym.)

20 21 22 23 24 25 26 27

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Score for Percussion and Woodwinds, starting at measure 28. The score includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.).

Measures 28-36 are shown. The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. A rehearsal mark **C** is present at the beginning of the section.

Score for Percussion and Woodwinds. The score includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.).

Measures 37-45 are shown. The key signature is B-flat major (two flats). The score includes dynamics such as *p* (piano) and *mf* (mezzo-forte).

Measure 37: B. Cl. starts with a *p* dynamic. A box labeled 'D' is above the first measure. Bar. Sax. enters in measure 38 with a *mf* dynamic.

Measures 39-45: Perc. 2 (tri., tamb.) has a *p* dynamic. Perc. 3 (cym.) has a *p* dynamic.

Measures 39-45: B. Cl. and Bar. Sax. continue their parts. B. Cl. has a *mf* dynamic starting in measure 41.

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**E**

B. Cl. *f*

Bar. Sax. *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *p* *f*

Cl. in B♭ *mf* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Tpt. in B♭ *p* *f*

Hn. in F

Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Mts. *mf* *f*

Timp. *f*

Perc. 1 (SD, BD) *f* *mp*

Perc. 2 (tri., tamb.) *f* *mp*

Perc. 3 (cym.) *mp*

46 47 48 49 50 51 52 53

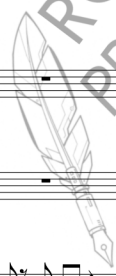

Score for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), Perc. 3 (cym.).

Measures 54 to 61. Includes dynamics *p* and *f*, and a fermata over measure 60.



Score for Percussion and Woodwinds. Includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.).

Measures 62-70 are shown. A rehearsal mark 'G' is present at the beginning of the B. Cl. part.



Score for Percussion and Woodwinds, measures 71-77. The score includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.).

Measures 71-77 are shown. The key signature is three flats (B♭, E♭, A♭). The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark **H** is present at the beginning of measure 71. A watermark for "ROBOT QUILL REVOLUTION PUBLISHING" is visible across the score.

Score for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), Perc. 3 (cym.).

Measure numbers: 78, 79, 80, 81, 82, 83, 84, 85.

Section marker: I

Instrument: A. Sax. (opt. 1 player)



**J**

B. Cl.

Bar. Sax.

Fl.

Ob.

Bsn.

Cl. in B $\flat$

A. Sax.

T. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mlts.

Timp.

Perc. 1 (SD, BD)

Perc. 2 (tri., tamb.)

Perc. 3 (cym.)

86 87 88 89 90 91 92 93 94

Score for Percussion and Woodwinds, measures 95-103. The score includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.).

Measures 95-96: B. Cl. and Bar. Sax. play a melodic line starting with a *p* dynamic and a *cresc.* marking. The woodwind section (Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba.) is silent.

Measures 97-103: Percussion parts are active. Perc. 1 (SD, BD) plays a rhythmic pattern starting at measure 97 with a *f* dynamic. Perc. 2 (tri., tamb.) plays a rhythmic pattern starting at measure 95 with a *p cresc.* marking. Perc. 3 (cym.) is silent.

Measures 97-103: The woodwind section (Fl., Ob., Bsn., Cl. in B♭, A. Sax., T. Sax., Tpt. in B♭, Hn. in F, Tbn., Euph., Tba.) is silent.

Measures 97-103: Mlts. and Timp. are silent.

Measures 97-103: Perc. 1 (SD, BD) plays a rhythmic pattern starting at measure 97 with a *f* dynamic.

Measures 97-103: Perc. 2 (tri., tamb.) plays a rhythmic pattern starting at measure 95 with a *p cresc.* marking.

Measures 97-103: Perc. 3 (cym.) is silent.

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B. Cl. *(cresc.)*

Bar. Sax. *(cresc.)*

Fl.

Ob.

Bsn.

Cl. in B $\flat$

A. Sax.

T. Sax.

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tba.

Mlts.

Timp. *p cresc.*

Perc. 1 (SD, BD) *mf cresc.*

Perc. 2 (tri., tamb.) *(cresc.)*

Perc. 3 (cym.)

opt. accel. al fin

Musical score for a symphony orchestra, measures 108-113. The score includes parts for B. Cl., Bar. Sax., Fl., Ob., Bsn., Cl. in Bb, A. Sax., T. Sax., Tpt. in Bb, Hn. in F, Tbn., Euph., Tba., Mlts., Timp., Perc. 1 (SD, BD), Perc. 2 (tri., tamb.), and Perc. 3 (cym.). Dynamics range from *mf* to *ff*. A watermark "ROBOTQUILL PUBLISHING" is visible across the score.

108

109

110

111

112

113