

# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

## 1. Opening Theme

Tyler S. Grant  
(ASCAP)

The musical score is arranged in ten staves, each representing a different instrument. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins with a whole rest for all instruments in the first measure. The melody is primarily composed of quarter and eighth notes, often beamed together in pairs. The woodwinds (Flute, Oboe, Clarinet, Saxophones) play the main melodic line, while the brass (Trumpet, Horn, Trombone, Tuba) and Mallets provide harmonic support with sustained notes and chords. The piece concludes with a final cadence in the tenth measure.

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BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

7

Fl.

Ob.

B $\flat$  Cl./  
B $\flat$  B. Cl.

A. Sax./  
B. Sax.

T. Sax.

B $\flat$  Tpt./  
Euph. TC

Hn in F

Low Br./  
Rds.

Tba

Mallets

The image shows a page of a musical score for the piece "Banshee of the Badlands". It contains ten staves of music, numbered 7 through 12. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet/B-flat Bass Clarinet (B $\flat$  Cl./ B $\flat$  B. Cl.), Alto Saxophone/Bass Saxophone (A. Sax./ B. Sax.), Tenor Saxophone (T. Sax.), B-flat Trumpet/Euphonium/Trombone (B $\flat$  Tpt./ Euph. TC), Horn in F (Hn in F), Low Brass/Reeds (Low Br./ Rds.), Tuba (Tba), and Mallets. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The page is framed by a double bar line at the beginning and end of the system.

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## 2. Adventure Theme

The musical score for 'Adventure Theme' is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of ten staves, each representing a different instrument or instrument group. The notation includes various rhythmic values, including quarter notes, half notes, and whole notes, often beamed together. There are several measures of rests throughout the piece. The instruments listed on the left are: Flute, Oboe, Bb Clarinet/ Bb Bass Clarinet, Alto Saxophone/ Baritone Saxophone, Tenor Saxophone, Trumpet in Bb/ Euphonium T.C., Horn in F, Trombone/ Euphonium/ Bassoon B.C., Tuba, and Mallets. The score is presented in a standard musical notation format with a grand staff bracket on the left side.

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BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

9

Fl.

Ob.

B $\flat$  Cl./  
B $\flat$  B. Cl.

A. Sax./  
B. Sax.

T. Sax.

B $\flat$  Tpt./  
Euph. TC

Hn in F

Low Br./  
Rds.

Tba

Mallets

Detailed description: This is a page of a musical score for the piece 'Banshee of the Badlands'. It features ten staves of music, each for a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.) and Bass Clarinet (B $\flat$  B. Cl.), Alto Saxophone (A. Sax.) and Baritone Saxophone (B. Sax.), Tenor Saxophone (T. Sax.), Trumpet in B-flat (B $\flat$  Tpt.) and Euphonium/Trombone (Euph. TC), Horn in F (Hn in F), Low Brass (Low Br.) and Rhythm Section (Rds.), Trombone (Tba), and Mallets. The score is written in a key signature of two flats (B-flat and E-flat) and begins at measure 9. The notation includes various note values, rests, and phrasing slurs across the ten staves.

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BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

16

Fl.  
Ob.  
B $\flat$  Cl./  
B $\flat$  B. Cl.  
A. Sax./  
B. Sax.  
T. Sax.  
B $\flat$  Tpt./  
Euph. TC  
Hn in F  
Low Br./  
Rds.  
Tba  
Mallets

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### 3. Banshee Motifs

The musical score for "Banshee Motifs" is written for a ten-piece ensemble. The instruments are: Flute, Oboe, Bb Clarinet/Bb Bass Clarinet, Alto Saxophone/Baritone Saxophone, Tenor Saxophone, Trumpet in Bb/Euphonium T.C., Horn in F, Trombone/Euphonium/Bassoon B.C., Tuba, and Mallets. The music is in 4/4 time and has a key signature of two flats (Bb and Eb). The score consists of ten staves. The first ending is marked with a double bar line and repeat dots. The second ending is marked with a triplet of eighth notes. The final ending is marked with a double bar line and repeat dots. The score is divided into four measures by vertical bar lines.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written on three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody begins with a whole rest, followed by a series of quarter and eighth notes, some with slurs and ties. The piece concludes with a double bar line.

