

RWS BEGINNING BAND SERIES

Grade: 1.5

Conductor Score: RWS-2517-01

Catacombs

Brady Massey

RWS

Beginning Band Series

RWS MUSIC
COMPANY

Catacombs

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INSTRUMENTATION

Conductor Score	1	F Horn	4
Flute	10	Trombone	6
Oboe	2	Euphonium B.C.	2
B $\flat$ Clarinet	12	Euphonium T.C.	2
B $\flat$ Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Bells	4
E $\flat$ Alto Saxophone	8	Timpani (Optional)	1
B $\flat$ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E $\flat$ Baritone Saxophone	2	Percussion 2: Triangle, Vibraslap, Cabasa, Ratchet	4
B $\flat$ Trumpet	10		

PROGRAM NOTE

Catacombs are underground passages built primarily for religious purposes, particularly for burials. Originating in ancient Rome, many elaborate catacombs spread worldwide and used to identify, immortalize, and show respect to the dead. Since they were dug underground over the centuries, they are dark and dank, and even people not usually prone to claustrophobia can begin to feel very uncomfortable. There are, of course, legends of them being haunted!

Catacombs is intended to capture the spookiness of these places. Written primarily for younger players, it uses the melodic minor scale, which is mainly scored on the lower portion of comfortable middle ranges. It uses dynamics, auxiliary percussion, and the use of trills to create and build tension, not unlike one would hear in a scary movie.

NOTES TO CONDUCTOR

I use auxiliary percussion like the Ratchet to help with the build tension in this piece. Take care that your player doesn't get carried away and play so loudly that it sounds over-the-top, outbalances your ensemble, or damages your ratchet. It's not the volume but the instrument's sound that establishes the needed effect. It's also essential that the Ratchet sound not die away, but lead the musical line back to the entrance of the rest of the ensemble.

Consider adding Flexatone or bowed Suspended Cymbal to enhance the spooky effect of the Ratchet moments.

Finally, emphasize the dynamic contrasts, particularly crescendos during a trill or eighth-note half-step motive. Trills should have the same intensity throughout the dynamic range, and the eighth-note motive should build as opposed to remain loud. Pay close attention to the band's balance during those dynamic changes and keep any section from sticking out or being hidden.

I hope that you and your students find **Catacombs** an excellent fit for your ensemble and that your students and audience will enjoy hearing you bring it to life! Please visit my composer page at rwsmusic.com to connect!



ABOUT THE COMPOSER



Brady Massey (b. 1966) is the Director of Bands at Williams Baptist University in Walnut Ridge, Arkansas. Mr. Massey's background includes teaching all grade levels of instrumental music, from beginning band through university band. His ensembles have received acclaim on the local, regional, and national levels, and are consistently praised on their performances.

Mr. Massey's professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the National Band Association, the College Band Directors' National Association, and has served on the board of directors for Dixie Band Camp and Drum Corps South. He is a recent past-president of the Arkansas Bandmasters Association, and has been the recipient of numerous awards in the education field as well as in the music education field.

Mr. Massey is the owner of Ovation by Design, which creates custom music and arrangements for bands and other media, and is the director of the Arkansas Ambassadors of Music, which produces a concert tour of Europe every two years. He resides in Pocahontas, Arkansas with his wife Carol and daughter Makenzie.



CATACOMBS

Conductor Score
RWS-2517-00

Brady Massey (ASCAP)

Misterioso ♩ = 118

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Misterioso ♩ = 118

B♭ Trumpet

F Horn

Trombone

Euphonium B.C.

Tuba

Mallet Percussion
Bells

Timpani (Optional)
G, D

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Triangle
Vibraslap
Cabasa
Ratchet

S.D.

B.D.

Vibraslap

mf

mf

1

2

3

4

5

6

7

8

9

Fl. *f*

Ob. *f*

Clar. *f*

B. Cl. *f*

Bsn. *f*

A. Sax *f*

T. Sax *f*

B. Sax *f*

9

Trpt. *f*

F Hn. *f*

Tbn. *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Timp. *f*

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16

25

Fl. *mp*

Ob. *mp*

Clar. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax *mp*

T. Sax *mp*

B. Sax *mp*

25

Trpt. *mp*

F Hn. *mp*

Tbn. *mp*

Euph. B.C. *mp*

Tuba *mp*

Mlt. *mp*

Timp. *mp*

on rim

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32

33

Fl.

Ob.

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

33

Trpt.

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

33

34

35

36

37

38

39

40

41

Fl.

Ob.

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

41

Trpt.

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

41 42 43 44 45 46 47 48

52

Fl.

Ob.

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

52

Trpt.

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Ratchet

Cabasa

49 *mf* 50 51 52 *f* 53 54 55 56

64

Fl.

Ob.

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

64

Trpt.

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64 65

Fl.

Ob.

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Ratchet

Vibraslap

mf

fp

f

sub. p

66

67

68

69

70

71

72

73

74