

Brady Massey

ACCOLADE

INSTRUMENTATION

1 – Conductor	2 – Trombone 1
6 – Flute	2 – Trombone 2
2 – Oboe	2 – Trombone 3
2 – Bassoon	1 – Euphonium TC
3 – B \flat Clarinet 1	2 – Euphonium BC
3 – B \flat Clarinet 2	4 – Tuba
3 – B \flat Clarinet 3	2 – Mallet Percussion
2 – B \flat Bass Clarinet	<i>Chimes, Xylophone</i>
2 – E \flat Alto Saxophone 1	3 – Percussion 1
2 – E \flat Alto Saxophone 2	<i>Snare Drum, Bass Drum,</i>
2 – B \flat Tenor Saxophone	<i>Sleigh Bells, Suspended</i>
1 – E \flat Baritone Saxophone	<i>Cymbal</i>
2 – B \flat Trumpet 1	2 – Percussion 2
2 – B \flat Trumpet 2	<i>Crash Cymbals, Tam-Tam,</i>
2 – B \flat Trumpet 3	<i>Triangle</i>
1 – F Horn 1	2 – Percussion 3
1 – F Horn 2	<i>Suspended Cymbal, Hi-Hat,</i>
1 – F Horn 3	<i>Triangle</i>
1 – F Horn 4	1 – Timpani

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

Jon Barbarotto is considered by many to be the “guiding spirit” of Dixie Band Camp, the oldest camp in the South and the second oldest in the United States. Along with his good friend John Henley, who passed away a few years ago, “Mr. Bar” has been a part of the camp for over sixty years. He has been here as a student, a director, a member of the executive board, and he serves as the camp repairman.

Mr. Barbarotto has taught at several Arkansas schools. He is well-known throughout the state, especially for his contributions while teaching in Brinkley and in Newport. He is a member of the Phi Beta Mu Bandmasters’ Hall of Fame and has earned the respect, admiration, and affection of all who have known him.

Besides being an exceptional teacher, member of the community, and poker player, Jon Barbarotto has influenced countless band directors and, as a result, hundreds of thousands of band students throughout Arkansas for decades. His love for people, his love for music, and his strong convictions about the education of musicians have made him a legend among the musicians within Arkansas and throughout the country.

It was with a great deal of admiration and affection that this work was written. The fanfare is meant to capture the boundless enthusiasm and drive that is so much a part of Mr. Barbarotto and what he stands for, and will hopefully serve to honor him and his contributions to the world of music education.

Brady Massey

About the Composer

Brady Massey is currently the Director of Bands in the Pocahontas, Arkansas, School District. He is in his 24th year of teaching. He holds a Bachelor’s Degree in Music Education from the University of Central Arkansas and a Master’s Degree in Music Composition from Arkansas State University, where he studied with Dr. Jared Spears.

Mr. Massey’s bands have consistently earned superior ratings, as well as regional, state and national titles and awards. He has previously taught at Trumann High School and Hoxie High School, has assisted at Jonesboro High School and Arkansas State University, and has taught in the drum and bugle corps arena.

His professional affiliations include the American Society for Composers, Authors and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the Arkansas Bandmasters Association, Phi Beta Mu, the National Band Association, and the American School Band Directors Association.

He is currently on the board of directors for the Arkansas Bandmasters Association and has previously served on the board of directors of Dixie Band Camp and Drum Corps South. He is the owner of Ovation by Design, a band design company, and the director of the Arkansas Ambassadors of Music.

Mr. Massey has received numerous awards, including Teacher of the Year in both the Trumann and Pocahontas School Districts, the KAIT-TV Golden Ruler Award for Excellence in Education, ASBDA Young Director of the Year, Phi Beta Mu Young Director of the Year, and has been a finalist for Arkansas Teacher of the Year.

He is in demand as a clinician and adjudicator throughout the Southeastern United States and has written for bands throughout the Midwestern, Southern, and Eastern United States. He has works published with Daehn Publications, RBC Music and Jon Ross Music. He lives in Pocahontas, Arkansas, with his wife Carol and daughter Makenzie.

ACCOLADE

BRADY MASSEY (ASCAP)

Con energico e brio $\text{♩} = 172$

5

The musical score is arranged in systems for various instruments. The top system includes Flute, Oboe, and Bassoon. The second system includes B♭ Clarinet (1, 2, 3) and B♭ Bass Clarinet. The third system includes E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The fourth system includes B♭ Trumpet (1, 2, 3) and F Horn (1, 2, 3, 4). The fifth system includes Trombone (1, 2, 3), Euphonium, and Tuba. The sixth system includes Mallet Percussion (Chimes), Percussion 1 (S. D., B. D., Cr. Cym., Tam-tam), Percussion 2, and Percussion 3 (Sus. Cym.). The bottom system includes Timpani (wood mallets). The score features dynamic markings such as *mf*, *ff*, *mp*, and *fp*, and includes performance instructions like *Con energico e brio* and $\text{♩} = 172$. A rehearsal mark '5' is placed above the B♭ Trumpet staff at the beginning of the section.