## 2. Adventure Theme

The second section, 'Adventure Theme', is written on four staves of music. The key signature is three flats and the time signature is 4/4. The melody features a mix of quarter, eighth, and half notes, with several slurs and ties. The piece ends with a double bar line.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is written on a single staff of music. The key signature is three flats and the time signature is 4/4. It features a series of quarter notes, some with slurs, and a triplet of eighth notes. The piece concludes with a double bar line.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for Oboe in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves of music. The first staff begins with a whole rest followed by a half note G4, a quarter note A4, a half note B-flat4, a quarter note C5, a half note B-flat4, a quarter note A4, a half note G4, and a quarter note F4. The second staff continues with a quarter note E4, a half note D4, a quarter note C4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, and a quarter note E4. The third staff continues with a quarter note D4, a half note C4, a quarter note B-flat4, a half note A4, a quarter note G4, a half note F4, a quarter note E4, and a quarter note D4.

## 2. Adventure Theme

The second section, 'Adventure Theme', is written for Oboe in 4/4 time with a key signature of three flats. It consists of four staves of music. The first staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, a half note B-flat4, a quarter note C5, a half note B-flat4, a quarter note A4, a half note G4, and a quarter note F4. The second staff continues with a quarter note E4, a half note D4, a quarter note C4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, and a quarter note E4. The third staff continues with a quarter note D4, a half note C4, a quarter note B-flat4, a half note A4, a quarter note G4, a half note F4, a quarter note E4, and a quarter note D4. The fourth staff continues with a quarter note C4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is written for Oboe in 4/4 time with a key signature of three flats. It consists of one staff of music. The first staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, a half note B-flat4, a quarter note C5, a half note B-flat4, a quarter note A4, a half note G4, and a quarter note F4. The second staff continues with a quarter note E4, a half note D4, a quarter note C4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, and a quarter note E4. The third staff continues with a quarter note D4, a half note C4, a quarter note B-flat4, a half note A4, a quarter note G4, a half note F4, a quarter note E4, and a quarter note D4. The fourth staff continues with a quarter note C4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for a single melodic line in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth and quarter notes, some beamed together. The second staff continues with similar rhythmic patterns, including some slurs. The third staff concludes the theme with a long, sustained note followed by a final cadence.

## 2. Adventure Theme

The second section, 'Adventure Theme', is written for a single melodic line in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of four staves of music. The first staff features a mix of quarter, eighth, and half notes with some rests. The second and third staves continue the melodic line with various rhythmic values and slurs. The fourth staff ends with a final note and a fermata-like symbol.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is written for a single melodic line in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of one staff of music. The motif is characterized by sharp intervals and includes a triplet of eighth notes marked with a '3' below them. The piece ends with a double bar line and repeat dots.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for Alto Saxophone/Baritone Saxophone in 4/4 time. It consists of three staves of music. The first staff begins with a whole rest followed by a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second staff continues with a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The third staff continues with a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0.

## 2. Adventure Theme

The second section, 'Adventure Theme', is written for Alto Saxophone/Baritone Saxophone in 4/4 time. It consists of four staves of music. The first staff begins with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second staff continues with a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The third staff continues with a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The fourth staff continues with a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is written for Alto Saxophone/Baritone Saxophone in 4/4 time. It consists of one staff of music. The first staff begins with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second staff continues with a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The third staff continues with a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The fourth staff continues with a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0.

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Tenor Saxophone in B $\flat$

# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for Tenor Saxophone in B $\flat$  in 4/4 time. It consists of three staves of music. The first staff begins with a whole rest followed by a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ . The second staff continues with a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ . The third staff continues with a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ .

## 2. Adventure Theme

The second section, 'Adventure Theme', is written for Tenor Saxophone in B $\flat$  in 4/4 time. It consists of four staves of music. The first staff begins with a whole rest, followed by a quarter note G $\flat$ , a quarter note A $\flat$ , a half note B $\flat$ , a half note C $\flat$ , a half note D $\flat$ , a half note E $\flat$ , a half note F $\flat$ , and a half note G $\flat$ . The second staff continues with a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ . The third staff continues with a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ . The fourth staff continues with a half note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a half note C $\flat$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a half note G $\flat$ .

