

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Hard Drive

Kevin Mixon

*BPS74*

## INSTRUMENTATION

Full Score .....	1
Flute .....	8
Oboe (Opt. Flute 2) .....	2
Clarinet in B $\flat$ .....	8
Bass Clarinet in B $\flat$ .....	2
Alto Saxophone in E $\flat$ .....	5
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet in B $\flat$ .....	8
Horn in F .....	3
Trombone, Euphonium B.C., Bassoon ..	6
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion .....	1
Bells .....	1
Timpani .....	1
Percussion 1 .....	3
Snare Drum, Concert tom, Bass Drum	
Percussion 2 .....	4
Crash Cymbals with stick, Ride Cymbal, Wood	
Block, Congas	

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## About the Composition

This is a “hard-driving” piece with sections that should groove as hard as well. Observing the indicated tempo, dynamic contrasts, and accents will bring out the rhythmic motives and add much excitement.

The percussion section is prominent and featured often, so try and cover all parts to add interest, bravura during tutti sections, and groove. The snare drum and tom-tom are to be played by one player. The tom-tom can be middle or high in pitch, but lower in pitch than the snare drum with snares off. The bass drum part should be clearly articulated, so dampen when indicated. The bass drum part might be played more evenly during 8th-note passages by using two beaters. The crash cymbal (with stick), ride cymbal, and wood block in the Percussion 2 part can be easily performed by one player, but another can cover the crash cymbal with two crash cymbals. Though the cymbal rolls can be played with sticks, for a characteristic suspended cymbal roll with mallet, consider using multi-purpose or “swizzle” sticks, which are drumsticks on one end and hard felt on the other. Make sure the ride cymbal is prominent to help the groove feel. The congas in Percussion 2 should be different sizes (low and high) as indicated.

## About the Composer

Kevin Mixon is a National Board Certified Teacher, was an instrumental music teacher for several years, and is currently the Director of Fine Arts for the Syracuse City School District, New York. He is in frequent demand as a conductor and clinician for festivals and conferences such as the International Society for Music Education Convention, The Midwest International Band and Orchestra Clinic, National Association for Music Education events, and state and regional music festivals and conferences. He is author of *Reaching and Teaching All Instrumental Music Students* and co-author of *Teaching Music in the Urban Classroom* (both NAFME/Rowman & Littlefield Publications). Several of his articles have appeared in *Education Week*, *Music Educators Journal*, *Teaching Music*, *The Instrumentalist*, and *The National Band Association Journal*. Mr. Mixon is also an accomplished composer and arranger with several published works for band and orchestra.

Full Score

# Hard Drive

KEVIN MIXON

With Gusto! ♩ = 132

Flute

Oboe  
(Opt. Flute 2)

Clarinet in Bb

Bass Clarinet  
in Bb

Alto  
Saxophone in Eb

Tenor  
Saxophone in Bb

Baritone  
Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone,  
Euphonium,  
Bassoon

Tuba

Mallet  
Percussion  
(Bells)

Timpani  
(G, C)

(Snare Drum,  
Concert tom,  
Bass Drum)

Percussion

(Crash Cym with  
stick, Ride  
Cymbal, Wood  
Block, Two Congos  
(high and low))

The musical score is written for a 4/4 time signature with a tempo of 132 beats per minute. It features a variety of instruments, each with a specific part. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Saxophones) and brass (Trumpet, Horn, Trombone, Tuba) sections play melodic and harmonic lines. The percussion section includes Mallet Percussion (Bells), Timpani (G, C), Snare Drum, Concert tom, Bass Drum, Crash Cymbal with stick, High Conga, and Low Conga. The score includes dynamic markings such as *f* (forte) and performance instructions like "With Gusto!". A large red watermark "For Illegal to Print or Copy" is overlaid diagonally across the score.

1 2 3 4 5

**9 Solemn, but with groove**

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

Soli

Ride Cymbal

Fl. *mp*

Ob. (Fl. 2) *mp*

Cl. in B $\flat$  *mp*

B. Cl. in B $\flat$

A. Sax. in E $\flat$  *mp*  
Cue: Alto Sax.

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc. *mp*

Timp. *mf*

Perc. 1 *mf* *mp* On Rim

Perc. 2 *mf* *mp*

21

Fl.

Ob.  
(Fl. 2)

Cl.  
in Bb

B. Cl.  
in Bb

A. Sax.  
in Eb

T. Sax.  
in Bb

Bar. Sax.  
in Eb

Tpt.  
in Bb

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

Play

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

21

21

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

29

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.  
1

2

To Wood Block

Wood Block

*f*

29



Hand Claps  
Foot Stomp

Fl.  
*f* *mp*

Ob.  
(Fl. 2)  
*f* *mp*

Cl.  
in B $\flat$   
*f* *mp*

B. Cl.  
in B $\flat$   
*f*

A. Sax.  
in E $\flat$   
*f* *mp*  
Cue: Alto Sax.

T. Sax.  
in B $\flat$   
*f* *mp*

Bar. Sax.  
in E $\flat$   
*f*

Tpt.  
in B $\flat$   
*f*

Hn. in F  
*f*

Tbn.,  
Euph.,  
Bsn.  
*f*

Tuba  
*f*

Mall.  
Perc.  
*f* *mp*

Timp.  
*ff*

Perc.  
1  
2  
*ff* *pp*

37

37

33 34 35 36 37



45 Assertively

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. in B $\flat$  *mf*

B. Cl. in B $\flat$  *mf*

A. Sax. in E $\flat$  *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

Tpt. in B $\flat$  *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mp* *mf* *mf*

Perc. 2 *mf*

44 45 46 47 48

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

54 *f* 55 56 57 *fp* 58

59

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B $\flat$  *f*

B. Cl. in B $\flat$

A. Sax. in E $\flat$  *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$

59

Tpt. in B $\flat$  *f*

Hn. in F *f*

Tbn., Euph., Bsn.

Tuba

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

2 *f*

65 With Increasing Power

Fl. *sub. p* *f*

Ob. (Fl. 2) *sub. p* *f*

Cl. in Bb *sub. p* *f*

B. Cl. in Bb *sub. p* *f*

A. Sax. in Eb *sub. p* *f*

T. Sax. in Bb *sub. p* *f*

Bar. Sax. in Eb *sub. p* *f*

Tpt. in Bb *sub. p* *f*

Hn. in F *sub. p* *f*

Tbn., Euph., Bsn. *sub. p* *f*

Tuba *sub. p* *f*

Mall. Perc. *sub. p* *f*

Timp. *sub. p* *f*

Perc. 1 *sub. p* *f*

Perc. 2 *sub. p* *f*

65 66 67 68 69

70 With great force

Fl. *ff*

Ob. (Fl. 2) *ff*

Cl. in B $\flat$  *ff*

B. Cl. in B $\flat$  *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

Tpt. in B $\flat$  *ff*

Hn. in F *ff*

Tbn., Euph., Bsn. *ff*

Tuba *ff*

Mall. Perc.

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

70 71 72 73 74

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