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 Cl.

3 Cl.

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1 Tpt.

2 a2

3

1 Hn.

2

3

4

1 Tbn.

2 a2

3

Euph.

Tba.

Mlt. Perc.

1 Perc.

2

3

Timp.

14

Fl.

Ob.

Bsn.

1
B♭ Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

14 15 16 17 18 19 20

Tpt. 1 2 3

Hn. 1 2 3 4

1
Tbn. 2 3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

ff

fp

ff

fp

mp

ff

fp

mp

fp

Fl. *ff* *fp* *ff*

Ob. *ff*

Bsn. *ff* *fp* *ff*

1 B♭ Cl. *ff* *fp* *ff*

2 3 B. Cl. *ff*

A. Sax. 1 2 *ff* *fp* *ff*

T. Sax. *ff*

Bar. Sax. *ff*

22 23 24 25

1 Tpt. *ff* *fp* *ff*

2 3 *ff* *fp* *ff*

1 2 Hn. *ff* *fp* *ff*

3 4 *ff* *fp* *ff*

1 Tbn. *ff* *fp* *ff*

2 3 *ff* *fp* *ff*

Euph. *ff*

Tba. *ff*

Mlt. Perc. Xyl. *ff* *fp* *ff*

1 Perc. *ff* *mp* *ff*

2 Perc. *ff* *mp* *ff*

3 Perc. *ff* *mp* *ff*

Timp. *ff* *mp* *ff*

26 29

Fl.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

26 27 28 29 30

1
Tpt.

2
3

1
2
Hn.

3
4

1
Tbn.

2
3

Euph.

Tba.

Mlt. Perc.

1

2
Perc.

3

Timp.

31

Fl.

Ob.

Bsn.

B^b Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

31 32 33 34 35

1

2

3

Tpt.

1

2

Hn.

3

4

1

2

3

Tbn.

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

mf

ff

mf

ff

fp

36 37

Fl. *f*

Ob.

Bsn.

1 *f*

B^b Cl. *f*

2 8

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

36 37 38 39

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Mlt. Perc.

1 Sleigh Bells *mp*

2 Sus. Cym. (scrape with coin) *mp* Triangle *mp*

3 Hi-hat (closed) *mp*

Timp.

41

40

Fl.

Ob.

Bsn.

1

2

3

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

a2

f

40 41 42 43

1

2

3

Tpt.

1

2

3

4

Hn.

a2

f

1

2

3

Tbn.

Euph.

Tba.

f

Mlt. Perc.

1

2

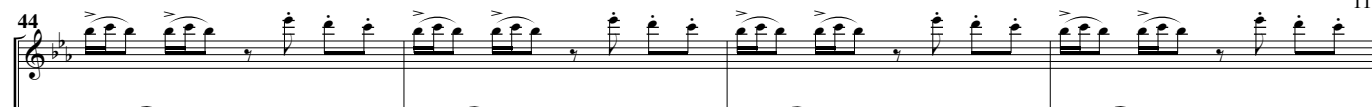

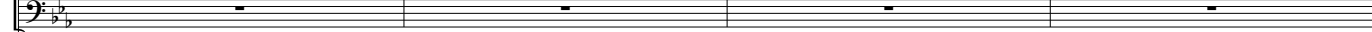
3

Perc.

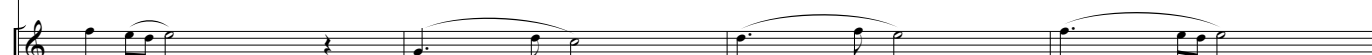

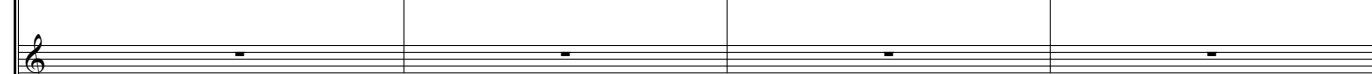
Timp.


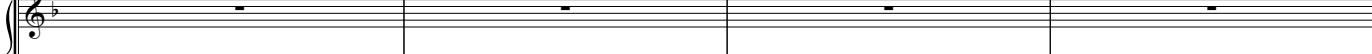
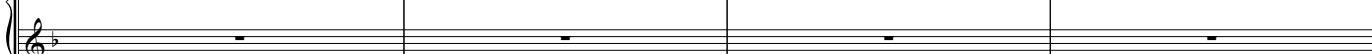