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is written for Tenor Saxophone in B $\flat$  in 4/4 time. It consists of one staff of music. The first staff begins with a whole rest, followed by a quarter note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a quarter note C $\sharp$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a quarter note G $\flat$ . This is followed by a double bar line and repeat sign, then a quarter note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a quarter note C $\sharp$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a quarter note G $\flat$ . This is followed by another double bar line and repeat sign, then a quarter note G $\flat$ , a quarter note A $\flat$ , a quarter note B $\flat$ , a quarter note C $\sharp$ , a quarter note D $\flat$ , a quarter note E $\flat$ , a quarter note F $\flat$ , and a quarter note G $\flat$ .

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Trumpet in B ♭ / Euphonium T.C.

# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for a single staff in 4/4 time with a key signature of one flat (B♭). It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth and quarter notes. The second and third staves continue the melodic line with various note values and slurs.

## 2. Adventure Theme

The second section, 'Adventure Theme', is written for a single staff in 4/4 time with a key signature of one flat (B♭). It consists of four staves of music. The first staff features a whole rest followed by a series of quarter and eighth notes. The subsequent staves continue the melody with various note values and slurs.

## 3. Banshee Motifs <sup>3</sup>

The third section, 'Banshee Motifs', is written for a single staff in 4/4 time with a key signature of one flat (B♭). It consists of a single staff of music featuring a triplet of eighth notes and other rhythmic patterns.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The musical notation for the Opening Theme consists of three staves. The first staff begins with a whole rest followed by a half note G4, then a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The second staff continues with a half note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a quarter note F3. The third staff continues with a half note E3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F2.

## 2. Adventure Theme

The musical notation for the Adventure Theme consists of four staves. The first staff begins with a whole rest, followed by a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The second staff continues with a half note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a quarter note F3. The third staff continues with a half note E3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F2. The fourth staff continues with a half note E2, a quarter note D2, a quarter note C2, a quarter note Bb1, a quarter note A1, a quarter note G1, and a quarter note F1.

## 3. Banshee Motifs

The musical notation for the Banshee Motifs consists of one staff. It begins with a whole rest, followed by a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. This is followed by a double bar line with repeat dots. The second measure of the motif starts with a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by another double bar line with repeat dots. The third measure of the motif starts with a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', consists of three staves of music. The first staff begins with a 4-measure rest followed by a melodic line of eighth and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff concludes the theme with a long note and a final cadence.

## 2. Adventure Theme

The second section, 'Adventure Theme', consists of four staves of music. The first staff starts with a 4-measure rest followed by a melodic line. The second staff continues the melody with eighth notes and quarter notes. The third staff features a more active melodic line with eighth notes and quarter notes. The fourth staff concludes the theme with a long note and a final cadence.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', consists of a single staff of music. It features a melodic line with a triplet of eighth notes and a final cadence.

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# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
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## 1. Opening Theme

The first section, 'Opening Theme', consists of three staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth and quarter notes with slurs. The second and third staves continue the melodic line with various rhythmic patterns and slurs.

## 2. Adventure Theme

The second section, 'Adventure Theme', consists of five staves of music. It begins with a 4-measure rest, followed by a series of quarter and eighth notes. The music features several slurs and rests, creating a sense of movement and adventure.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', consists of a single staff of music. It features a 4-measure rest, followed by a series of quarter and eighth notes. A triplet of eighth notes is marked with a '3' above it. The section ends with a double bar line and repeat signs.

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Mallets

# BANSHEE OF THE BADLANDS: *Repertoire Companion Guide*

Tyler S. Grant  
(ASCAP)

## 1. Opening Theme

The first section, 'Opening Theme', is written for mallets in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves of music. The first staff begins with a whole rest followed by a sequence of eighth and quarter notes. The second and third staves continue the melodic line with various note values and phrasing, including a long slur over the final two measures of the third staff.

## 2. Adventure Theme

The second section, 'Adventure Theme', is also in 4/4 time with three flats. It consists of four staves of music. The first staff features a mix of quarter, eighth, and half notes with some rests. The second and third staves continue the melody with slurs and various rhythmic patterns. The fourth staff concludes the theme with a final note and a fermata.

## 3. Banshee Motifs

The third section, 'Banshee Motifs', is a single staff of music in 4/4 time with three flats. It features a sequence of notes with a sharp sign (#) on the second measure, followed by a triplet of eighth notes in the third measure, and another sharp sign on the fourth measure. The piece ends with a double bar line and repeat dots.

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