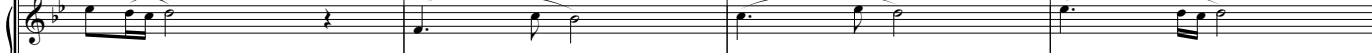

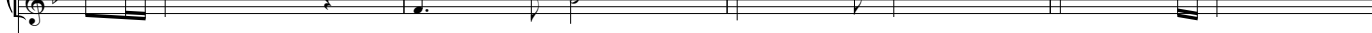
medium mallets

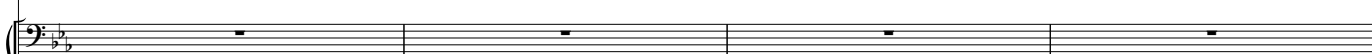

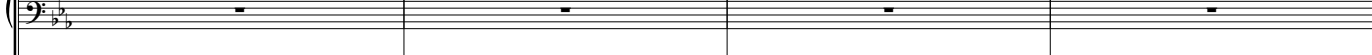
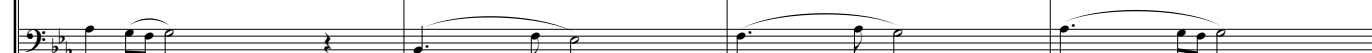
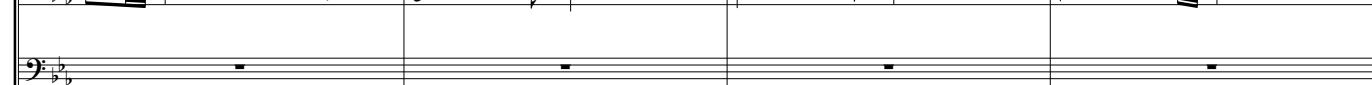
mf

Fl. 
 Ob. 
 Bsn. 

1 
 2 
 3 
 B. Cl. 

A. Sax. 1 
 2 
 T. Sax. 
 Bar. Sax. 

44 45 46 47
 1 
 2 
 3 
 1 
 2 
 3 
 4 

1 
 2 
 3 
 Euph. 
 Tba. 

Mlt. Perc. 
 1 
 Perc. 2 
 3 
 Timp. 

48

Fl.

Ob.

Bsn.

1

B^b Cl.

2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

f

f

48

49

50

51

1

Tpt.

2

3

1

2

Hn.

3

4

1

Tbn.

2

3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

f

a2

f

f

Fl.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

52 53 54 55

1
Tpt.

2
3

1
Hn.

2
3
4

1
Tbn.

2
3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

56 57 59

Fl.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

56 57 58 59 60

1
Tpt.

2
3

1
2
Hn.

3
4

1
Tbn.

2
3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

p *ff*

S. D.

B. D.

f *ff*

Cr. Cym.

Sus. Cym.

mp *ff*

61

Fl.

Ob.

Bsn.

1
B♭ Cl.

2
3
B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

61 62 63 64 65

1
Tpt.

2
3
Hn.

1
2
3
4
Tbn.

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

DP 200412

This page of a musical score covers measures 66 through 70. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (B♭ Cl. 1 and 2/3), Clarinet in C (C Cl.), Alto Saxophone (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpt. 1, 2, and 3), Horns (Hn. 1, 2, 3, and 4), Trombones (Tbn. 1, 2, and 3), Euphonium (Euph.), Tuba (Tba.), Mallet Percussion (Mlt. Perc.), and Timpani (Timp.).

Key musical features include:

- Measures 66-67:** Flute, Oboe, and Clarinets 1 and 2 play a melodic line with accents and slurs. Bassoon, Clarinet in C, and Alto Saxophones 1 and 2 play a rhythmic accompaniment. Tenor Saxophone and Baritone Saxophone play a melodic line starting in measure 67. Trombones 1 and 2 play a rhythmic accompaniment.
- Measure 68:** Flute, Oboe, and Clarinets 1 and 2 continue their melodic line. Bassoon, Clarinet in C, and Alto Saxophones 1 and 2 play a rhythmic accompaniment. Tenor Saxophone and Baritone Saxophone play a melodic line. Trombones 1 and 2 play a rhythmic accompaniment.
- Measures 69-70:** Flute, Oboe, and Clarinets 1 and 2 play a melodic line. Bassoon, Clarinet in C, and Alto Saxophones 1 and 2 play a rhythmic accompaniment. Tenor Saxophone and Baritone Saxophone play a melodic line. Trombones 1 and 2 play a rhythmic accompaniment.

Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include accents, slurs, and breath marks.

71

Fl.

Ob.

Bsn.

1

B♭ Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

71

72

73

74

75

76

1

Tpt.

2

3

1

2

Hn.

3

4

1

Tbn.

2

3

Euph.

Tba.

Mlt. Perc.

1

Perc. 2

3

Timp.

fp *ff* *fp* *ff*

77 78 79 80 81 82

Fl.
Ob.
Bsn.
1 B^b Cl.
2 B Cl.
3 B Cl.
A. Sax. 1
2 T. Sax.
Bar. Sax.
1 Tpt.
2 Tpt.
3 Tpt.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tbn.
2 Tbn.
3 Tbn.
Euph.
Tba.
Mlt. Perc. Chimes
1 Perc. Triangle
2 Perc.
3 Perc.
Timp.

fp *ff* *fp* *ff* *fp* *ff*